

Festive Hymn Introductions for Advent and Christmas



*Arranged by
Brian Childers*

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

Hymn Introduction for Bell Tree or Tables
(3 - 6 players)
5 octaves handbells

Hark! The Herald Angels Sing

MENDELSSOHN

Cat. 20668 - Hark
Level 3



If dividing parts; start with the upper part; add the lower part on the repeat

- Each of these Introductions can end on a tonic or dominant chord, (if leading into beginning of hymn) (Example: Tonic = F major Dominant = C major (the 5th tone of the F-major scale)
- Each can go directly to congregational singing of the hymn *OR* ...
- Each can be part of an extended introduction where the piano or organ takes over at the close of the handbell part
- Each can be done by 3,4,5, or 6 players. These can be done from the tables, or by several bell trees (depending on set-up)
- Each of these are ideal for processions (some upper parts may require a processional pole for traveling)
- Each of these are memorized easily, since they are built on simple patterns which repeat
- Each of these processions may be lengthened with optional repeats or shortened by omitting repeats or entire sections
- Each of these are only one page in length, requiring no page turns.

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Hark! The Herald Angels Sing

MENDELSSOHN

Arranged by Brian Childers
ASCAP

With Exuberance ♩ = 120

R-1
R-2

R-3
R-4

R-5
R-6

5

R-1
R-2

R-3
R-4

R-5
R-6

10

R-1
R-2

R-3
R-4

R-5
R-6

*Dominant
if leading
into hymn*

*Tonic
if ending*

Hymn Introduction for Bell Tree or Tables

(3-6 players)

5- 6 octaves handbells

Joy to the World

ANTIOCH

Cat. 20668 - Joy
Level 3

Arranged by Brian Childers
ASCAP

R-4 R-3 R-2 R-5 R-6

6 octaves omit notes in ()

If dividing parts, begin with Ringer 6 (stems down) and add Ringer 5 (stems up) on the repeat

- Each of these Introductions can end on a tonic or dominate chord, (if leading into beginning of hymn) (Example: Tonic = D major Dominant = A major (the 5th tone of the D major scale)
- Each can go directly to congregational singing of the hymn *OR* ...
- Each can be part of an extended introduction where the piano or organ takes over at the close of the handbell part
- Each can be done by 3,4,5, or 6 players. These can be done from the tables, or by several bell trees (depending on set-up)
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Joy to the World

ANTIOCH

Joyfully (♩ = ca. 70)

R-1
R-2
R-3
R-4
R-5
R-6

Ringers 1 & 2: 8va throughout

This system contains the first five measures of the piece. It features six staves labeled R-1 through R-6. R-1 and R-2 are in the treble clef, and R-3 and R-4 are also in the treble clef. R-5 and R-6 are in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/2. The music consists of chords and simple melodic lines. A repeat sign is present at the end of the system. A dashed line above the staff indicates an 8va (octave) range for the first two staves.

6

This system contains measures 6 through 9. The notation continues with similar chordal and melodic patterns. A repeat sign is at the end of the system. A dashed line above the staff indicates an 8va range.

10

Sk

Dominant if leading into hymn *Tonic if ending*

This system contains measures 10 through 13. Measure 10 is marked with '10' and '8va'. Measure 11 is marked with 'Sk'. The system concludes with two final chords, one marked as 'Dominant if leading into hymn' and the other as 'Tonic if ending'. A dashed line above the staff indicates an 8va range.

Hymn Introduction for Bell Tree or Tables
(3 - 6 players)
5 octaves handbells

Let All Mortal Flesh Keep Silence

PICARDY

Cat. 20668 - Let Mortal
Level 3

The musical notation consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff has five octaves of handbells, with notes grouped into five sections labeled R-4, R-3, R-2, and R-1. The bass staff has five octaves of handbells, with notes grouped into two sections labeled R-6 and R-5. A large watermark 'Copyrighted material.' is overlaid on the image.

Bass clef: If dividing parts; start with the lowest part; add the upper part on the repeat

- Each of these Introductions can end on a tonic or dominant chord, (if leading into beginning of hymn) (Example: Tonic = D minor Dominant = A minor (the 5th tone of the D minor scale)
- Each can go directly to congregational singing of the hymn *OR*...
- Each can be part of an extended introduction where the piano or organ takes over at the close of the handbel part
- Each can be done by 3,4,5, or 6 players. These can be done from the tables, or by several bell trees (depending on set-up)
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Let All Mortal Flesh Keep Silence

PICARDY

Arranged by Brian Childers

ASCAP

Haunting ♩ = 100

Musical score for measures 1-4. The score is for six parts: R-1, R-2, R-3, R-4, R-5, and R-6. The key signature is one flat (B-flat) and the time signature is 4/4. Measures 1 and 2 are marked with repeat signs. The R-1 and R-2 parts have rests in measures 1-4. The R-3 and R-4 parts also have rests in measures 1-4. The R-5 and R-6 parts play a rhythmic accompaniment of quarter notes in measures 1-4.

Musical score for measures 5-9. The score is for six parts: R-1, R-2, R-3, R-4, R-5, and R-6. Measure 5 is marked with a repeat sign. The R-1 and R-2 parts have rests in measures 5-9. The R-3 and R-4 parts play a rhythmic accompaniment of quarter notes in measures 5-9. The R-5 and R-6 parts play a rhythmic accompaniment of quarter notes in measures 5-9. Measures 8 and 9 are marked with repeat signs.

Musical score for measures 10-13. The score is for six parts: R-1, R-2, R-3, R-4, R-5, and R-6. Measure 10 is marked with a repeat sign. The R-1 and R-2 parts play a rhythmic accompaniment of quarter notes in measures 10-13. The R-3 and R-4 parts play a rhythmic accompaniment of quarter notes in measures 10-13. The R-5 and R-6 parts play a rhythmic accompaniment of quarter notes in measures 10-13. Measures 12 and 13 are marked with repeat signs. At the end of measure 13, there are two options for the final chord: a dominant chord (G7) and a tonic chord (C major). The dominant chord is labeled "Dominant if leading into hymn" and the tonic chord is labeled "Tonic if ending".

Hymn Introduction for Bell Tree or Tables
(3 - 6 players)
5 octaves handbells

O Come, O Come, Emmanuel

VENI EMMANUEL

Cat. 20668 - Emman

Level 3

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If dividing parts; start with the lowest part; add the upper part on the repeat

- Each of these Introductions can end on a tonic or dominate chord, (if leading into beginning of hymn) (Example: Tonic = E minor Dominant = B minor (the 5th tone of the E minor scale)
- Each can go directly to congregational singing of the hymn *OR* ...
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O Come, O Come, Emmanuel

VENI EMMANUEL

Plainsong

Arranged by Brian Childers

ASCAP

With Anticipation ♩ = 88

R-1
R-2

R-3
R-4

R-5
R-6

Ringers 1 & 2: 8va throughout

7

R-1
R-2

R-3
R-4

R-5
R-6

8va

11

R-1
R-2

R-3
R-4

R-5
R-6

(8va)

Dominant if leading into hymn *Tonic if ending*

Hymn Introduction for Bell Tree or Tables

(3 - 5 players)

5 octaves handbells

O Come, All Ye Faithful

ADESTE FIDELIS

Cat. 20668 - O Faithful

Level 3

The musical notation consists of two staves, treble and bass clef. The treble staff has notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The bass staff has notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5. Brackets above and below the staves indicate repeating patterns: R-3 (G4-A4-B4), R-2 (C5-D5-E5-F5), R-1 (G5-A5-B5-C6), R-4 (G4-A4-B4-C5), and R-5 (G3-A3-B3-C4). A large watermark 'Copyrighted material.' is overlaid diagonally across the image.

- Each of these Introductions can end on a tonic or dominant chord, (if leading into beginning of hymn) (Example: Tonic = G-major Dominant = D major (the 5th tone of the G-major scale)
- Each can go directly to congregational singing of the hymn *OR* ...
- Each can be part of an extended introduction where the piano or organ takes over at the close of the handbell part
- Each can be done by 3,4,5, or 6 players. These can be done from the tables, or by several bell trees (depending on set-up)
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O Come, All Ye Faithful

ADESTE FIDELIS

John Francis Wade

Arranged by Brian Childers

ASCAP

Brightly ♩ = 120

R-1
R-2
R-3
R-4
R-5

Part 1 8va throughout

Ringer 3 enter on repeat only

5

R-1
R-2
R-3
R-4
R-5

8

R-1
R-2
R-3
R-4
R-5

Dominant if leading into hymn

Tonic if ending

From the Top Music ~ Handbell Choir Catalog

(Please go to: www.FromTheTopMusic.com ~ for additional titles)

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
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Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
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Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
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Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
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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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