

# ***North and South***

*Battle Hymn of the Republic      Dixie Land*  
*When Johnny Comes Marching Home*



Arranged by  
David R. Kent

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*From the Top Music*  
Albuquerque, NM  
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# North and South

Featuring *Battle Hymn of the Republic*, *Dixie Land*  
*When Johnny Comes Marching Home*

Cat. 20489  
Level 3

Handbells Used: 5 Octaves

Handbell notation for 5 octaves, showing a sequence of notes on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat).

Arranged by David R. Kent  
(ASCAP)

$\text{♩} = 76$

Piano accompaniment for the piece, featuring a 4/4 time signature and a key signature of two flats. The music is marked *mf* (mezzo-forte). The score is divided into three systems, each with a treble and bass clef staff. The first system includes a tempo marking of  $\text{♩} = 76$ . The second system includes a watermark: "Please return to our store to order this item." The third system includes a watermark: "Copyrighted material." The piece concludes with a final cadence in the bass staff.

9 10 11

*f*

12 13 14

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15 16 17

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18 19 21

*ff* LV *rit.*

Allow to ring until sound dissipates

22 Martial (♩. = 104) 23 24 25

22 23 24 25

*p* *mp*

26 27 28

26 27 28

*p* *mp*

29 30 31

29 30 31

*p* *mp*

32 33 34

32 33 34

*mf*

35 36 37

38 39 40

41 42 43

44 45 46

\* TD staccato notes throughout

47 48 49

Musical score for measures 47-49. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 47 features a complex texture with multiple sixteenth-note chords in the right hand and a steady eighth-note bass line. Measure 48 shows a continuation of the bass line with some harmonic changes in the right hand. Measure 49 continues the pattern with more intricate right-hand figures.

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50 51 52

Musical score for measures 50-52. Measure 50 has a similar texture to measure 47. Measure 51 shows a change in the right-hand accompaniment. Measure 52 features a more active right hand with sixteenth-note patterns. A large, faint watermark of a musical instrument is visible in the background.

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53 54 55

*mf*

Musical score for measures 53-55. Measure 53 starts with a dynamic marking of *mf* (mezzo-forte). The right hand plays a series of chords with downward-pointing stems, while the left hand has a simple eighth-note bass line. Measure 54 continues this pattern. Measure 55 features a dynamic marking of *f* (forte) and includes a double bar line at the end of the measure. The bottom of the page shows some technical markings like '+' signs.

56 57

58 59

60 61 62

*ff*

63 64



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<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
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<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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