

Ring and Sing the Seasons

Reproducible hymns for unison voices and
3 octaves handbells or handchimes

Arranged by
Karen Lakey Buckwalter

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Preface

Having served 38 years in full time music ministry, I realized some of the most joyful moments were convincing choirs of all ages that they could ring and sing simultaneously. Although the children embraced this concept more readily, adult ringers warmed up to the idea over time! In some cases, the ringers rang and sang simultaneously, however, in other cases, a soloist or vocal choir sang the hymn tune accompanied by the handbell or handchime choir. (Should you find you are working with a choir that is less experienced and you have an adequate pianist available, feel free to double the accompaniment on the piano thus providing a more stable foundation for the ringers). This collection is comprised of both seasonal and general use hymn arrangements that I have composed using very simple rhythms and chords. Also included is an original processional, composed of layered ostinato patterns with alternate texts for General, Christmas, Palm Sunday and Easter. Below are some suggestions for each arrangement:

The Bells of Christmas

In this gentle arrangement of a lovely Danish carol, I have added an optional flute part. Should you want an additional 3rd stanza, it is #298 in *Evangelical Lutheran Worship*.

Christians, We Have Met to Worship

Found in the *Chalice Hymnal*, #277, this hymn text includes themes of Gathering, Rebirth, the Holy Spirit, God's Word and Praise. Do not rush the tempo; rather allow for a lyrical rendition of this arrangement.

God, Who Made the Earth and Heaven

This hymn, #564 in the *Lutheran Book of Worship*, is normally sung as an evening hymn. I have altered the second stanza of lyrics so it will be also appropriate for a Sunday morning with themes of Light, Work, Rest, Holy Trinity and Forgiveness. For those ringing on handbells, there are optional mallets with suspended bells in the last 2 measures.

He Is Born

This familiar French carol is found in *The United Methodist Hymnal*, #228. Several bells in the bass clef use mallets while keeping the bells on the table (C4, F4, C5). Those using handchimes may obtain a staccato sound by ringing the handchime while keeping one or two fingers laying across the side of the chime.

For handbell groups, there are optional mart lifts in both the opening and closing measures. Finger cymbals will add some sparkle to this already uplifting arrangement. I have found children really enjoy singing in different languages so please

note the optional French text on the refrain. With proper time and practice the choir should be able to both ring and sing the entire piece, however, you have the option of using a soloist during measures 17-24 where the accompaniment is slightly more complicated.

I Want Jesus to Walk with Me

This African American spiritual should be rung fairly slowly allowing the bass line to have a “walking” feel. Note that in measure 13 there is an optional lower note (C) in the vocal part if needed. The D7 in the last measure is optional.

Processional

Although I normally add the different ostinato layers from bottom to top, you may actually add them in any order. (Remember, if your ringers are not up to processing, they may instead be positioned throughout different parts of the room.) I would suggest adding all the bell layers, ringing each pattern 2 or 4 measures, before adding the next part and then adding the flute if one is available. Once the flute is in, you must ring enough measures to allow for the entire flute melody.

Finally, after the bells and flute, add in the vocal line which may be repeated as often as necessary. Two extra ringing measures have been provided to give the singers some rest if needed. This may also be sung as a canon should you wish to add more vocal choirs into the mix. If singing in a canon, omit the 2-measure optional interlude and repeat the vocal line immediately. It may be sung as a 2 or 3 part canon, at 1 measure intervals. Four stanzas of text have been provided, however, each stanza is for a different season of the year. At the end of the procession, bells may “fade” in reverse order or you may use the Coda provided to have everyone end together.

That Easter Day with Joy Was Bright

This joyful arrangement may be rung or played entirely with mart lifts, a favorite technique with children of all ages. Before rehearsing, remind ringers of the “empty” measure of rest in measure 28. Working on this spot first is strongly suggested. Ignoring it early on may cause constant problems with ringers jumping in accidentally. We have opted to print this tune with the Easter text, however, there is also an Advent text to this tune (*On Jordan's Bank the Baptist's Cry*).

This Is My Father's World

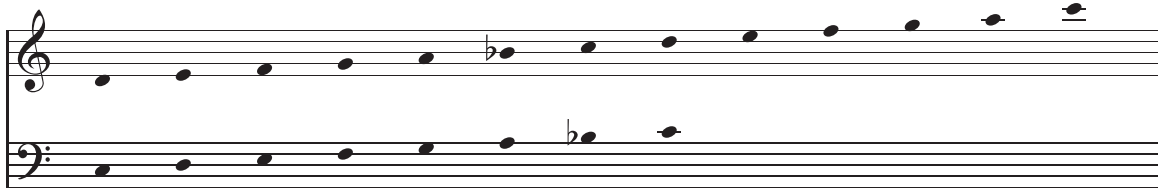
A favorite hymn for both young and old, please ring this in a slow, gentle fashion. To avoid a low G in the vocal line in measures 14 and 23, the G one octave higher is suggested.

– Karen Lakey Buckwalter

Christians, We Have Met to Worship

3 octaves

Handbells or handchimes used: 21



Attr. George Atkins, 1793-1827; alt.

HOLY MANNA
W. Walker, *Southern Harmony*, 1835
arr. Karen Lakey Buckwalter

Andante ($\text{♩} = 88$)

Vocal part

Handbells

mf

mf

1. Chris-tians, we have
2. Let us love our

1 2 3 4 5

The first system of music includes a vocal part and handbells. The vocal part is in treble clef, 4/4 time, with a key signature of one flat. It begins with a rest for four measures, then enters with the lyrics. The handbells are in two staves (treble and bass clefs), 4/4 time, with a key signature of one flat. They play a series of chords and single notes, marked with a dynamic of *mf*. The first five measures of the handbells are numbered 1 through 5.

6

met to wor - ship_ and a - dore the liv - ing God; will you pray with all your pow - er_

God su - preme-ly_ let us love each oth - er too; let us pray for all earth's peo - ple_

6 7 8 9 10

The second system of music continues the vocal part and handbells. The vocal part continues with the lyrics. The handbells continue with their accompaniment, marked with a dynamic of *mf*. The sixth through tenth measures of the handbells are numbered 6 through 10.

A vocal part is printed on page 8.

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Christians, We Have Met to Worship

Vocal part

Attr. George Atkins, 1793-1827; alt.

HOLY MANNA
W. Walker, *Southern Harmony*, 1835
arr. Karen Lakey Buckwalter

Andante (♩ = 88) **4** **5** *mf*



1. Chris - tians, we have met to wor - ship
2. Let us love our God su - preme - ly

7
and a - dore the liv - ing God; will you pray with all your pow - er
let us love each oth - er too; let us pray for all earth's peo - ple

11
while we try to preach the Word? All is vain un - less the Spir - it
till our God makes all things new. Christ will call us home to heav - en

15
of the Ho - ly One comes down; Chris - tians pray and ho - ly man - na
at the ta - ble we'll sit down; Christ will wel - come us and serve us

19 21 **6**
will be show - ered all a - round.
liv - ing man - na all a - round.

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He Is Born

9

3 octaves
Handbells or handchimes used: 20

Trad. 19th cent. French carol
tr. anonymous

IL EST NÉ
18th cent. French carol
arr. Karen Lakey Buckwalter

Joyfully (♩ = 120)

Finger Cymbals

*The mart lifts in measures 3, 4, 36 and 37 are optional.

Handchime choirs: Do not do the mallet, mart or mart lift techniques on chimes. Substitute the following stopped sound technique for the malletted bells. Place the index finger (or thumb and index finger) firmly against the tines at the U opening while the chime is rung, producing a short, stopped sound. Substitute regular ringing for the mart lifts.

A vocal part is printed on page 12.

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6

6 7 8 9 10 11 12

13

mp

1. The bells of Christ - mas chime__ once more; the heav'n - ly
 2. This world, though wide and far____ out - spread, could scarce - ly

13 14 15 16 17 18

I Want Jesus to Walk with Me

3 or 4 octaves
Handbells or handchimes used: 23, (24)

optional

African American spiritual

SOJOURNER
African American spiritual
arr. Karen Lakey Buckwalter

Andante (♩ = 84)

Vocal part

Handbells

mp LV

1. I want
2. In my

1 2 3 4

5

Je - sus _____ to walk with me. _____ I want
tri - als, _____ Lord, walk with me. _____ In my

5 6 7 8

R LV

A vocal part is printed on page 21.

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That Easter Day with Joy Was Bright

3 octaves

Handbells or handchimes used: 20



Latin hymn, 5th cent.
tr. John Mason Neale, 1818-1866, alt.

PUER NOBIS
European tune, adapt. Michael Praetorius, 1571-1621
arr. Karen Lakey Buckwalter

Lively (♩. = 63)

Vocal part

Handbells

1 *f* LV 2 3 LV 4 LV 5 LV 6 LV 7 LV

8 *f*

1. That Eas - ter day with joy was bright; the sun shone out___ with
2. O Je - sus, king of gen - tle - ness, with con - stant love___ our
3. O Christ, you are the Lord of all in this our Eas - ter

8 9 10 11 12 13 14

mf LV LV R

*Optional: mart lifts may be used (if played on handbells).

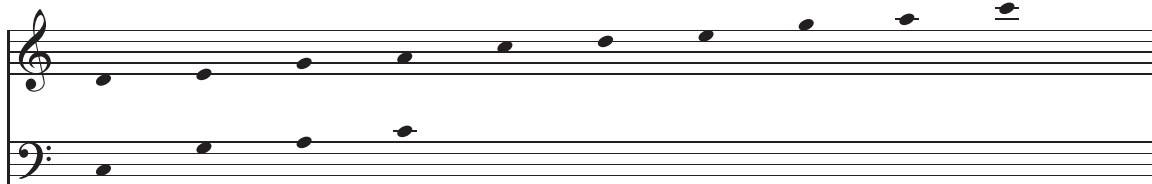
A vocal part is printed on page 24.

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Processional

3 octaves

Handbells or handchimes used: 14



Bells may be added in any order followed by the flute and then voices. Each part may ring 2 or 4 measures before adding the next part. Repeat as often as necessary and then add the Coda at the conclusion of the processional or simply end the processional by fading each pattern in reverse order. This may also be sung as a 2 or 3 part canon with other choirs joining forces at a 1 measure interval. If sung as a canon, omit the optional interlude (measures 9 and 10) and repeat the vocal line immediately.

A vocal part is printed on page 29.

A flute part is printed on page 39.

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Processional

Karen Lakey Buckwalter

Karen Lakey Buckwalter

Joyfully (♩ = 120)

Vocal part *f*

General: Bells are ring - ing, choirs are sing - ing! Praise to Christ our Liv - ing Bread!
Christmas: Bells are ring - ing, choirs are sing - ing! See the Star that shines so bright!
Palm Sunday: Bells are ring - ing, choirs are sing - ing! Glo - ry, laud and hon - or raise!—
Easter: Bells are ring - ing, choirs are sing - ing! Al - le - lu - ia! Joy out - spread!—

Flute (optional) *f*

Joyfully (♩ = 120)

Handbells 7

1 *f* 2 *f* 3 *f* 4 *f*

6 *f*

5 *f*

4 *f*

3 *f*

2 *f*

1 *f*

This Is My Father's World

3 octaves
Handbells or handchimes used: 21

Maltbie D. Babcock, 1858-1901

TERRA PATRIS
Franklin L. Sheppard, 1852-1930
arr. Karen Lahey Buckwalter

Andante (♩ = 84)

Vocal part

Handbells

mp LV LV LV LV R

6

rit. *mf* *a tempo*

1. This_ is my Fath-er's world; and_
2. This_ is my Fath-er's world; oh,—

6 7 8 9 10

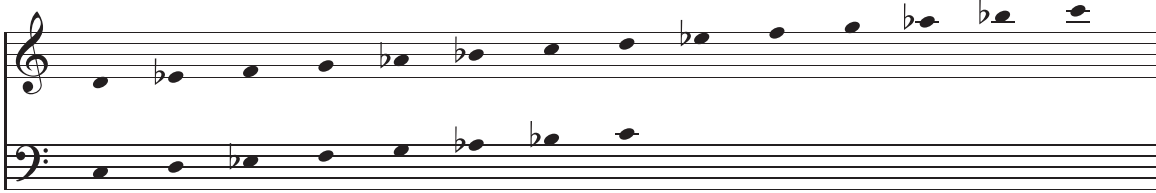
LV *rit.* LV *a tempo* LV

A vocal part is printed on page 33.

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God, Who Made the Earth and Heaven

3 octaves
Handbells or handchimes used: 22



St. 1. Reginald Heber, alt.
St. 2. William Mercer, alt., KLB

AR HYD Y NOS
Traditional Welsh
arr. Karen Lakey Buckwalter

Dolce (♩ = 84)

Vocal part

Handbells

mp

Musical score for the first system, including a vocal part and handbell accompaniment. The handbell part is marked *mp* and includes measures 1 through 4.

5

5 6 7 8

LV R

Musical score for the second system, including a vocal part and handbell accompaniment. The handbell part includes measures 5 through 8, with markings LV and R.

A vocal part is printed on page 37.

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