

Contents/Hymnal Index

(with tune names and compatible hymnal versions indicated)

Jesus Shall Reign (DUKE STREET)	4
<i>CG, CH, ELW, GTG, HTL, LBW, NCH, PH, PS, UM, WC, WR</i>	
For the Fruit of All Creation (AR HYD Y NOS)	8
<i>BH, *CH, *UM, WC, WR</i>	
<i>*These hymnals have a dotted quarter/eighth on the first 2 beats of measure 12.</i>	
O Come, O Come Emmanuel (VENI EMMANUEL)	12
<i>BH, CG, CH, GTG, HFG, HTL, NCH, TCH, WC, WR, UM</i>	
O Come, All Ye Faithful (ADESTE FIDELES)	16
<i>BH, CG, CH, ELW, HTL, LBW, NCH, TCH, UM, WC</i>	
Joy to the World! (ANTIOCH)	20
<i>BH, CG, CH, ELW, GTG, HTL, LBW, NCH, PS, UM, WC</i>	
For the Beauty of the Earth (DIX)	24
<i>BH, CG, CH, ELW, GTG, HTL, NCH, PH, TCH, UM, WC, WR</i>	
Joyful, Joyful, We Adore Thee (HYMN TO JOY)	28
<i>BH, **CG, CH, ELW, *GTG, HFG, HTL, LBW, NCH, *PH, TCH, *UM, WC, WR</i>	
<i>*These hymnals have an anticipation in measures 12-13. See footnotes on pages 29 and 31.</i>	
<i>**CG has "Joyful, Joyful, We Adore Thee" in the key of F, but has other settings of the HYMN TO JOY tune in G. Be sure to check the tune index and play in G.</i>	
Christ the Lord Is Risen Today (EASTER HYMN)	32
<i>(Jesus Christ Is Risen Today)</i> <i>BH, CG, CH, ELW, GTG, HFG, LBW, NCH, PH, PS, TCH, UM, WC, WR</i>	
Thine Is the Glory (JUDAS MACCABEAUS)	36
<i>*BH, *CG, *CH, ELW, *HFG, *HTL, GTG, *NCH, PH, WC, WR,</i> <i>*These hymnals have a V chord on beat 4 of measure 5,</i> <i>and in measure 10, beat 1, the B is flat.</i>	
Holy, Holy, Holy (NICAEA)	40
<i>BH, CG, CH, ELW, GTG, HFG, HTL, LBW, NCH, PH, PS, TCH, UM, WC, WR</i>	

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)

3, 4, or 5 octaves

Handbells used: 24, (31), (37)

Handbell notation for 3, 4, or 5 octaves. The notation includes treble and bass clefs with notes. Brackets indicate optional notes: one bracket under the first few notes in the bass clef, and another bracket over the last few notes in the treble clef, both labeled "optional".

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

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

Piano accompaniment notation for measures 1, 2, and 3. The music is in G major (one sharp) and 4/4 time. Measure 1 starts with a treble clef and a key signature of one sharp. The piano part features chords and single notes in both hands.

Piano accompaniment notation for measures 4, 5, and 6. The music continues in G major and 4/4 time. Measure 4 starts with a treble clef and a key signature of one sharp. The piano part features chords and single notes in both hands.

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Jesus Shall Reign

(enhanced version)

3, 4, or 5 octaves
Handbells used: 24, (32), (38)

Handbell notation for the first system, including treble and bass staves with notes and optional bracketed sections.

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

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

Piano accompaniment notation for the first system, including treble and bass staves with chords, dynamics, and articulation.

Piano accompaniment notation for the second system, including treble and bass staves with chords, dynamics, and articulation.

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For the Fruit of All Creation

(standard version)

3, 4, or 5 octaves
Handbells used: 24, (32), (37)

Handbell notation for the first system, including treble and bass staves with notes and optional bell configurations. The treble staff has a melodic line with a flat sign. The bass staff has a similar line. Above the treble staff, there are several bell configurations: a pair of notes, a pair of notes with a flat, a pair of notes with a flat and a sharp, a pair of notes with a flat and a sharp, a pair of notes with a flat and a sharp, and a pair of notes with a flat and a sharp. A bracket labeled "optional" spans the last three configurations. A bracket labeled "optional" is also under the bass staff.

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

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

Piano accompaniment notation for the first system, including treble and bass staves with chords and notes. The treble staff has a melodic line with notes 1, 2, and 3. The bass staff has a bass line with notes 1, 2, and 3. There are several chords and notes in both staves.

Piano accompaniment notation for the second system, including treble and bass staves with chords and notes. The treble staff has a melodic line with notes 4, 5, and 6. The bass staff has a bass line with notes 4, 5, and 6. There are several chords and notes in both staves.

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For the Fruit of All Creation

(enhanced version)

3, 4, or 5 octaves
Handbells used: 24, (32), (38)

Handbell notation for the first system, including treble and bass clefs and optional markings.

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

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

Piano accompaniment notation for the first system, including treble and bass clefs and numbered measures.

Piano accompaniment notation for the second system, including treble and bass clefs and numbered measures.

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O Come, O Come, Emmanuel

(standard version)

3, 4, or 5 octaves

Handbells used: 22, (29), (36)

Musical notation for handbells in treble and bass clefs. The treble clef part has a bracketed section of notes labeled "optional". The bass clef part has a bracketed section of notes labeled "optional". Above the treble clef, there is a diagram showing the arrangement of handbells for 22, 29, and 36 bells, with notes placed on the corresponding bell positions.

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

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

Musical notation for piano in 4/4 time, key of D major. It consists of two systems of staves. The first system has measures 1, 2, and 3. The second system has measures 4, 5, 6, and 7. The notation includes chords and melodic lines in both hands.

Musical notation for piano in 4/4 time, key of D major. It consists of two systems of staves. The first system has measures 4, 5, 6, and 7. The second system has measures 8, 9, 10, and 11. The notation includes chords and melodic lines in both hands.

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O Come, O Come, Emmanuel

(enhanced version)

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

Handbell notation with treble and bass clefs. The treble clef part has a bracketed section labeled "optional" above it. The bass clef part has a bracketed section labeled "optional" below it.

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

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

Piano accompaniment notation for the first system. It features treble and bass clefs, a 4/4 time signature, and a key signature of one sharp (F#). The music includes chords and melodic lines with fingerings (1, 2, 3, 4) and accents.

Piano accompaniment notation for the second system. It continues the piano accompaniment with treble and bass clefs, a 4/4 time signature, and a key signature of one sharp (F#). The music includes chords and melodic lines with fingerings (2, 3, 4) and accents.

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