

Catalog # 1080

3 octaves handbells

Difficulty EM

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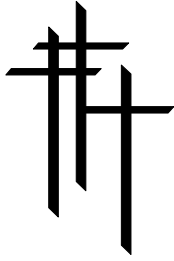
**Eighteen Bells**  
for  
**Lent and Easter**  
*for 3 to 9 ringers*



settings by  
**Matthew Prins**

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*From the Top Music*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)



As a handbell director for a decade now, I know all too well the need for flexibility during the Lenten and Easter season. This collection provides music for use in the many services during this time -- without the need for table setup. Perhaps your church has a Good Friday noon worship where "O Sacred Head Now Wounded" would be inspirational. How exciting it would be to have bells ringing in the outdoor Easter Sunrise Service!

My primary goal with this collection was to provide music that would not require the entire handbell choir, thus allowing a few smaller groups to ring as needed in the Lenten and Easter worship services.

Each of these songs uses the same 18 bells at most: G4 through C7 in the key of Bb major or G minor. These bells can be played by as few as three and as many as nine ringers in numerous configurations, some of which are listed below.

- 3 ringers: G4-Eb5; F5-D6; Eb6-C7 (all three using bell trees)
- 4 ringers: G4-C5; D5-G5; A5-D6; Eb6-C7 (highest position using bell tree)
- 5 ringers: G4-C5; D5-F5; G5-Bb5; C6-F6; G6-C7
- 6 ringers: G4-C5; D5-F5; G5-Bb5; C6-D6; E6-G6; A6-C7
- 7 ringers: G4-C5; D5-Eb5; F5-G5; A5-Bb5; C6-D6; Eb6-G6; A6-C7
- 8 ringers: G4-C5; two bells every ringer D5 and above
- 9 ringers: two bells every ringer

You can, of course, adjust these to fit the strengths and weaknesses of your own choir. Many of these three- or four-bell positions can be played using either weaving or four-in-hand, with four-in-hand more likely to be necessary (or at least easier) in the higher positions. In many of these configurations, if you use four-in-hand rather than weaving, you can actually play the pieces without using tables (the British "off-the-table" style of ringing), which makes them perfect for playing in venues outside the church.

I hope that you find this collection useful and, just as important, musical.

*Matthew Prins*



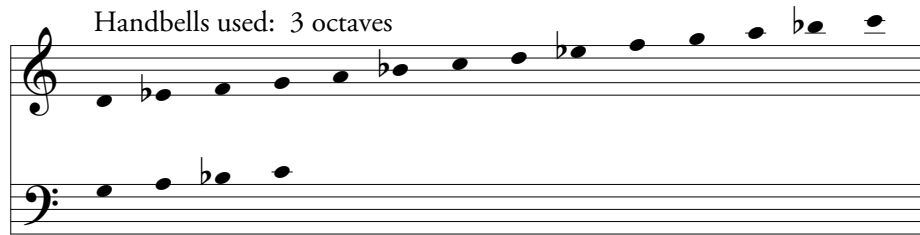
# What Wondrous Love Is This

*Eighteen Bells for Lent and Easter*

Cat. 1080

Difficulty: EM

Handbells used: 3 octaves



William Walker, 1835

arranged by Matthew Prins

Moderato (♩ = 80-92)

2 3 4

*mf*

*vib.*

*rit.*



5 6 7 8

*mp a tempo*

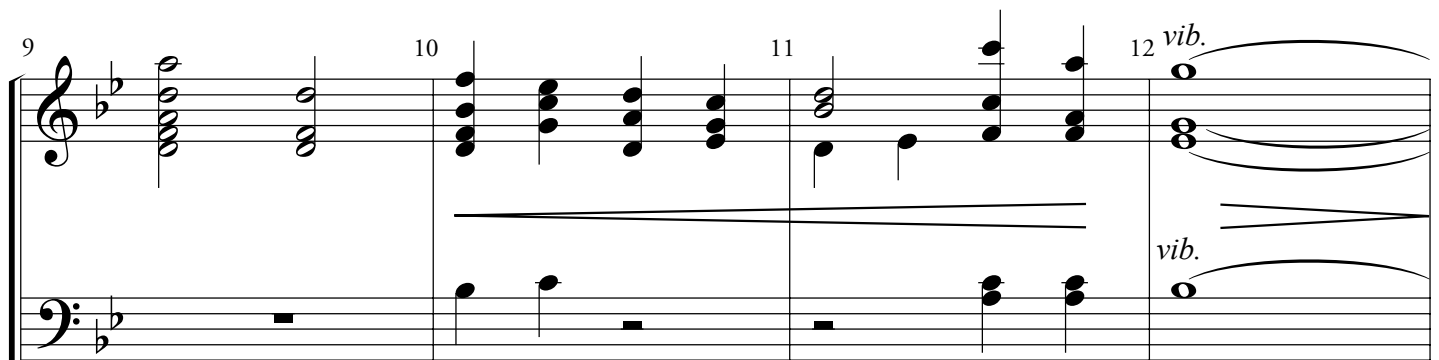
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9 10 11 12

*vib.*

*vib.*



13 14 15 16

17 18 19 20

21 22 23 24 vib.

25 26 27 28 vib. rit.

29 30 vib. p 31 vib. 32 vib. 33 vib. simile \*

*a tempo*  
*mf*

\* Melody line travels between both treble and bass clefs through m. 48.

34 *vib.* 35 *vib.* 36 *vib.* 37 *vib.* 38 *vib.*

39 *vib.* 40 *vib.* 41 *vib.* 42 *vib.* 43 *vib.*

44 *vib.* 45 *vib.* 46 *vib.* 47 *vib.* 48 *vib.*

49 *vib.* 50 51 52 *vib.*

*mf*

53 54 55 56 57

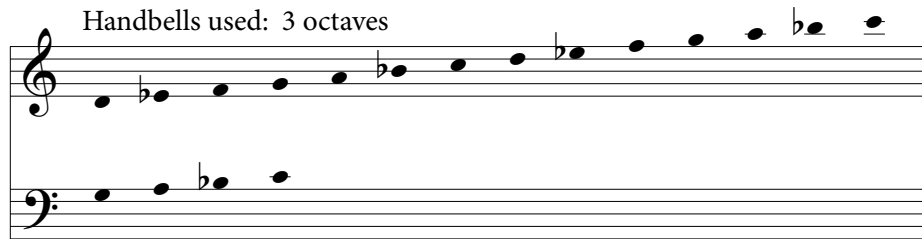
*vib.* *vib.* *rit.* *vib.*

# O Sacred Head, Now Wounded

*Eighteen Bells for Lent and Easter*

Cat. 1080  
Difficulty: EM

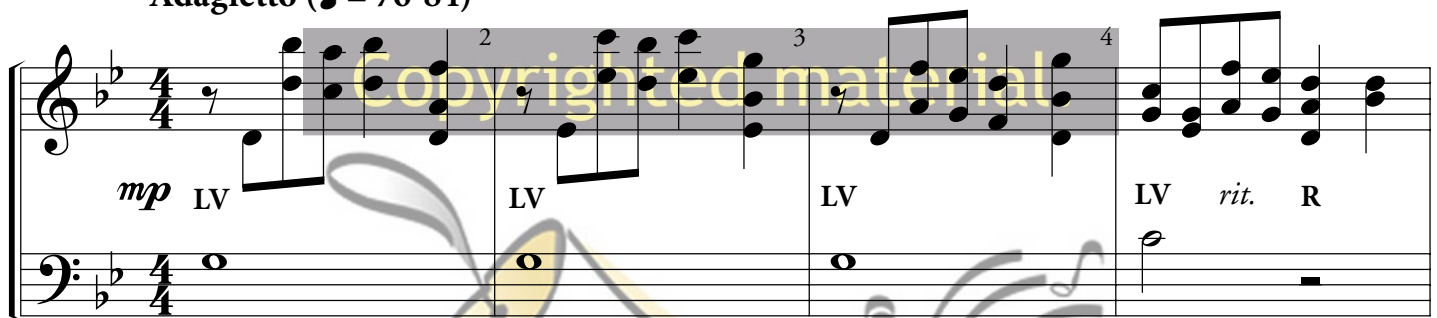
Handbells used: 3 octaves



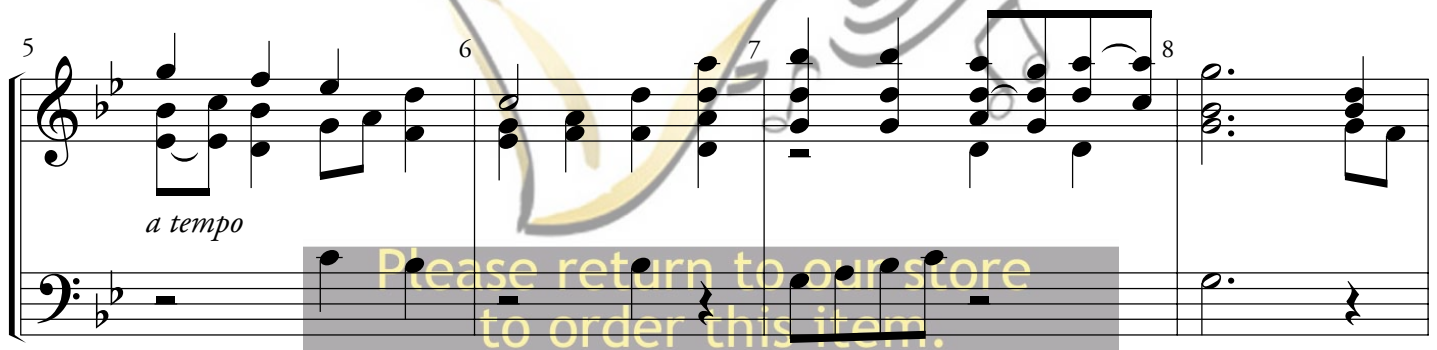
Musical notation for handbells, showing a treble and bass clef staff with notes and accidentals.

PASSION CHORALE (Hans L. Hassler, 1601)  
arranged by Matthew Prins

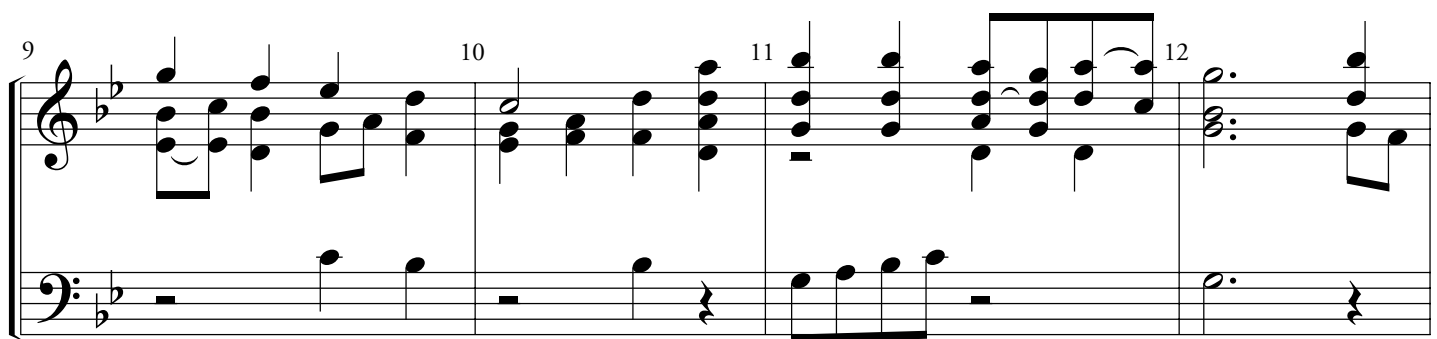
Adagietto (♩ = 76-84)



Musical notation for measures 1-4 of the Passion Chorale, featuring a treble and bass clef staff with notes, rests, and dynamic markings. Includes markings: *mp* LV, LV, LV, LV *rit.* R.



Musical notation for measures 5-8 of the Passion Chorale, featuring a treble and bass clef staff with notes, rests, and dynamic markings. Includes marking: *a tempo*.



Musical notation for measures 9-12 of the Passion Chorale, featuring a treble and bass clef staff with notes, rests, and dynamic markings.

13 14 15 16

*f*

17 18 19 20

*mp*

21 22 23 24

LV LV LV R

25 26 27 28

*p* *mf* R LV LV LV LV LV LV

29 LV LV LV LV LV LV R

mf

33 34 35 36

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rit. ff mp a tempo

37 38 39 40 41

Slower

rit. LV

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42 43 44 45 46

LV LV LV R rit.

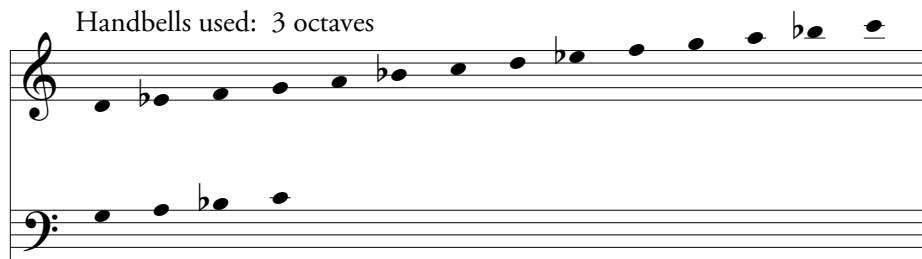


# Were You There?

*Eighteen Bells for Lent and Easter*

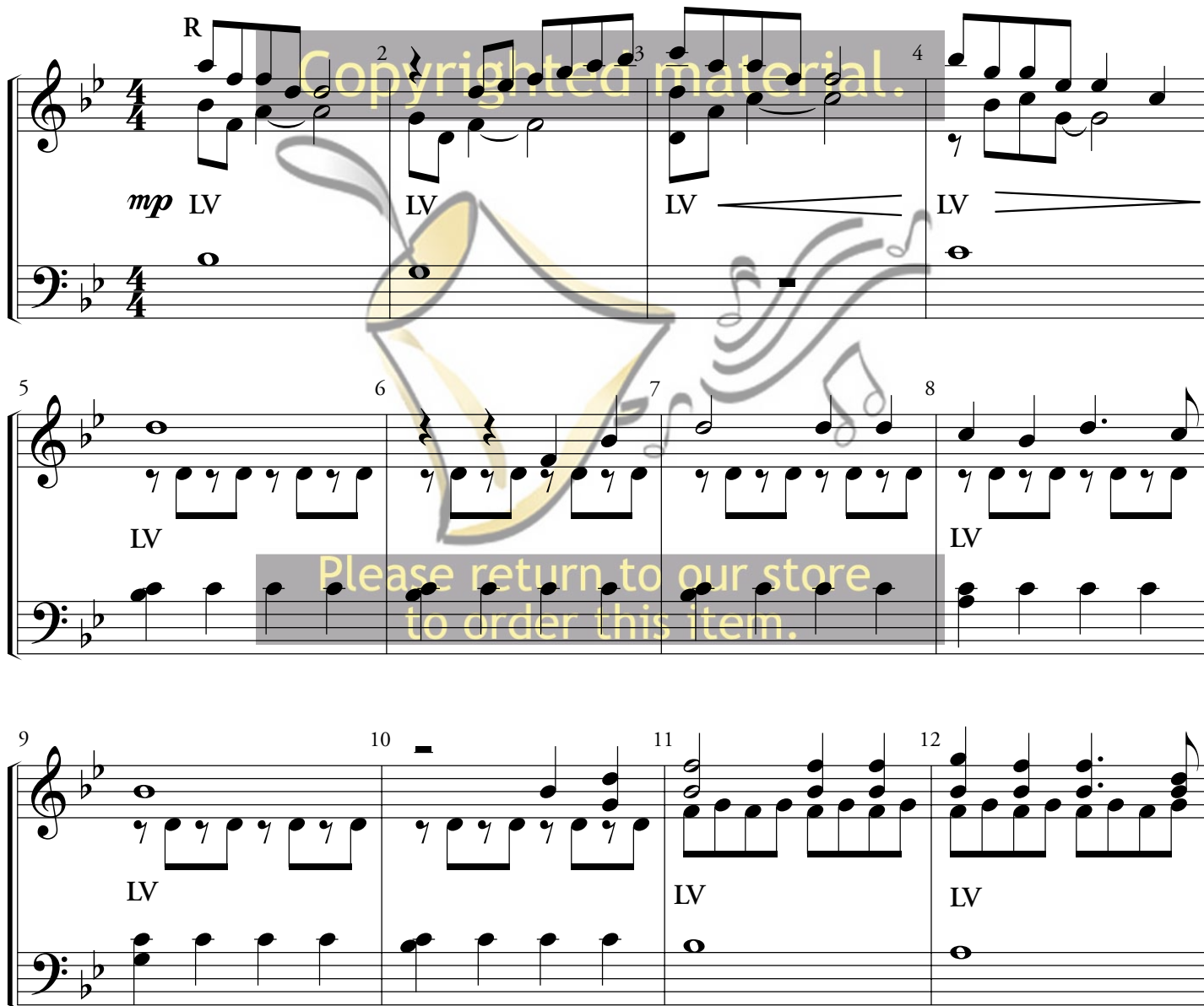
Cat. 1080  
Difficulty: EM

Handbells used: 3 octaves



Moderato (♩ = 80-92)

traditional African-American  
arranged by Matthew Prins



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13 14 15 16

*cresc. on repeat* *mp-f*

17 18 19 20

21 22 23 24

*dim. e rit.* *p LV a tempo* LV

25 26 27 28

IV IV *mf*

29 30 31 32

33 34 35 36

2

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LV rit. mp LV LV

37 38 39 40 41

LV LV LV

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42 43 44 45

molto rit.

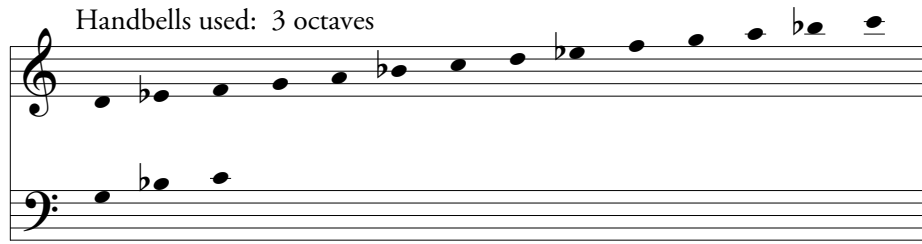
# Now the Green Blade Rises

*Eighteen Bells for Lent and Easter*

Cat. 1080

Difficulty: EM

Handbells used: 3 octaves



(Note: If performed on tables, entire piece may be malleted.)

NOËL NOUVELET (15th Century French)

Allegro (♩ = 124-144)

arranged by Matthew Prins



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13 14 15 16

*mf*

Musical score for measures 13-16. The piece is in B-flat major (two flats). Measure 13 starts with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes, while the left hand has a simple accompaniment. A crescendo hairpin is visible in measure 16.

17 18 19 20

*f*

Musical score for measures 17-20. The dynamic increases to forte (*f*). The right hand continues with a melodic line, and the left hand has a simple accompaniment. A watermark "Copyrighted material." is overlaid on the score.

21 22 23 24

Musical score for measures 21-24. The right hand plays a melodic line with eighth notes, and the left hand has a simple accompaniment. A watermark "Please return to our store to order this item." is overlaid on the score.

25 26 27 28

*p*

Musical score for measures 25-28. The dynamic decreases to piano (*p*). The right hand plays a melodic line with eighth notes, and the left hand has a simple accompaniment. A decrescendo hairpin is visible in measure 27.

29 30 31 32

*ff*

This system contains measures 29 through 32. The music is in a minor key, indicated by a flat sign in the key signature. The upper staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff provides a simple accompaniment with quarter and eighth notes. The dynamic marking *ff* (fortissimo) is placed at the beginning of measure 29.

33 34 35 36

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This system contains measures 33 through 36. The melody continues with similar rhythmic patterns. The lower staff has a steady accompaniment. A dynamic marking *mp* (mezzo-piano) is visible at the start of measure 37 in the system below. A watermark reading "Copyrighted material" is overlaid across the middle of this system.

37 38 39

*mp*

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This system contains measures 37 through 39. The melody is more melodic and less rhythmic than the previous system. The lower staff has a simple accompaniment. The dynamic marking *mp* is at the start of measure 37. A watermark reading "Please return to our store to order this item." is overlaid across the bottom of this system.

40 41 42

*ff*

This system contains measures 40 through 42. The music features a crescendo in the upper staff, indicated by a long hairpin. The lower staff has a simple accompaniment. The dynamic marking *ff* is placed at the beginning of measure 41.

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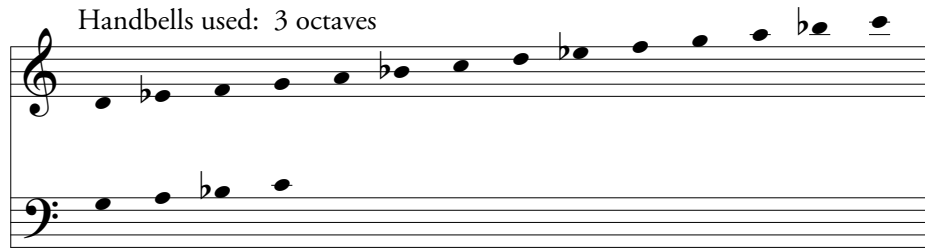
# Easter Fanfare

*Eighteen Bells for Lent and Easter*

Cat. 1080

Difficulty: EM

Handbells used: 3 octaves



Musical notation for handbells, showing a treble and bass clef staff with notes and accidentals.

Allegriissimo (♩ = 144-160)

*composed by Matthew Prins*



Musical score for piano, consisting of three systems of staves with treble and bass clefs, notes, and dynamics. The score includes markings for dynamics (f), articulation (Sk), and fingerings (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). A large watermark is overlaid on the score.



13 Sk 14 Sk 15 Sk 16

17 Sk 18 Sk 19 Sk 20

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21 Sk 22 Sk 23 Sk 24

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25 Sk 26 Sk 27 Sk 28 Sk 29

rit.

# Christ the Lord is Risen Today

*Eighteen Bells for Lent and Easter*

Cat. 1080  
Difficulty: EM

Handbells used: 3 octaves

Handbell notation for three octaves, showing a sequence of notes on a treble clef staff and a bass clef staff.

EASTER HYMN (*Lyra Davidica*, 1708)

arranged by Matthew Prins

Allegro (♩ = 124-144)

Musical score for piano, featuring treble and bass clefs, 4/4 time signature, and dynamic markings (*f*, *mf a tempo*, *rit.*). The score includes measures 2 through 12, with a large watermark reading "Copyrighted material." and "Please return to our store to order this item." overlaid on the music.

13 14 15 16

17 18 19 20

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21 22 23 24

mp rit.

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25 26 27 28

TD mp f a tempo simile \*

\* Melody line travels between both treble and bass clefs from m. 25-32.

29 30 31 32

Musical notation for measures 29-32. The piece is in a minor key (one flat). Measures 29-30 feature a treble clef with a series of chords, while the bass clef has rests. Measures 31-32 show a more active bass line with eighth notes and rests.

33 34 35 36

*f*

Musical notation for measures 33-36. Measure 33 begins with a forte (*f*) dynamic. Measures 34-35 contain a large watermark reading "Copyrighted material." The notation continues with chords in the treble and rests in the bass.

37 38 39 40

Musical notation for measures 37-40. Measures 37-38 show a treble line with eighth notes and a bass line with rests. Measures 39-40 feature a treble line with chords and a bass line with eighth notes and rests.

41 42 43 44

*p*

Musical notation for measures 41-44. Measure 41 begins with a piano (*p*) dynamic. Measures 42-43 show a treble line with chords and a bass line with eighth notes. Measure 44 features a treble line with chords and a bass line with a single note.

45 46 47 48

*mp* *mf*

Musical score for measures 45-48. The key signature has two flats. Measure 45 starts with a mezzo-piano (*mp*) dynamic. Measure 46 features a dynamic shift to mezzo-forte (*mf*). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple accompaniment.

49 50 51 52

*f*

Musical score for measures 49-52. The dynamic is forte (*f*). The melody continues with eighth and quarter notes. A large watermark is overlaid on the score.

53 54 55 56

*p* *f*

Musical score for measures 53-56. Measure 53 is piano (*p*), and measure 55 is forte (*f*). The melody features eighth and quarter notes. A large watermark is overlaid on the score.

57 58 59 60 61

*rit.* *ff*

Musical score for measures 57-61. Measure 59 is marked *rit.* (ritardando). Measure 61 is marked *ff* (fortissimo) and ends with a double bar line. The melody includes a slur over measures 58 and 59. A large watermark is overlaid on the score.

# Handbell Works

.....by Matthew Prins



## Morning Song

MORNING SONG, Anania Davison, 1816

Cat. 20144  
AGEHR Level II

Handbells used: 2 - 4 octaves

Performance notes: This piece may be played in its entirety with handchimes or with mallets on suspended bells. LV throughout. Please note that in mm. 33 & 37, G6#6 appears in melody line in the middle (treble) clef. In mm. 30-32, the F#6 appears on the top (treble) clef. notes in ( ) played only in 2-octave choirs notes in [ ] not played in 2-octave choirs

Very slow and freely  $\text{♩} = 60-68$

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Musical score for 'Morning Song' by Anania Davison, arranged by Matthew Prins. It features two systems of staves, each with a treble and bass clef. The first system includes performance notes and dynamic markings like 'p' and 'pp'. The second system includes a note about top notes in measure 26 being for 4-octave choirs only. A large watermark 'Copyrighted material.' is overlaid across the score.

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## Break Thou the Bread of Life

BREAD OF LIFE, William Sherwin, 1877

Cat. 20322  
AGEHR Level 2+

Handbells used: 2 - 3 octaves

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Musical score for 'Break Thou the Bread of Life' by William Sherwin, set by Matthew Prins. It features two systems of staves, each with a treble and bass clef. The first system includes performance notes and dynamic markings like 'mp' and 'mf'. The second system includes a note about 2-octave choirs omitting notes in parentheses. A large watermark 'Please return to our store to order this item.' is overlaid across the score.

Reverently  $\text{♩} = 84-92$

Setting by Matthew Prins

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\* R all handchime notes through m. 31





Dedicated to the St. Mark's Ringers and our beloved ringer, Mary Swann,  
who always reminded us of the changes in the time signature.

Cat. 20363  
AGEHR Level 3

# Via Dolorosa

Handbells used: 3 - 5 octaves

Optional: 5-octave choirs may play the bottom octave (C3-B3)  
on handbells instead of bells, except where noted.

Solemn (♩ = 120-136)

written by Billy Sprague and Niko Boop  
arranged by Matthew Prins

Musical score for 'Via Dolorosa' in 4/4 time, marked Solemn (♩ = 120-136). The score is written for handbells in three parts: Treble, Bass, and Tenor. It includes dynamic markings such as *mp*, *pp*, *mf*, and *pp*. Performance instructions include *vib.* (vibrato) and *a tempo*. The score is divided into measures 1 through 30. A large watermark 'Copyrighted material' is overlaid across the score.

VIA DOLOROSA  
Niko Boop/Billy Sprague  
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Cat. 20363

2

# When I Survey the Wonderous Cross

Cat. 20246  
AGEHR Level III

Reverently ♩ = 96

Lowell Mason, 1824  
arr. Matthew Prins

Musical score for 'When I Survey the Wonderous Cross' in 4/4 time, marked Reverently (♩ = 96). The score is written for handbells in three parts: Treble, Bass, and Tenor. It includes dynamic markings such as *p* and *mp*. Performance instructions include *et.cres.* (crescendo). The score is divided into measures 1 through 35. A large watermark 'Please return to our store to order this item' is overlaid across the score.

Cat. 20246

\* Optional Singing Bell

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