

*Hymn Introductions
for Lent and Easter*



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

Christ the Lord Is Risen Today

EASTER HYMN

Cat. 20657 - Easter Hymn
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. Above the treble staff, there are brackets labeled R-4, R-3, and R-2. Above the bass staff, there are brackets labeled R-6 and R-5. At the end of the treble staff, there are five vertical lines with dots, labeled R-1.

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

* Measures 5-12: Groups that have the D8, omit the C8
Groups lacking the D8, ring the C8

- 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
- 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**

Christ the Lord Is Risen Today

EASTER HYMN

Lyra Davidica

Arranged by Brian Childers

ASCAP

With Anticipation ♩ = 110

1

8va

5

9

Dominant if leading into hymn

Tonic if ending

Only ring C/D4 final time

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The first system starts at measure 1. The second system starts at measure 5 and includes an 8va marking above the first staff. The third system starts at measure 9 and includes performance instructions: 'Dominant if leading into hymn' and 'Tonic if ending' above the final measures, and 'Only ring C/D4 final time' below the staff. A large watermark is overlaid diagonally across the score, reading 'Copyrighted material. please return to our store to order this item.'

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

Crown Him with Many Crowns

DIADEMATA

Cat. 20657 - DIADEMATA
Level 3

The musical notation consists of two staves, treble and bass clef. The upper staff (treble clef) contains five octaves of handbells, with notes grouped into sections labeled R-4, R-3, R-2, and R-1. The lower staff (bass clef) contains five octaves of handbells, with notes grouped into sections labeled R-6 and R-5. A large watermark 'Copyrighted material.' is overlaid diagonally across 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 = $E\flat$ 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)
- 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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Crown Him with Many Crowns

DIADEMATA

George Elvey

Arranged by Brian Childers

ASCAP

With Exuberance ♩ = 120

The musical score is presented in three systems, each with three staves (treble, middle, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 1-4) features a vocal line in the top staff with quarter and eighth notes, and piano accompaniment in the middle and bass staves. The second system (measures 5-8) continues the vocal line and introduces a more active piano accompaniment with eighth-note patterns. The third system (measures 9-12) concludes the piece with a final cadence. The bottom staff of the third system includes a double bar line and a final chord, with the instruction 'Dominant if leading into hymn' above it and 'Tonic if ending' to its right. A large, semi-transparent watermark reading 'Copyrighted material.' is overlaid diagonally across the score.

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

Hosanna, Loud Hosanna

ELLACOMBE

Cat. 20657 - Ellacombe
Level 3

The musical notation consists of two staves. The upper staff is in treble clef and contains five measures of music. Brackets above the staff indicate repeating patterns: R-4 (measures 1-2), R-3 (measures 3-4), R-2 (measure 5), and R-1 (measures 6-7). The lower staff is in bass clef and contains two measures of music. Brackets below the staff indicate repeating patterns: R-6 (measures 1-2) and R-5 (measures 3-4). A large watermark 'Copyrighted material.' is overlaid diagonally across the notation.

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 = $A\flat$ major Dominant = $E\flat$ major (the 5th tone of the $A\flat$ 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)
- 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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Hosanna, Loud Hosanna

ELLACOMBE

Gesangbuch, Wittenburg, 1784

Arranged by Brian Childers

ASCAP

Joyfully ♩ = 120

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Joyfully' with a quarter note equal to 120 beats per minute. The score consists of 12 measures, divided into three systems of four measures each. The first system (measures 1-4) features a treble staff with a continuous eighth-note accompaniment and a bass staff with a simple harmonic accompaniment. The second system (measures 5-8) continues the accompaniment. The third system (measures 9-12) concludes with a final cadence. A large watermark 'Copyrighted material.' is overlaid diagonally across the score. A diagonal banner with the text 'Please return to our store to order this item.' is also present. Performance instructions include 'Play second time only' in the second system and 'Dominant if leading into hymn' and 'Tonic if ending' in the third system.

1

4/4

4/4

4/4

Play second time only

5

9

Dominant if leading into hymn

Tonic if ending

Hymn Introduction for Bell Tree or Tables

(3 - 6 players)

5 octaves handbells

Were You There

WERE YOU THERE

Cat. 20657 - Were You There

Level 3

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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 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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Were You There

WERE YOU THERE

African American Spiritual
Arranged by Brian Childers

ASCAP

Somberly ♩ = 76

1

Copyrighted material.

5

Parts 1 & 2 ~ 8va throughout

Play 2nd time only

9

Omit final time

Dominant if leading into hymn

Tonic if ending

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

What Wondrous Love Is This

WONDRIOUS LOVE

Cat. 20657 - Wondrous Love
Level 3

The musical notation consists of two staves, treble and bass clef. The treble staff has four measures of music. The first measure is labeled R-4, the second R-3, the third R-2, and the fourth R-1. The bass staff has two measures of music. The first measure is labeled R-6 and the second R-5. There are asterisks in the treble staff indicating shared bells. A watermark 'Copyrighted material.' is overlaid on the image.

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 dominate 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 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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What Wondrous Love Is This

WONDROUS LOVE

William Walker's Southern Harmony

Arranged by Brian Childers

ASCAP

Somberly ♩ = 76

1

5

9

Dominant if leading into hymn

Tonic if ending

The musical score is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Somberly' with a quarter note equal to 76 beats per minute. The score includes repeat signs and a final cadence. A large watermark is overlaid across the score, reading 'Copyrighted material. Please return to our store to order this item.'

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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