

Catalog # 20335 3, 4 or 5 octaves handbells AGEHR Level 3+

BALLAVANICH



ARRANGED FOR HANDBELLS BY
KEVIN McCHESENEY

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Albuquerque, NM
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BALLAVANICH

Cat. 20335
AGEHR Level 3+

Handbells Used: 3, 4 or 5 Octaves

D7 is not used in the 4-octave version

3 octaves omit notes in ()

4 octaves omit notes in []

5 octaves double top note an octave higher in bracketed sections:

mm. 1-2, 5-6, 9-39, 42-73

All repeats optional

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Lively, dance-like ♩ = c.. 116

Wolfstone

Arranged by Kevin McChesney

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Musical score system 1 (measures 9-12). Treble clef (R) and bass clef (LV). Includes a repeat sign at the beginning of measure 9.

Musical score system 2 (measures 13-16). Treble clef (R) and bass clef (LV). Includes a watermark: "Copyrighted material."

Musical score system 3 (measures 17-20). Treble clef (R) and bass clef (LV). Includes a watermark: "Please return to our store to order this item."

Musical score system 4 (measures 21-24). Treble clef (R) and bass clef (LV).

25 26 27 28

29 30 31

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dim.

1. 2. 32 33 34

mp

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35 36

dim.

cresc.

* Table mallet all staccato notes throughout

37

38 *p*

mf

39

40 *cresc.*

41

42 *f*

* *f*

* *Optional:* To facilitate smoother, more approachable rhythm patterns at high speeds, assign two C6 bells to one ringer, and two D7 bells to another ringer. Reassign D6/7 and A6/7 to a single ringer or two ringers. When doubling the octave, also assign two C7s to the B6/C7 ringer. Read the ossia staff when using this option.

43 44

Musical score for measures 43 and 44. The score is written for piano and includes a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with a steady accompaniment in the bass line.

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45 46

Musical score for measures 45 and 46. The score is written for piano and includes a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with a steady accompaniment in the bass line.

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47 48

Musical score for measures 47 and 48. The score is written for piano and includes a treble clef and a bass clef. The music consists of eighth and sixteenth notes, with a steady accompaniment in the bass line.

Musical score for measures 49 and 50. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music consists of eighth and sixteenth notes, with some chords. Measure 49 starts with a treble clef and a bass clef. Measure 50 starts with a treble clef and a bass clef.

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Musical score for measures 51 and 52. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music consists of eighth and sixteenth notes, with some chords. Measure 51 starts with a treble clef and a bass clef. Measure 52 starts with a treble clef and a bass clef.

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Musical score for measures 53 and 54. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music consists of eighth and sixteenth notes, with some chords. Measure 53 starts with a treble clef and a bass clef. Measure 54 starts with a treble clef and a bass clef.

55 56

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This block contains the musical notation for measures 55 and 56. It features three staves: a top staff with a treble clef and a middle/bottom grand staff with treble and bass clefs. The music consists of eighth-note patterns in the upper staves and quarter-note accompaniment in the lower staff. A large, semi-transparent watermark with the text "Copyrighted material." is overlaid across the bottom of this section.

57 58

cresc. *ff* R

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This block contains the musical notation for measures 57 and 58. It features three staves. Measure 57 includes the dynamic marking *cresc.* and ends with a repeat sign. Measure 58 begins with a key signature change to one flat (B-flat) and includes the dynamic marking *ff* and the letter "R". A large, semi-transparent watermark with the text "Please return to our store to order this item." is overlaid across the bottom of this section.

59 60

R R

This block contains the musical notation for measures 59 and 60. It features three staves. Both measures include the letter "R" below the bass staff. The notation continues with eighth-note patterns in the upper staves and quarter-note accompaniment in the lower staff.

61 62

Musical notation for measures 61 and 62. Measure 61 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 62 continues the melody and includes a 'R' marking above the bass line.

63 64

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Musical notation for measures 63 and 64. Measure 63 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 64 continues the melody and includes 'R' markings above the bass line.

65 66

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Musical notation for measures 65 and 66. Measure 65 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 66 continues the melody and includes a 'P' marking above the bass line.

67 68

Musical notation for measures 67 and 68. Measure 67 shows a treble clef with a melodic line and a bass clef with a bass line. Measure 68 continues the melody and includes a 'P' marking above the bass line.

69 70

fff

71 72

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73 74

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ffff

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Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V . Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M. Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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