

Abiding Joy

Uplifting and accessible handbell selections
3, 4 or 5 octaves

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Valerie W. Stephenson, and Tammy Waldrop

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An edition for 2 or 3 octaves is also available, code CGB1225.
The two editions are compatible for massed ringing.

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For the Beauty of the Earth

As with Gladness Men of Old

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

optional

optional

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

With joy (♩ = c. 132-138)

4 and 5 oct. choirs double all notes 8va

DIX
Conrad Kocher, 1786-1872
arr. Patricia Hurlbutt (ASCAP)

mf

1 2 3 4

5 6 7 8

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4 and 5 oct. choirs double upstems 8va

Musical notation for measures 9-12. Measure 9 starts with a treble clef and a bass clef. Measures 10, 11, and 12 are grouped together. Measure 12 includes a 'LV' marking. The notation features complex rhythmic patterns with many beamed notes.

Musical notation for measures 13-16. Measure 13 includes an 'R' marking. The notation continues with complex rhythmic patterns and beamed notes.

4 and 5 oct. choirs double upstems 8va

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a bass clef. Measures 18, 19, and 20 are grouped together. Measure 20 includes a 'LV' marking. The notation features complex rhythmic patterns with many beamed notes.

Musical notation for measures 21-24. Measure 21 includes an 'R' marking. The notation continues with complex rhythmic patterns and beamed notes.

Joyful, Joyful!

3, 4 or 5 octaves

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

The image shows musical notation for 'Joyful, Joyful!' on two staves, treble and bass clef. The melody is written in a simple, stepwise fashion. There are two 'optional' markings: one under the first few notes of the bass staff and another under the final notes of the treble staff. A large 'PREVIEW' watermark is overlaid on 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)

The image shows musical notation for 'Hymn to Joy' in 4/4 time, key of D major. It is arranged for handbells or handchimes. The notation includes four measures, each starting with a measure number (1, 2, 3, 4). Measure 1 has a tempo marking 'With great confidence' and a note value of 112. Measure 2 has a tempo marking '*Mallet throughout'. Measure 3 has a dynamic marking 'f'. The notation uses 'X' marks on the staff lines to indicate mallet positions and notes for the handbells. A large 'PREVIEW' watermark is overlaid on the page.

*See suggestions for use for handchime adaptations.

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Musical notation for measures 5 through 8. The score is written for a grand piano with a treble and bass clef. The key signature has two sharps (F# and C#). Measures 5, 6, and 7 feature dense chords in the treble clef. Measure 8 shows a transition with fewer notes in the treble. The bass clef provides a steady accompaniment with eighth notes and chords.

Musical notation for measures 9 through 11. Measures 9 and 10 continue the accompaniment. Measure 11 features a treble clef chord with an asterisk (*) above it, indicating a specific performance instruction. The bass clef accompaniment remains consistent.

Musical notation for measures 12 through 14. Measures 12 and 13 show treble clef chords. Measure 14 features a treble clef chord with an asterisk (*) above it. The bass clef accompaniment continues with eighth notes and chords.

Musical notation for measures 15 through 18. Measures 15, 16, 17, and 18 feature treble clef chords with asterisks (*) above them, indicating performance instructions. The bass clef accompaniment continues with eighth notes and chords.

*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.

Breathe on Me, Breath of God

3, 4 or 5 octaves

Handbells or handchimes used: 21, (28), (34)

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

TRENTHAM
Robert Jackson, 1842-1914
arr. Anna Laura Page

Thoughtfully (♩ = c. 104-108)

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Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#). Measure 9 starts with a half note chord (F#, C#). Measure 10 has a half note chord (F#, C#) with a fermata. Measure 11 has a half note chord (F#, C#) with a fermata. Measure 12 has a half note chord (F#, C#) with a fermata. Dynamics: *mf*. A hairpin crescendo is shown between measures 10 and 11.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#). Measure 13 has a half note chord (F#, C#). Measure 14 has a half note chord (F#, C#). Measure 15 has a half note chord (F#, C#). Measure 16 has a half note chord (F#, C#). Dynamics: *f*. A hairpin crescendo is shown between measures 14 and 15.

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#). Measure 17 has a half note chord (F#, C#) with a fermata. Measure 18 has a half note chord (F#, C#) with a fermata. Measure 19 has a half note chord (F#, C#) with a fermata. Measure 20 has a half note chord (F#, C#) with a fermata. Dynamics: *mf*. A hairpin crescendo is shown between measures 17 and 18.

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#). Measure 21 has a half note chord (F#, C#). Measure 22 has a half note chord (F#, C#). Measure 23 has a half note chord (F#, C#). Measure 24 has a half note chord (F#, C#). Dynamics: *mf*. Fingerings: 2 and 3 are indicated below measures 21 and 24.

Sweet Hosannas Ring!

All Glory, Laud and Honor

3, 4, or 5 octaves

Handbells or handchimes used: 24, (33), (38)

optional

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

ST. THEODULPH
Melchior Teschner, 1584-1635
arr. Tammy Waldrop

In triumph! (♩ = ca. 120)

Fanfare

ff

1 Sk* R

2 Sk R

3 Sk R

4 Sk R

5 Sk R

6 Sk R

7 Sk R

8 Sk R

"All Glory, Laud and Honor"

f

*When rung on handchimes, shakes are optional. Regular ringing or vibrato may be substituted.

9 10 Sk R 11

12 13 (p) (p) (p) 14 Sk R

15 16 mel. 17

18 19 20

Joy and Delight

3, 4, or 5 octaves
Handbells used: 22, (28), (34)

optional

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

Brenda Austin

With joy! (♩ = 120-140)

1 2 3 4 5 6 7 8 9 10 11 12

mp *mf*

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13 14 15 16 TD

5 octave choirs double upstemmed notes 8va

17 18 19 20

21 22 23 24

25 26 27 28