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*Be sure to check your hymnal's tune index for additional hymn texts.*

BH – The Baptist Hymnal (1991)  
 CG – Celebrating Grace (2010)  
 CH – The Chalice Hymnal (1995)  
 ELW – Evangelical Lutheran Worship (2006)  
 GTG – Glory to God (2013)  
 HFG – Hymns for the Family of God (1976)  
 HTL – Hymns of Truth & Light (1998)  
 LBW – Lutheran Book of Worship (1978)

NCH – New Century Hymnal (1995)  
 PH – The Presbyterian Hymnal (1990)  
 PS – The Psalter Hymnal (1987)  
 TCH – The Celebration Hymnal (1997)  
 UM – The United Methodist Hymnal (1989)  
 WC – The Worshiping Church (1990)  
 WR – Worship & Rejoice (2001)

# Jesus Shall Reign

(standard version)

2 or 3 octaves  
Handbells used: 17, (23)

Handbell notation for 2 or 3 octaves. The music is written on two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter notes. A bracket labeled "optional" is placed under the first four notes of the bass line. Another bracket labeled "optional" is placed over the last two notes of the treble line.

2 octave choirs omit notes in ( ).

*DUKE STREET*  
John Hatton, 1710-1793  
arr. Anna Laura Page

Piano accompaniment for the song. The music is written on two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece is divided into six measures, numbered 1 through 6. Measure 1 starts with a treble clef and a key signature of one sharp. The accompaniment features chords and single notes in both hands. A large, diagonal watermark reading "PREVIEW" is overlaid across the entire page.

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# Jesus Shall Reign

(enhanced version)

2 or 3 octaves  
Handbells used: 16, (23)

Handbell notation for the first system, showing two staves with notes and optional markings. The top staff has notes with a bracket labeled "optional" over the final two notes. The bottom staff has notes with a bracket labeled "optional" under the first three notes.

2 octave choirs omit notes in ( ).

*DUKE STREET*  
John Hatton, 1710-1793  
arr. Anna Laura Page

Piano accompaniment notation for the first system, including measures 1, 2, and 3. The notation is in treble and bass clefs with a key signature of two sharps and a 4/4 time signature. It features chords, single notes, and dynamic markings like 'R' and '▼↑'.

Piano accompaniment notation for the second system, including measures 4, 5, and 6. The notation continues from the first system, featuring chords, single notes, and dynamic markings like 'R' and '▼↑'.

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# For the Fruit of All Creation

(standard version)

2 or 3 octaves  
Handbells used: 17, (23)

Handbell notation for the first system, showing two staves (treble and bass clef). The melody is written on the treble staff. There are two bracketed sections labeled "optional": one under the first two notes of the bass staff and another under the last three notes of the treble staff.

2 octave choirs omit notes in ( ).

*AR HYD Y NOS*  
Traditional Welsh melody  
arr. Anna Laura Page

Piano accompaniment notation for the first six measures. The music is in 4/4 time with a key signature of one flat. The notation includes chords and single notes in both the treble and bass staves. Measure numbers 1 through 6 are indicated above the treble staff. A large, diagonal watermark reading "PREVIEW" is overlaid across the entire page.

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# For the Fruit of All Creation

(enhanced version)

2 or 3 octaves  
Handbells used: 17, (24)

Handbell notation for 2 or 3 octaves. The music is written on two staves (treble and bass clef). The melody consists of quarter notes and half notes. A bracket labeled "optional" is placed under the first four notes of the bass line. Another bracket labeled "optional" is placed over the last three notes of the treble line.

2 octave choirs omit notes in ( ).

AR HYD Y NOS  
Traditional Welsh melody  
arr. Anna Laura Page

Piano accompaniment for the piece. The music is written on two staves (treble and bass clef) in 4/4 time. The key signature has one flat (B-flat). The melody is marked with measure numbers 1 through 6. A large diagonal watermark reading "PREVIEW" is overlaid across the entire page.

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# O Come, O Come, Emmanuel

(standard version)

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

Handbell notation for the first system, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music consists of a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Brackets labeled "optional" are placed under the first four notes of the upper staff and the first four notes of the lower staff. A larger bracket labeled "optional" is placed over the last three notes of the upper staff.

2 octave choirs omit notes in ( ).

*VENI EMMANUEL*  
15th cent. French processional  
arr. Anna Laura Page

Piano accompaniment notation for measures 1-3. The score is in 4/4 time with a key signature of one sharp (F#). Measure 1 contains a whole note chord (G4, B4, D5) with a circled note (G4) above it. Measure 2 contains a whole note chord (A4, C5, E5) with a circled note (A4) above it. Measure 3 contains a whole note chord (B4, D5, F#5) with a circled note (B4) above it. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Piano accompaniment notation for measures 4-7. Measure 4 contains a whole note chord (G4, B4, D5) with a circled note (G4) above it. Measure 5 contains a whole note chord (A4, C5, E5) with a circled note (A4) above it. Measure 6 contains a whole note chord (B4, D5, F#5) with a circled note (B4) above it. Measure 7 contains a whole note chord (G4, B4, D5) with a circled note (G4) above it. The bass line continues with quarter notes: A3, B3, C4, D4, E4, F#4, G4, A4.

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# O Come, O Come, Emmanuel

(enhanced version)

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

Handbell notation for two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The melody consists of quarter notes. Brackets labeled "optional" are placed under the first two notes of both staves and the last three notes of the top staff.

2 octave choirs omit notes in ( ).

*VENI EMMANUEL*  
15th cent. French processional  
arr. Anna Laura Page

Piano accompaniment for measures 1, 2, and 3. The music is in 4/4 time with a key signature of one sharp. Measure 1 has a treble clef and a bass clef. Measure 2 has a treble clef and a bass clef. Measure 3 has a treble clef and a bass clef. Fingerings are indicated by numbers 1-4. Accents are shown above notes in measures 2 and 3.

Piano accompaniment for measures 4, 5, 6, and 7. The music is in 4/4 time with a key signature of one sharp. Measure 4 has a treble clef and a bass clef. Measure 5 has a treble clef and a bass clef. Measure 6 has a treble clef and a bass clef. Measure 7 has a treble clef and a bass clef. Fingerings are indicated by numbers 2, 3, and 4. Accents are shown above notes in measures 4, 5, 6, and 7.

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