

I. Keep Silence

“The Lord is in his holy temple, let all the earth keep silence.” Habakkuk 2:20

3, 4, or 5 octaves

Handbells used: 25, (32), (36)

optional

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

PICARDY

French carol, 17th cent.
arr. Hal H. Hopson

With mystery, in a slow, gentle flow (♩ = ca. 50)

1 2 3 4

mp *pp* *rit.*

5 6 7 8

p *a tempo*

9 10 11 12

mp

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II. Praise the Lord

“Let everything that breathes praise the Lord!” Psalm 150:6b

3, 4, or 5 octaves

Handbells used: 22, (29), (33)

Musical notation for handbells, consisting of two staves (treble and bass clef). The melody is written in a simple, rhythmic style. Brackets labeled "optional" indicate specific notes that can be omitted based on the number of octaves or handbells used.

3 octave choirs omit notes in ().

4 octave choirs omit notes in [].

LASST UNS ERFREUEN

melody from *Auserlesene Catholische Geistliche Kirchengeseng*, 1623

arr. Hal H. Hopson

With a joyful flair (♩ = ca. 76)

Musical notation for piano accompaniment, measures 1-4. The piece is in 3/4 time. Measure 1 starts with a forte (*ff*) dynamic and a *LV* marking. The melody is in the right hand, and the bass line is in the left hand. Measure 4 includes a fermata over the final note.

Musical notation for piano accompaniment, measures 5-8. Measure 5 includes a *rit.* (ritardando) marking. Measure 6 includes a *a tempo* marking and a *mf* (mezzo-forte) dynamic. Measure 7 includes a *R* (ritardando) marking. The notation continues with chords and melodic lines in both hands.

III. God, Our Dwelling Place

"Lord, you have been our dwelling place in all generations." Psalm 90:1

3, 4, or 5 octaves

Handbells used: 24, (32), (36)

The musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The melody is written in a simple, stepwise fashion. There are two bracketed sections labeled "optional". The first bracket is under the first five notes of the bass line. The second bracket is under the last five notes of the treble line, which include notes in parentheses: (F#), (G), (A), (B), (C).

3 octave choirs omit notes in ().

4 octave choirs omit notes in [].

ST. ANNE

melody attr. William Croft, 1678-1727

arr. Hal H. Hopson

With majestic vigor (♩ = ca. 80)

The piano accompaniment is in 4/4 time and begins with a mezzo-forte (mf) dynamic. It features a steady bass line with chords and a treble line with chords and some melodic movement. Measure numbers 1, 2, and 3 are indicated above the staff.

The piano accompaniment continues with measures 4, 5, and 6. The bass line remains steady with chords, while the treble line has more active melodic lines. Measure numbers 4, 5, and 6 are indicated above the staff.