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# All Glory, Laud, and Honor

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

*optional*

*optional*

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

**ST. THEODULPH**  
Melchior Teschner, 1584-1635  
arr. Brian Childers (ASCAP)

**March tempo** (♩ = 120)

1 Sk

2 Sk

3

4

5 *mf*

6

7 TD

8 *mf*

9

10 R

11 R

12 R

*mp*

\* In m. 3, beat 2, only C4 is included in (.)

The original purchaser is granted permission to duplicate this music.

Musical notation for measures 13-16. Measure 13: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 14: Treble clef has a whole rest (R); Bass clef has quarter notes G2, A2, B2, C3. Measure 15: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 16: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Dynamics: *p* at the end of measure 16.

Musical notation for measures 17-20. Measure 17: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 18: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 19: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 20: Treble clef has a whole note G4; Bass clef has a whole note G2. Dynamics: *mf* at the end of measure 20.

Musical notation for measures 21-24. Measure 21: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 22: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 23: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 24: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Dynamics: *mp* at the end of measure 24.

Musical notation for measures 25-28. Measure 25: Treble clef has a whole note G4; Bass clef has a whole note G2. Measure 26: Treble clef has a whole note G4; Bass clef has a whole note G2. Measure 27: Treble clef has a whole note G4; Bass clef has a whole note G2. Measure 28: Treble clef has a whole note G4; Bass clef has a whole note G2. Dynamics: *p* at the end of measure 25.

# Go to Dark Gethsemane

3, 4, or 5 octaves

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

Handbell notation for 3, 4, or 5 octaves. The treble staff shows a sequence of notes with optional chords indicated by brackets above. The bass staff shows a sequence of notes with an optional chord indicated by a bracket below.

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

**REDHEAD**

Richard Redhead, 1820-1901

arr. Brian Childers (ASCAP)

**Moderato** (♩ = c. 104)

Piano accompaniment for 'Go to Dark Gethsemane'. The score is in 4/4 time and consists of 12 measures. The tempo is Moderato (♩ = c. 104). The dynamics are marked *mp* (measures 1-4) and *p* (measures 5-12). The notation includes treble and bass staves with various chords and melodic lines. Measure numbers 1 through 12 are indicated above the staff.

The original purchaser is granted permission to duplicate this music.

Musical score for measures 13-16. The score is written for piano in treble and bass clefs. Measure 13 shows a melodic line in the treble and a bass line. Measure 14 continues the melodic line. Measure 15 features a complex texture with multiple notes in the treble. Measure 16 includes a tremolo effect on the treble line and a bass line with a note marked with an asterisk (\*).

Musical score for measures 17-20. Measure 17 includes a dynamic marking of *mf* and a fermata. Measures 18 and 19 show melodic lines in the treble and bass. Measure 20 features a dynamic marking of *p*. Below the bass line, there are three sets of markings: "Sw" with a downward arrow, the number "3", and an upward arrow with the number "4".

Musical score for measures 21-24. Measure 21 has a dynamic marking of *p*. Measure 22 has a dynamic marking of *mf*. Measures 23 and 24 show complex textures with multiple notes and ties in both staves.

Musical score for measures 25-28. Measures 25, 26, and 27 show melodic lines in the treble and bass. Measure 28 features a dynamic marking of *f* and a complex texture in the bass line.

\* In m. 16, beats 3 and 4, D4 and F4 are included in ( ).

# Were You There?

3, 4, or 5 octaves

Handbells used: 22, (29), (35)

Handbell notation with treble and bass clefs. Notes are placed on the lines and spaces. An *optional* bracket spans the final six notes of the treble staff. Another *optional* bracket spans the first four notes of the bass staff.

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

**WERE YOU THERE**  
Traditional spiritual  
arr. Brian Childers (ASCAP)

With quiet reflection (♩ = 88-110)

Piano accompaniment in 4/4 time, marked *p* (piano) and *mp* (mezzo-piano). The score is divided into measures 1 through 13. Measures 1-4 are marked with numbers 1, 2, 3, and 4 above the staff. Measures 5-9 are marked with numbers 5, 6, 7, 8, and 9 above the staff. Measures 10-13 are marked with numbers 10, 11, 12, and 13 above the staff. The music features a melody in the right hand and a harmonic accompaniment in the left hand.

The original purchaser is granted permission to duplicate this music.

14 15 16 17 13

18 19 20 21

22 23 24 25

26 27 28 29 30

\* In m. 24, D4, F4 and A $\flat$ 4 are included in ( ).

# The Stone Rolled Away

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

*optional*

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

**Misterioso** (♩ = 80)

Brian Childers (ASCAP)

“Approaching the Tomb” (optional)\*

\*The first section, “Approaching the Tomb,” is intended for Easter services that begin before the news of the resurrection is known. The women who visit the tomb on Easter morning are initially alarmed and mystified to find the tombstone rolled away. As they look into the empty tomb, the angel proclaims the news that Jesus is risen and they are filled with excitement. If it works best in your situation to begin in a major key, start with “He Is Risen!” at measure 23.

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15 16 TD 17 18

Musical notation for measures 15-18. Measure 16 contains a 'TD' (Tutti) marking. The music is in 3/4 time with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

19 20 21 22

Musical notation for measures 19-22. The right hand has a more active, rhythmic part with slurs, and the left hand continues with a consistent accompaniment pattern.

**Joyfully** (♩ = 120)  
"He Is Risen!"

23 Sk mf 24 25 Sk 26

Musical notation for measures 23-26. Measure 23 includes a 'Sk' (Sforzando) marking and a dynamic marking of 'mf'. The right hand has a prominent melodic line with slurs, and the left hand provides accompaniment.

27 Sk 28 29 30

Musical notation for measures 27-30. Measure 27 includes a 'Sk' marking. The piece concludes in measure 30 with a final chord in the right hand and a sustained bass note in the left hand.

# Thine Is the Glory

3, 4, or 5 octaves

Handbells used: 21, (29), (35)

*optional*

Musical notation for handbells, showing treble and bass staves with notes and an optional section in brackets.

*optional*

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

## JUDAS MACCABEUS

Georg Frederick Handel, 1685-1759

incorporating *DIADEMATA*

George J. Elvey, 1816-1893

arr. Brian Childers (ASCAP)

**With confidence** (♩ = c. 120)

Musical notation for the first system of the piano accompaniment, measures 1-4. Includes dynamics *ff* and *R*, and performance markings *Sk* with wavy lines.

Musical notation for the second system of the piano accompaniment, measures 5-8. Includes dynamics *f* and *TD*, and performance markings *R*.

Musical notation for the third system of the piano accompaniment, measures 9-12. Includes performance markings *R*.

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13 14 15 16

*mp*

Sw 3 4 Sw 3 4 Sw 3 4 Sw 3 4

R

17 18 19 20

R

Sk

21 22 23 24

*f*

LV

25 26 27 28

R

Sk