

Catalog # 20376-HB

3 or 5 octaves handbells

AGEHR Level 3

Optional 3 octaves handchimes

Celebration

Bell Tree
with Handbell Ensemble



Paul Kinney

From the Top Publishing

Albuquerque, NM

www.FromTheTopMusic.com

Bell Tree ~ Bells Used: 3 octaves

Handbells Used: 3 or 5 octaves

Ensemble

optional

Handchimes Used: 3 Octaves (optional)

Performance Notes

If played as a bell tree, the upper octave is assumed to be played LV until the end. At the damp symbol, quickly hand-damp the bells that were just rung. Then play the last note and damp it by hand.

If played as part of the ensemble, the notes of the upper octave should be damped according to note value.

Possible methods of performance

- * As written for bell tree and handbell/handchime choir
- * Bell tree and bell choir (without chimes, will need a duplicate C6 or hold it separately so it can be malletted or rung)
- * Three or five octave handbell choir playing all parts: D5-C6 read from the center staff, C6 and up from top staff
- * Handbell choir with flute or oboe playing the bell tree part
- * **Also available:** Bell tree and piano accompaniment (separate score: Cat. # 1078)

For the handbell choir of
First United Methodist Church, Garden City, Michigan

Celebration

Cat. 20376-HB
AGEHR Level 3

for Bell Tree and Handbell Ensemble
with optional Handchimes

Paul Kinney
(ASCAP)

Joyously ♩ = 120

Bell Tree

Ensemble

mf

f

2 3 4 5

2 3 4 5

6 7 8 9 10

6 7 8 9 10

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Musical score for piano and voice, measures 11-22. The score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22 are indicated above the vocal line. A watermark is present across the score: "Copyrighted material. Please return to our store to order this item." The piano accompaniment features chords and arpeggiated patterns. The vocal line consists of a melodic line. In measure 22, the vocal line has a dynamic marking of *melody f*.

23 *mf* 24 25 26

Musical staff for measures 23-26. Measure 23 starts with a whole rest, followed by a quarter rest and a quarter note G4. Measure 24 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 25 has a quarter rest, a quarter note D5, a quarter note E5, and a quarter note F5. Measure 26 has a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6.

23 24 25 26

Piano accompaniment for measures 23-26. The right hand plays chords: G4-A4-B4 (m. 23), A4-B4-C5 (m. 24), D5-E5-F5 (m. 25), and G5-A5-B5-C6 (m. 26). The left hand plays chords: G2-A2-B2 (m. 23), A2-B2-C3 (m. 24), D3-E3-F3 (m. 25), and G3-A3-B3-C4 (m. 26).

27 28 29 30

Musical staff for measures 27-30. Measure 27 has a whole rest. Measure 28 has a quarter rest and a quarter note G4. Measure 29 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 30 has a quarter note D5, a quarter note E5, and a quarter note F5.

27 28 29 30

Piano accompaniment for measures 27-30. The right hand plays chords: G4-A4-B4 (m. 27), A4-B4-C5 (m. 28), D5-E5-F5 (m. 29), and G5-A5-B5-C6 (m. 30). The left hand plays chords: G2-A2-B2 (m. 27), A2-B2-C3 (m. 28), D3-E3-F3 (m. 29), and G3-A3-B3-C4 (m. 30).

31 32 33 34

Musical staff for measures 31-34. Measure 31 has a whole rest. Measure 32 has a whole rest. Measure 33 has a whole rest. Measure 34 has a quarter note G4, a quarter note A4, and a quarter note B4.

31 32 33 34

Piano accompaniment for measures 31-34. The right hand plays chords: G4-A4-B4 (m. 31), A4-B4-C5 (m. 32), D5-E5-F5 (m. 33), and G5-A5-B5-C6 (m. 34). The left hand plays chords: G2-A2-B2 (m. 31), A2-B2-C3 (m. 32), D3-E3-F3 (m. 33), and G3-A3-B3-C4 (m. 34).

35 36 37 38

Musical score for measures 35-38. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

39 40 41 42

f

mf

Musical score for measures 39-42. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff. Measure 39 has a fermata over the melody. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *mf*. Measure 42 has a fermata over the melody.

43 44 45 46 47

Musical score for measures 43-47. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

48 *mf* 49 50 51

mf

f

melody

52 53 54 55 56 *f*

57 58 59 60

mf

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

mf

This system contains measures 73 to 76. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a dynamic marking of *mf*. The music consists of quarter and eighth notes in the vocal line and chords and moving lines in the piano accompaniment.

77 78 79 80

This system contains measures 77 to 80. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano part continues with chords and moving lines, maintaining the *mf* dynamic.

81 82 83 84

This system contains measures 81 to 84. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The piano part continues with chords and moving lines, maintaining the *mf* dynamic.

85 86 87 88

Musical notation for measures 85-88, first system. The system consists of a single treble clef staff. Measure 85 contains a sequence of eighth notes. Measure 86 continues with eighth notes. Measure 87 features a dotted quarter note followed by eighth notes. Measure 88 ends with a quarter rest.

89 90 91 92

Musical notation for measures 89-92, second system. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 89-92 show a piano accompaniment with chords and moving lines in both hands.

93 94 95 96

Musical notation for measures 93-96, third system. The system consists of two staves: a treble clef staff and a bass clef staff. Measures 93-94 show piano accompaniment. Measure 95 features a treble clef staff with a whole note chord and a bass clef staff with a whole note chord, both marked with a target symbol. Measure 96 features a treble clef staff with a whole note chord and a bass clef staff with a whole note chord, both marked with a target symbol. The text 'Sk' appears above the treble staff in measures 95 and 96, and 'Pl' appears below the bass staff in measure 96.

From the Top Music ~ 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+
Spin the Dreydl by Michael Joy	5 octaves bells	Level 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
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	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
That Old Black Magic by Paul W. Allen	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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