

Catalog # 20546

2 - 3 octaves handbells

Level 2-3

4 - 6 octaves handbells

Ten Soundings

Fanfares for Bells



Derek K. Hakes

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Ten Soundings for Bells

Performance Notes and Suggestions

Ten Soundings for Bells is a unique collection of ten short, level one to level two, twenty-measure compositions. Each *Sounding* consists of a four measure introduction/coda and sixteen measures of thematic material. Within each piece, there exist no bell changes. Further, each piece is one page in length and can be played by either 2-3 octave ensembles (left page) or 4-6 octave ensembles (right page) and can be memorized, if desired. Because each version is scored in the same key and features the same notes, each version is compatible, making this collection perfect for concert or massed festival settings.

Below are some suggestions on inclusion of these short pieces into your programming:

Church

Church ensembles electing to include any of these *Soundings* in worship settings are encouraged to explore the following possibilities with each setting:

- A short, one-minute fanfare to start worship
- Complementary responses to any service element
- Benedictions or prayer responses (slower *Soundings*)
- Processional and recessional material

Additionally, these would make excellent introductions and short supplements to hymns. The ensemble may play the entire selection before the opening hymn (provided each selection is in a matching key). At the completion of the hymn, the first four measures may be played as a final statement. In place of the entire selection, only the first four measures may be played.

Although certainly not an exhaustive one, a list of hymns each *Sounding* may supplement is provided at the end of these introductory notes. Feel free to add more to the list as the mood dictates.

School

School ensembles can use these pieces as warm-ups, sight reading exercises, or playing test material. These can also be used as short introductions to concerts or other special events.

Multiple selections may also be played as concert pieces, or for a more unique offering, all ten pieces may be played as a suite. Student-ringers may wish to read a poem or short famous speech before each piece. It will be left up to the director's discretion whether or not the spoken material is to be memorized.

Director/teachers may also find the above option an excellent opportunity for cross-curricular studies in the classroom setting.

Additional Notes

Handchimes may be used for the entirety of each piece or in substitution for bells in several measures. Chime choirs are reminded to exercise caution with more percussive staccato markings, as these may cause damage to the instrument. A straight ring or vibrato should be substituted for shakes.

For a more unique presentation, *Sounding #5* may be performed entirely on suspended mallets. Judicious damping is required so the chords do not “melt” into one another.

Where notated, two octave ensembles should omit notes enclosed in parentheses (), and four octave ensembles should omit notes enclosed in brackets [].

With the exception of *Sounding #9*, all pieces are one-page numbers. *Sounding #9* is two pages to save system clutter, but no page turns are necessary.

No bells used charts are included, since all bells within the selected key signature and specified range are needed (minus six octave ensembles, where only two or three notes are used in the bottom half).

Enjoy each offering, and may you feel as much enrichment ringing these as I did composing them.

Soli Deo Gloria!

Derek K. Hakes

Indianapolis, Indiana

Suggested Church Hymns

Sounding #1 in Eb

All Creatures of Our God and King

This Is My Father's World

Fairest Lord Jesus

Crown Him with Many Crowns

Come, Thou Fount of Every Blessing

The Church's One Foundation

God of the Ages

Glorious Things of Thee Are Spoken

Sounding #2 in Bb

How Great Thou Art

Majesty, Worship His Majesty

Angels from the Realms of Glory

Hosanna, Loud Hosanna

All Glory, Laud, and Honor

Standing on the Promises

Stand Up, Stand Up for Jesus

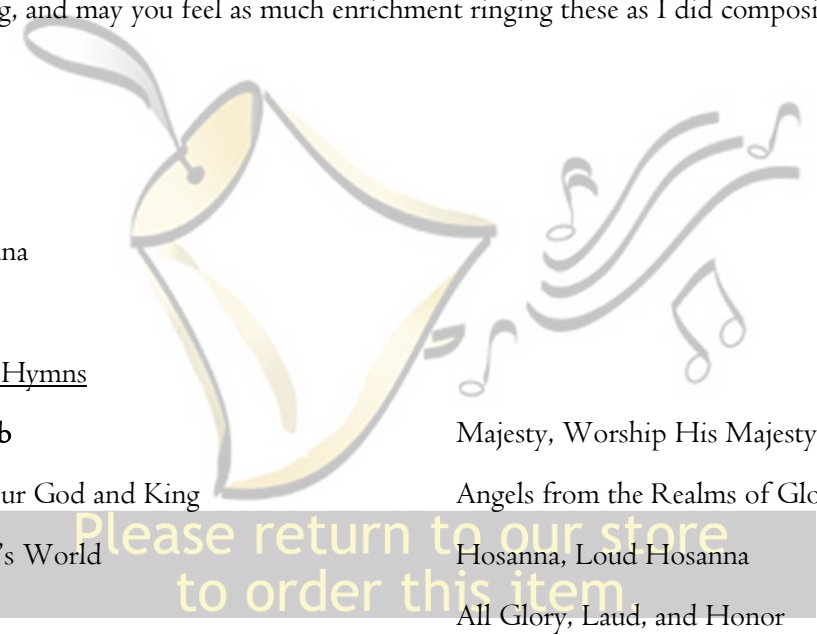
America the Beautiful

Sounding #3 in G

When in Our Music God is Glorified

For the Beauty of the Earth

Immortal, Invisible, God Only Wise



O Come, All Ye Faithful

Sounding #4 in D

Holy, Holy, Holy! Lord God Almighty

Praise, My Soul, the King of Heaven

From All That Dwell Below the Skies

Joy to the World

The Strife is O'er, the Battle Done

Thine Be the Glory

Blessed Assurance

Rejoice, the Lord Is King (DARWALL'S 148th)

Sounding #5 in C

Morning Has Broken

When Morning Gilds the Skies

When We All Get to Heaven

Sounding #6 in F

Praise to the Lord, the Almighty

I Sing the Almighty Power of God

All Hail the Power of Jesus' Name
(CORONATION)

Rejoice, Ye Pure in Heart

Come, Thou Long-Expected Jesus

Angels We Have Heard on High

Sounding #7 in A

All Hail the Power of Jesus' Name (DIADEM)

Come, Christians, Join to Sing

Hail to the Lord's Anointed

Sounding #8 in C

A Mighty Fortress Is Our God

O God, Our Help in Ages Past

Lift High the Cross

Christ the Lord Is Risen Today (EASTER
HYMN)

Up from the Grave He Arose

Sounding #9 in Ab

To God Be the Glory

Leaning on the Everlasting Arms

O How I Love Jesus

Pass Me Not, O Gentle Savior

'Tis So Sweet to Trust in Jesus
How Firm a Foundation

Faith of Our Fathers

Sounding #10 in G

O For a Thousand Tongues to Sing

Come, Thou Almighty King

O Worship the King

Joyful, Joyful, We Adore Thee

Guide Me, O Thou Great Jehovah

For All the Saints

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"The heavens are telling the glory of God; and the firmament proclaims his handiwork"
(Psalm 19:1)

Sounding #1 in Eb

2 - 3 octaves

Derek K. Hakes
(ASCAP)

In a solid tempo (♩ = ca. 96)

The musical score is written for a 4/4 time signature in the key of E-flat major. It consists of four systems of two staves each (treble and bass clef). The first system includes a dynamic marking of *f* and a tempo instruction. The second system has a *rit.* marking. The score concludes with a *D.C. al fine* instruction. A large watermark reading "Copyrighted material." is overlaid across the middle of the page, and a smaller watermark "Please return to our store to order this item." is located in the lower third of the page.

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Sounding #1 in Eb

4 - 6 octaves

In a solid tempo (♩ = ca. 96)

Musical score for measures 1-4. The piece is in Eb major and 4/4 time. It begins with a forte (f) dynamic. Measure 1 contains a whole note chord. Measures 2-3 contain eighth notes, with measure 3 marked with a '3' and a fermata. Measure 4 contains a whole note chord and is marked 'Fine'. A 'Second time: rit.' instruction is placed above the staff between measures 3 and 4.

Musical score for measures 5-9. Measures 5-6 contain eighth notes. Measures 7-8 contain eighth notes with a fermata over measure 8. Measure 9 contains a whole note chord.

Musical score for measures 10-14. Measures 10-11 contain eighth notes. Measures 12-13 contain eighth notes with a fermata over measure 13. Measure 14 contains a whole note chord.

Musical score for measures 15-20. Measures 15-16 contain eighth notes. Measures 17-18 contain eighth notes with a fermata over measure 18. Measures 19-20 contain eighth notes. The piece concludes with 'D.C. al fine' above measure 20.

"Sing praises to the Lord, O you his faithful ones, and give thanks to his holy name"
(Psalm 30:4)

Sounding #2 in Bb

2 - 3 octaves

Derek K. Hakes
(ASCAP)

Regally (♩ = ca. 102)

ff

2

3

4

Fine

Second time: rit.

LV

R

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

D.C. al fine

*Play G6 and Bb6 second time only

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Sounding #2 in Bb

Regally (♩ = ca. 102)

4 - 6 octaves

The musical score is written for piano in B-flat major and 4/4 time. It consists of five systems of two staves each (treble and bass clef). The piece begins with a forte (*ff*) dynamic and a tempo of approximately 102 beats per minute. The first system includes measures 1-4, with measure 2 marked 'LV' and measure 3 marked 'R'. A 'Second time: rit.' instruction is placed between measures 3 and 4. The second system covers measures 5-8, with a dynamic change to *f*. The third system covers measures 9-12, with a dynamic change to *mf*. The fourth system covers measures 13-16, with a dynamic change back to *ff*. The fifth system covers measures 17-20, ending with a *D.C. al fine* instruction. A large watermark 'Copyrighted material.' is overlaid across the middle of the score.

*Play G7 and Bb7 second time only

"May all who seek you rejoice and be glad in you; may those who love your salvation say continually,
'Great is the Lord!'" (Psalm 40:16)

Sounding #3 in G

2 - 3 octaves

Derek K. Hakes
(ASCAP)

Stately and grandiose (♩ = ca. 84)

Musical score for "Sounding #3 in G" by Derek K. Hakes. The score is in G major and 4/4 time, consisting of 20 measures. It features a grandioso style with staccato (Sk) and dynamic markings (ff, f, mp, mf, f). The score includes a "Second time: rit." section and ends with "D.C. al fine". A watermark "Copyrighted material." is overlaid on the score.

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Sounding #3 in G

4 - 6 octaves

Stately and grandiose (♩ = ca. 84)

Musical score for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The tempo is marked as 'Stately and grandiose' with a quarter note equal to approximately 84 beats per minute. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 1 starts with a forte (**f**) dynamic. Measures 2 and 3 contain a triplet of eighth notes in the treble staff. Measure 4 ends with a 'Fine' marking.

Musical score for measures 5-9. The score continues with two staves. Measures 6, 7, and 8 are marked with a 'Sk' (skipped) symbol, indicating that the notes are to be omitted. Measure 9 ends with a 'Fine' marking.

Musical score for measures 10-14. The score continues with two staves. Measures 10, 11, and 12 are marked with a 'Sk' (skipped) symbol. Measure 13 is marked with a forte (**ff**) dynamic. Measure 14 is marked with a mezzo-forte (**mp**) dynamic.

Musical score for measures 15-20. The score continues with two staves. Measure 15 is marked with a mezzo-forte (**mf**) dynamic. Measure 16 is marked with a forte (**f**) dynamic. Measure 17 is marked with a forte (**f**) dynamic. Measure 18 is marked with a forte (**f**) dynamic. Measure 19 is marked with a forte (**f**) dynamic. Measure 20 ends with a 'D.C. al fine' marking.

"Surely, God is my helper; the Lord is the upholder of my life"

(Psalm 54:4)

Sounding #4 in D

2 - 3 octaves

Derek K. Hakes

(ASCAP)

Confidently (♩ = ca. 62)

f

2

3

4

Fine

LV R

Second time: rit.

5

6

7

8

mf

LV R

Second time: rit.

9

10

11

12

mp

mf

LV R

Second time: rit.

13

14

15

16

mp

g bit slower

accel.

f a tempo

LV R

Second time: rit.

17

18

19

20

mp

f

Sk

D.C. al fine

LV R

Second time: rit.

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Sounding #4 in D

4 - 6 octaves

Confidently (♩ = ca. 62)

The musical score is written for piano in D major, 4/4 time. It consists of 20 measures across five systems. The first system (measures 1-4) is marked *f* and includes dynamic markings *LV* and *R*. The second system (measures 5-8) includes *LV* and *R*. The third system (measures 9-12) is marked *mp* and *mf*. The fourth system (measures 13-16) includes *mp*, *a bit slower*, *LV accel.*, *R*, and *f a tempo*. The fifth system (measures 17-20) includes *mp*, *Sk*, and *f D.C. al fine*. A large watermark 'Copyrighted material' is overlaid on the score.

"Happy are those who live in your house, ever singing your praise"
(Psalm 84:4)

Sounding #5 in C

2 - 3 octaves

Derek K. Hakes
(ASCAP)

Flowing; meditatively (♩ = ca. 72)

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each (treble and bass clef). The piece begins with a tempo marking of 'Flowing; meditatively' and a quarter note equal to approximately 72 beats per minute. The score includes various dynamics such as *mp*, *mf*, and *p*, along with performance instructions like 'Second time: rit.', 'ten.', 'a tempo', and 'D.C. al fine'. Fingerings and hand positions are indicated by 'L' and 'R' above or below notes. A 'Fine' marking appears at the end of the first system. A large watermark 'Copyrighted material' is overlaid across the middle of the score.

*Play G6 and C7 second time only

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Sounding #5 in C

Flowing; meditatively (♩ = ca. 72) 4 - 6 octaves

mp LV (all) 2 LV 3 LV 4 R * Fine

Second time: rit.

5 mp LV LV LV LV R LV R

9 mf LV R LV LV R

13 mp LV LV poco decresc. e rit. ten. a tempo mp LV LV

17 LV LV R LV R LV R LV LV LV LV D.C. al fine

*Play G7 and C8 second time only

"He brought his people out with joy, his chosen ones with singing"
(Psalm 105:43)

Sounding #6 in F

Derek K. Hakes
(ASCAP)

Joyfully; with a bounce (♩ = ca. 100) 2 - 3 octaves

Sk * 2 Sk 3 4 Fine

f

Second time: rit.

5 6 7 8

9 Sk 10 11 12

mf

13 14 15 16 Sk

mp

17 18 19 20 *D.C. al fine*

f

*Perform all staccato dots with either a RT, pluck, or martellato; additionally, if this piece is bring performed memorized, the echoes may become either body echoes or gyros

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Sounding #6 in F

Joyfully; with a bounce (♩ = ca. 100) 4 - 6 octaves

The musical score is written for piano in F major, 4/4 time. It consists of 20 measures. The first system (measures 1-4) starts with a forte (f) dynamic and includes staccato (Sk) markings. A first ending bracket covers measures 2 and 3, with a second ending bracket covering measures 3 and 4. The second system (measures 5-8) continues with the forte dynamic. The third system (measures 9-12) features a mezzo-forte (mf) dynamic and includes staccato markings. The fourth system (measures 13-16) starts with a mezzo-piano (mp) dynamic, includes a crescendo (cresc.) marking, and features staccato markings. The fifth system (measures 17-20) returns to a forte (f) dynamic and concludes with a 'D.C. al fine' instruction. The score includes various articulations such as staccato dots, slurs, and dynamic markings.

*Perform all staccato dots with either a RT, pluck, or martellato; additionally, if this piece is brought performed memorized, the echoes may become either body echoes or gyros

"Blessed be the Lord, the God of Israel, from everlasting to everlasting.
And let all the people say, 'Amen.' Praise the Lord!" (Psalm 106:48)

Sounding #7 in A

Derek K. Hakes
(ASCAP)

2 - 3 octaves

Grandly (♩ = ca. 96)

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a fortissimo (ff) dynamic. Measure 2 has a second ending bracket. Measure 3 has a 'Second time: rit.' instruction. Measure 4 ends with a 'Fine' marking.

Musical notation for measures 5-9. Measure 6 has a first ending bracket. Measure 9 has a mezzo-forte (mf) dynamic marking.

Musical notation for measures 10-14. Measure 10 has a forte (f) dynamic. Measure 11 has a first ending bracket. Measure 12 has a fortissimo (ff) dynamic. Measure 13 has a mezzo-forte (mf) dynamic. Measure 14 has a Sk (scissors) marking.

Musical notation for measures 15-17. Measure 15 has a mezzo-piano (mp) dynamic. Measure 16 has a Sk (scissors) marking. Measure 17 has a mezzo-forte (mf) dynamic.

Musical notation for measures 18-20. Measure 18 has a forte (f) dynamic. Measure 20 has a fortissimo (ff) dynamic and ends with a 'D.C. al fine' marking.

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Sounding #7 in A

Grandly (♩ = ca. 96)

4 - 6 octaves

The musical score is presented in two systems, each consisting of a grand piano (GP) staff with a treble and bass clef. The key signature is A major (two sharps). The tempo is marked 'Grandly' with a quarter note equal to approximately 96 beats per minute. The piece is for 4 to 6 octaves.

System 1 (Measures 1-14):

- Measures 1-4: *ff* (fortissimo). Measure 2 includes a '2' above the staff. Measure 3 includes a '3' above the staff. Measure 4 includes a '4' above the staff. The system concludes with 'Fine'.
- Measures 5-9: *mf* (mezzo-forte). Measure 6 includes a '6' above the staff. Measure 7 includes a '7' above the staff. Measure 8 includes an '8' above the staff. Measure 9 includes a '9' above the staff. A 'Second time: rit.' marking is placed between measures 4 and 5.
- Measures 10-14: *f* (forte). Measure 10 includes an '10' above the staff. Measure 11 includes an '11' above the staff. Measure 12 includes an '12' above the staff. Measure 13 includes an '13' above the staff. Measure 14 includes an '14' above the staff and is marked 'Sk' (skip).

System 2 (Measures 15-20):

- Measures 15-17: *mp* (mezzo-piano). Measure 15 includes an '15' above the staff. Measure 16 includes an '16' above the staff. Measure 17 includes an '17' above the staff. A 'R.' (ritardando) marking is placed above measure 15. A 'Sk' (skip) marking is placed above measure 16. A 'Please return to our store to check this item' watermark is overlaid on measures 15-17.
- Measures 18-20: *f* (forte). Measure 18 includes an '18' above the staff. Measure 19 includes an '19' above the staff. Measure 20 includes a '20' above the staff and is marked 'D.C. al fine'.

"This is the day that the Lord has made; let us rejoice and be glad in it"
(Psalm 118:24)

Sounding #8 in C

2 - 3 octaves

Abounding in joy! (♩ = ca. 106)

Derek K. Hakes
(ASCAP)

Musical notation for measures 1-4. Treble clef, 4/4 time signature. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a second ending bracket. Measure 3 has a third ending bracket. Measure 4 has a fourth ending bracket and ends with *Fine*. A *rit.* (ritardando) instruction is placed above measure 3.

Musical notation for measures 5-8. Treble clef, 4/4 time signature. Measure 5 has a mezzo-forte (*mf*) dynamic. Measure 6 has a fortissimo (*ff*) dynamic. Measure 7 has a mezzo-forte (*mf*) dynamic. Measure 8 has a forte (*f*) dynamic.

Musical notation for measures 9-12. Treble clef, 4/4 time signature. Measure 9 has a fortissimo (*ff*) dynamic. Measure 10 has a mezzo-piano (*mp*) dynamic. Measure 11 has a mezzo-forte (*mf*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic.

Musical notation for measures 13-16. Treble clef, 4/4 time signature. Measure 13 has a fortissimo (*ff*) dynamic. Measure 14 has a mezzo-piano (*mp*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic. Measure 16 has a mezzo-forte (*mf*) dynamic.

Musical notation for measures 17-20. Treble clef, 4/4 time signature. Measure 17 has a forte (*f*) dynamic. Measure 18 has a mezzo-piano (*mp*) dynamic. Measure 19 has a mezzo-forte (*mf*) dynamic. Measure 20 has a fortissimo (*ff*) dynamic and ends with *D.C. al fine*.

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Sounding #8 in C

4 - 6 octaves

Abounding in joy! (♩ = ca. 106)

1 2 3 4 *Fine*

f

Second time: *rit.*

5 6 7 8

mf *ff* *mf* *f*

9 10 11 12

ff *mp* *mf*

13 14 15 16

ff *mp* *mf* *mf*

17 18 19 20 *D.C. al fine*

f *mp* *ff*

"I wait for the Lord, my soul waits, and in his word I hope"
(Psalm 130:5)

Sounding #9 in Ab

2 - 3 octaves

Gently (♩ = ca. 64)

Derek K. Hakes
(ASCAP)

Musical notation for measures 1-3. The piece is in 4/4 time and Ab major. The melody is in the treble clef, and the bass line is in the bass clef. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 2 is marked with a '2' above the staff. Measure 3 is marked with a '3' above the staff and includes the instruction 'Second time: rit.'.

Musical notation for measures 4-6. Measure 4 is marked with a '4' above the staff. Measure 5 is marked with a '5' above the staff and includes the instruction 'Fine'. Measure 6 is marked with a '6' above the staff. The dynamic is mezzo-piano (*mp*).

Musical notation for measures 7-9. Measure 7 is marked with a '7' above the staff. Measure 8 is marked with an '8' above the staff. Measure 9 is marked with a '9' above the staff. The dynamic is mezzo-forte (*mf*).

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10 11 12

mp

This system contains measures 10, 11, and 12. The music is in a 3/4 time signature with a key signature of three flats. The upper staff features a complex texture with multiple voices and chords, while the lower staff provides a steady bass line. A dynamic marking of *mp* is present at the beginning of measure 10.

13 14 15

mp

This system contains measures 13, 14, and 15. The musical texture continues with similar complexity in the upper staff and a consistent bass line in the lower staff. A dynamic marking of *mp* is placed at the start of measure 15.

16 17 18

This system contains measures 16, 17, and 18. The notation remains consistent with the previous systems, showing the continuation of the musical piece.

19

D.C. al fine

This system contains measure 19, which concludes the piece. The upper staff features a long, sweeping melodic line, and the lower staff continues with a simple bass line. The instruction *D.C. al fine* is written at the end of the system.

Sounding #9 in Ab

4 - 6 octaves

Gently (♩ = ca. 64)

Musical score for measures 1-3. The piece is in A-flat major (three flats) and 4/4 time. The tempo is marked 'Gently' with a quarter note equal to approximately 64 beats per minute. The dynamic is *mp*. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 1 starts with a treble clef staff containing a series of sixteenth notes and a bass clef staff with a similar rhythmic pattern. Measure 2 features a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. Measure 3 has a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. A 'Second time: rit.' marking is present in measure 3. A large watermark 'Copyrighted material.' is overlaid on the score.

Musical score for measures 4-6. Measure 4 begins with a treble clef staff containing a sixteenth-note triplet and a bass clef staff with a similar pattern. Measure 5 is marked 'Fine' and features a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. Measure 6 has a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. A large watermark 'Copyrighted material.' is overlaid on the score.

Musical score for measures 7-9. Measure 7 starts with a treble clef staff containing a sixteenth-note triplet and a bass clef staff with a similar pattern. Measure 8 has a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. Measure 9 features a treble clef staff with a sixteenth-note triplet and a bass clef staff with a similar pattern. The dynamic is marked *mf*. A large watermark 'Please return to our store to order this item.' is overlaid on the score.

10 11 12

mp

This system contains measures 10, 11, and 12. The treble clef part features complex chordal textures with many notes beamed together, often spanning multiple staves. The bass clef part provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mp* is present at the beginning of measure 10.

13 14 15

mp

This system contains measures 13, 14, and 15. The treble clef part continues with dense chordal patterns. The bass clef part has a more rhythmic accompaniment. A dynamic marking of *mp* is present at the beginning of measure 15.

16 17 18

This system contains measures 16, 17, and 18. The treble clef part features complex chordal textures. The bass clef part continues with a steady accompaniment.

19

D.C. al fine

This system contains measure 19. The treble clef part features a complex chordal texture. The bass clef part continues with a steady accompaniment. The instruction *D.C. al fine* is written at the end of the system.

"I will praise the Lord as long as I live; I will sing praises to my God all my life long"
(Psalm 146:2)

Sounding #10 in G

2 - 3 octaves

Derek K. Hakes
(ASCAP)

Like a carillon (♩ = ca. 88)

f

Second time: *rit.*

mf

D.C. al fine

Fine

*Play all extra tones (As and Es) the second time only

**Downstemmed notes measures 5-12 and 17-20 are for three octave ensembles only

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Sounding #10 in G

Like a carillon (♩ = ca. 88)

4 - 6 octaves

Musical score for measures 1-4. The piece is in G major (one sharp). The tempo is marked 'Like a carillon' with a quarter note equal to approximately 88 beats per minute. The dynamics are marked *f* (forte). Measure 1 starts with a forte chord. Measures 2 and 3 contain complex rhythmic patterns with multiple notes per beat. Measure 4 ends with a chord marked with an asterisk (*). The word 'Fine' is written at the end of the system.

Musical score for measures 5-9. Measures 5 and 6 continue the complex rhythmic patterns. Measure 7 has a dynamic marking of *mf* (mezzo-forte). Measure 8 has a dynamic marking of *rit.* (ritardando). Measure 9 ends with a chord marked with an asterisk (*). A large watermark 'Copyrighted material.' is overlaid on this system.

Musical score for measures 10-15. Measures 10 and 11 continue the complex rhythmic patterns. Measure 12 has a dynamic marking of *mf*. Measures 13, 14, and 15 continue the rhythmic patterns. A large watermark 'Please return to our store to order this item' is overlaid on this system.

Musical score for measures 16-20. Measure 16 starts with a dynamic marking of *f*. Measures 17, 18, and 19 continue the complex rhythmic patterns. Measure 20 ends with a chord marked with an asterisk (*). The instruction 'D.C. al fine' is written at the end of the system.

*Play all extra tones (As and Es) the second time only

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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