



choristers guild

Joyful, Joyful!

3, 4 or 5 octaves

Handbells or handchimes used: 29, (33), (38)

Musical notation for 'Joyful, Joyful!' on a grand staff. The treble clef part has a melody with notes and accidentals. The bass clef part has a similar melody. There are two 'optional' markings: one under the bass line and one over the treble line. A large 'DRAFT' watermark is visible across the page.

3 octave choirs omit notes in ().

Suggestions for use:

When rung on handbells, the piece is malleted throughout. It requires two mallets per person for best results. When the X is on the middle line the ringers click their mallets together at about chin to nose level. When the notation shows the mallets on the 2nd and 4th lines, the ringers cross click mallets with their neighbors, showing as much flair and precision as possible while keeping a straight face. This is meant to represent a drumline. The director should determine a proper style for these cross clicks according to the abilities of the choir.

When played on handchimes, the piece will be rung. The Xs may be done by one or more players on woodblocks, temple blocks, claves, congas or whatever is available to your choir.

Be creative. You may even wish to try stomping a la Irish dance style! Improvising is encouraged, but at the director's discretion.

HYMN TO JOY

Ludwig van Beethoven, 1770-1827
arr. Valerie W. Stephenson

With great confidence (♩ = 112)

Musical notation for 'Hymn to Joy' on a grand staff. The piece is in 4/4 time with a key signature of one sharp (F#). It is divided into four measures. Measure 1 has a tempo marking 'With great confidence' and a metronome marking '(♩ = 112)'. Measure 2 has a tempo marking '*Mallet throughout'. Measure 3 has a dynamic marking 'f'. Measure 4 has a dynamic marking 'f'. The notation uses 'X' marks for mallets and notes for handchimes. A large 'DRAFT' watermark is visible across the page.

*See suggestions for use for handchime adaptations.

An edition for 2-3 octaves is available, code CGB418. The two editions are compatible for massed ringing.

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5 6 7 8

9 10 * 11

12 13 14

15 * 16 17 18

*In all measures containing both notes and Xs, ringers not malleting bells should cross click their mallets, or incorporate another percussive sound at the discretion of the director.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#).
- **System 1 (Measures 35-38):** Measures 35-38 feature a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 35 has an asterisk (*) above it. Vertical 'x' marks are placed above the treble staff in measures 35, 36, 37, and 38, indicating mallet clicks.
- **System 2 (Measures 39-42):** Measures 39-42 continue the piece with more complex chordal textures in the treble clef and eighth-note accompaniment in the bass clef.
- **System 3 (Measures 43-46):** Measures 43-46 show a transition to a more sparse texture. Measures 43-45 have 'x' marks above the treble staff, indicating mallet clicks. Measure 46 concludes the section with a final chord in the treble clef and a bass clef note.

*Measures 35-38: E6 and above, ringers cross click mallets.