

# *Hymn Introductions for Festival Days*



*Arranged by*

*Brian Childers*

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*From the Top Music*

*Albuquerque, NM*

*www.FromTheTopMusic.com*

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

*A Mighty Fortress Is Our God*

'EIN FESTE BURG

Cat. 20669 - 'EIN FESTE BURG  
Level 3

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

If dividing parts; start with the lower 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 = C major Dominant = G major (the 5th tone of the C-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.
- Additional ringers may be added by further dividing the suggested bell assignments

**This item is reproducible as needed for your group,  
but not for resale or sharing with other groups**

# A Mighty Fortress Is Our God

'EIN FESTE BURG

Martin Luther

Arranged by Brian Childers

ASCAP

Sturdily ♩ = 100

1

Part 1 8va throughout

Ring C5 on repeat only

5

9

Sk

Dominant if leading into hymn

Tonic if ending

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

*Every Time I Feel the Spirit*

PENTECOST

Cat. 20669 - PENTECOST

Level 3

Copyrighted material.

If dividing parts; start with the lower 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 =  $E\flat$  major Dominant =  $B\flat$  major (the 5th tone of the  $E\flat$ -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)
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# Every Time I Feel the Spirit

PENTECOST

AFRICAN AMERICAN SPIRITUAL

Arranged by Brian Childers

ASCAP

With Anticipation ♩ = 110

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 9. The score includes various musical notations such as notes, rests, and bar lines. A large, semi-transparent watermark reading 'Copyrighted material. Please return to our store to order this item.' is overlaid diagonally across the score. In the third system, there are specific performance instructions: 'Sk' above the first three measures, 'Dominant if leading into hymn Sk' above the fourth measure, and 'Tonic if ending' above the final measure. The bass clef staff in the final measure shows a double bar line and a final chord.

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

*For All the Saints*

SINE NOMINE

Cat. 20669 - Sine Nomine  
Level 3

The musical notation consists of two staves, treble and bass clef. The treble staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. Above the treble staff, brackets indicate repeating patterns: R-4 (G4-A4-B4-C5), R-3 (D5-E5-F5-G5), and R-2 (G5-A5-B5-C6). The bass staff contains notes: G3, F3, E3, D3, C3, B2, A2, G2. Below the bass staff, brackets indicate repeating patterns: R-6 (G3-F3-E3-D3-C3-B2-A2) and R-5 (G2-F2-E2-D2-C2-B1-A1). To the right of the treble staff, a bracket labeled R-1 encompasses three vertical lines of dots, representing handbell positions.

If dividing parts; start with the lower 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 = 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)
- 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
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# For All the Saints

SINE NOMINE

Ralph Vaughn Williams  
Arranged by Brian Childers

ASCAP

Sturdily ♩ = 100

1

5

Parts 1 and 2 - 8va throughout

9

Dominant if leading into hymn

Tonic if ending

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

*Rejoice! The Lord Is King*

DARWALL

Cat. 20669 - Darwall  
Level 3

The musical notation consists of two staves, treble and bass clef. The treble staff has five octaves of handbells, with the top octave labeled R-1. The bass staff has five octaves of handbells, with the bottom octave labeled R-6. The notation is divided into sections labeled R-1 through R-6. A large watermark 'Copyrighted material.' is overlaid on the image.

If dividing parts; start with the lower 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 = C major Dominant = G major (the 5th tone of the C-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
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# Rejoice! The Lord Is King

DARWALL

John Darwall

Arranged by Brian Childers

ASCAP

Sturdily ♩ = 100

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/4. The first system (measures 1-4) includes a first ending bracket and a 'Play 2nd time only' instruction. The second system (measures 5-8) includes a 'Parts 1 & 2: 8va throughout' instruction. The third system (measures 9-13) includes a 'Dominant if leading into hymn' and 'Tonic if ending' instruction, with an asterisk marking measure 13. A large watermark 'Copyrighted material' is overlaid diagonally across the score.

\* *Optional:* if choosing to stop on dominant chord, play m. 13 downbeat as whole note

# Hymn Introduction for Bell Tree or Tables

(3 - 6 players)

5 octaves handbells

## *We Three Kings*

KINGS OF ORIENT

Cat. 20669 - KINGS OF ORIENT

Level 3

Musical notation for the hymn introduction, showing two staves (treble and bass clef) with notes and repeat signs (R-4, R-3, R-2, R-1 on the upper staff; R-6, R-5 on the lower staff).

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

- This Introduction can end on a tonic or dominate chord, (if leading into beginning of hymn) (Example: Tonic = E minor Dominant = B major (the 5th tone of the E-minor scale)
- It can be part of an extended introduction where the piano or organ takes over at the close of the handbell part
- It can be done by 3, 4, 5, or 6 players. It can be done from the tables, or by several bell trees (depending on set-up)
- This is ideal for processions (some upper parts may require a processional pole for traveling)
- This may be memorized easily, since it is built on simple patterns which repeat
- This processional may be lengthened with optional repeats or shortened by omitting repeats or entire sections
- This is only one page in length, requiring no page turns.
- Additional ringers may be added by further dividing the suggested bell assignments

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# We Three Kings

KINGS OF ORIENT

John Henry Hopkins, Jr.  
Arranged by Brian Childers

ASCAP

Sturdily ♩ = 52

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 9. A large watermark reading 'Copyrighted material.' is diagonally across the page. In the third system, there are two annotations: 'Dominant if leading into hymn' and 'Tonic if ending'.

# From the Top Music ~ Handbell Choir Catalog

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

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