

# What Wondrous Love Is This

3

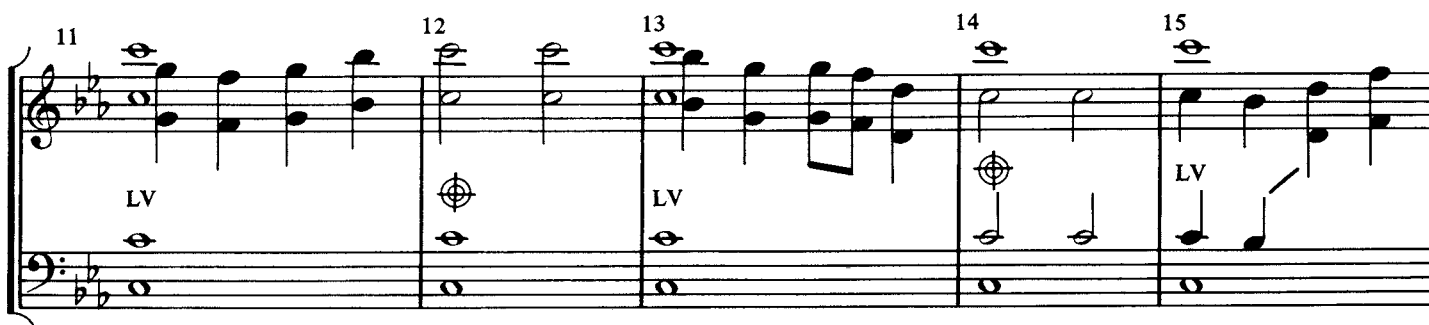
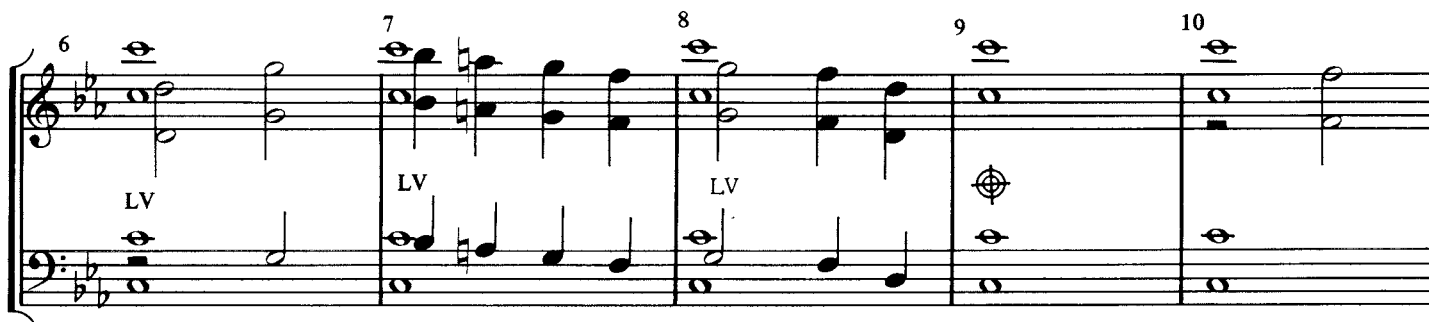
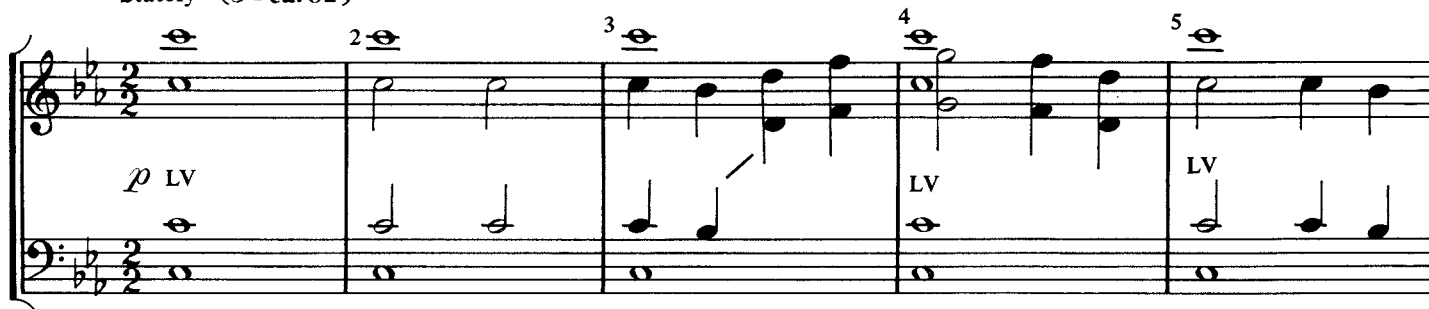
Kevin McChesney

*Based on a traditional "Southern Harmony" tune*

Handbells Used: 28



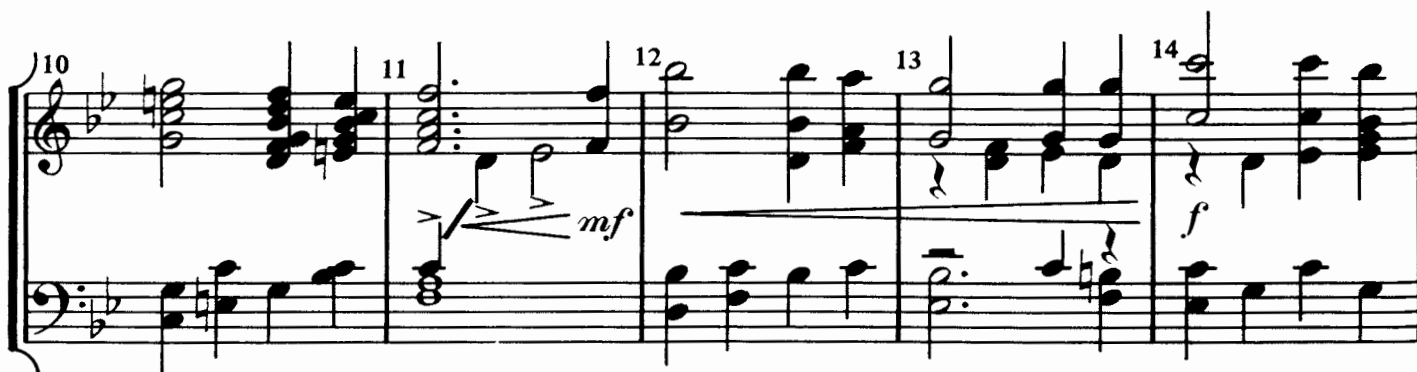
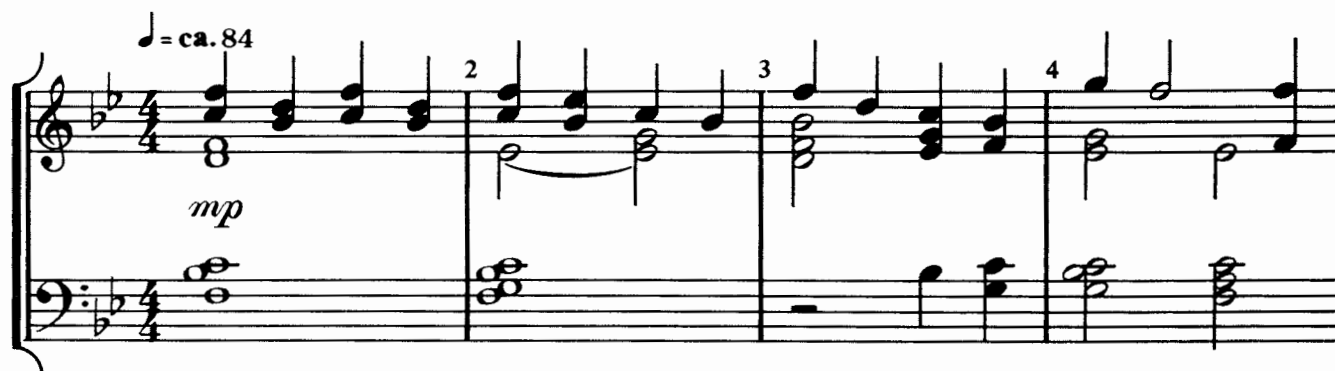
Stately ( $\text{♩} = \text{ca. } 52$ )



# It Is Well With My Soul

Douglas E. Wagner  
Based on VILLE DU HAVRE  
*Arr. By Philip P. Bliss*

Bells Used : 28



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# Communion Meditation

Douglas E. Wagner

*Based on familiar Communion hymn tunes*

Handbells Used: 30



Gently, with sensitivity (♩ = c.72) <sup>2</sup>

<sup>3</sup>

Handbell notation for the second section. The music is written on two staves, treble and bass clef, in 4/4 time. The key signature has one flat. The tempo is marked 'Gently, with sensitivity (♩ = c.72)'. The first measure is marked 'mp' (mezzo-piano) and 'LV' (Lorenz Vibration). The second and third measures are marked 'LV'. The melody is a simple eighth-note pattern, and the bass line provides a steady accompaniment.

LET US BREAK BREAD  
Traditional Afro-American

*mf*

Handbell notation for the third section. The music is written on two staves, treble and bass clef, in 4/4 time. The key signature has one flat. The tempo is marked 'mf' (mezzo-forte). The first measure is marked 'LV'. The second and third measures are marked 'LV'. The melody is a simple eighth-note pattern, and the bass line provides a steady accompaniment.

# Take My Life and Let It Be Consecrated

Barbara B. Kinyon

*Based on the tune by Louis J. F. Herold*

### 3 Octaves

Handbells Used: 37

Handbells Used: 37

Handchimes Used: 10 (12)

The image shows a musical score for 'The Rose Tree'. It features two staves. The top staff is a treble clef with a key signature of one flat (B-flat major or D minor). The melody consists of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line with eighth and sixteenth notes. Above the bottom staff, the text '2 or 3 Octaves' is written. Below the bottom staff, the text 'Handchimes Used: 10 (12)' is written. The score is for a piece titled 'The Rose Tree'.

Measures 5-9 of the musical score for 'The Rose Tree'. The key signature is one sharp (F#). Measure 5: Treble clef has a dotted quarter note G4 and an eighth note A4; Bass clef has a dotted quarter note G3 and an eighth note A3. Measure 6: Treble clef has a dotted quarter note A4 and an eighth note B4; Bass clef has a dotted quarter note A3 and an eighth note B3. Measure 7: Treble clef has a dotted quarter note B4 and an eighth note C5; Bass clef has a dotted quarter note B3 and an eighth note C4. Measure 8: Treble clef has a dotted quarter note C5 and an eighth note D5; Bass clef has a dotted quarter note C4 and an eighth note D4. Measure 9: Treble clef has a dotted quarter note D5 and an eighth note E5; Bass clef has a dotted quarter note D4 and an eighth note E4. The dynamic marking *mp* is present in measure 9.

Example 10 shows measures 10 through 13. Measure 10 features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment. Measure 11 includes a *cresc.* marking and a *LV* (Lento Vivace) tempo change. Measure 12 features a *R mf* (Ritardando mezzo-forte) marking. Measure 13 continues the melodic and harmonic development.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, numbered 14, 15, and 16. Measure 14 shows a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note F#3, a quarter note G3, and a quarter note A3, followed by a quarter rest. Measure 15 shows a treble staff with a quarter note B4, a quarter note C5, and a quarter note D5, followed by a quarter rest. The bass staff has a quarter note B2, a quarter note C3, and a quarter note D3, followed by a quarter rest. Measure 16 shows a treble staff with a quarter note E5, a quarter note D5, and a quarter note C5, followed by a quarter rest. The bass staff has a quarter note E4, a quarter note D4, and a quarter note C4, followed by a quarter rest. The score ends with a double bar line.

# Palm Sunday Glory

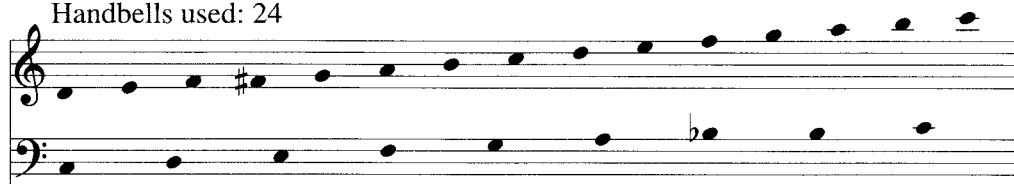
25

Sharon Elery Rogers

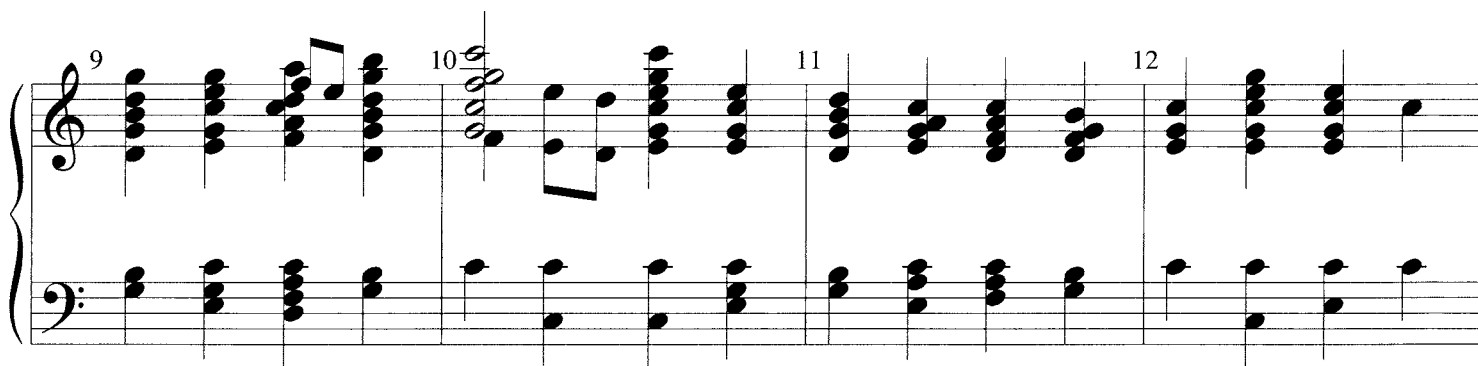
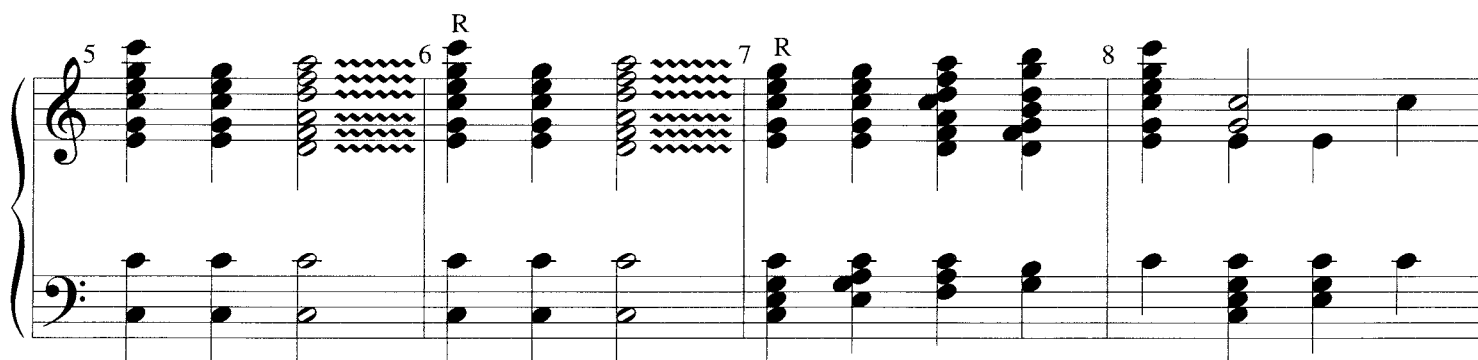
*Based on the hymn tunes:*

ST. THEODULPH, ST. DROSTANE, and ELLACOMBE

Handbells used: 24



Spirited, with dignity (♩ = ca. 104)



\* A 2-octave arrangement is available from the publisher (20/1076L)

# Prayer

(Ah, Holy Jesus)

Arnold B. Sherman  
Based on HERZLIEBSTER JESU  
By Johann Crüger

Bells used: 26



Reverently (♩ = 76-84)

*p* N.B.

MELODY (should predominate)

N.B. Use only unhurried and very judicious dampening throughout.

# Were You There?

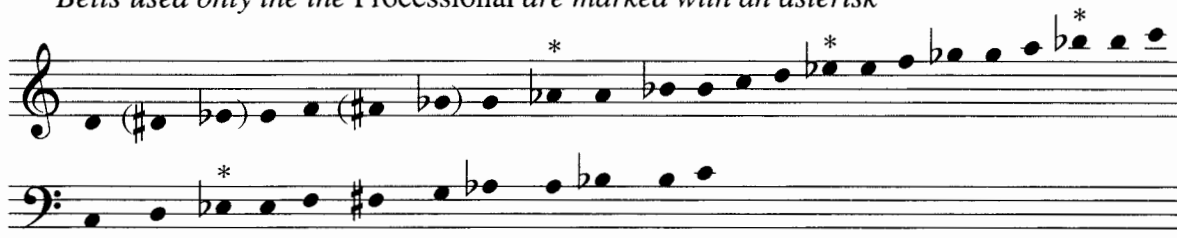
## Prelude and Processional

Dale Wood

*Based on a traditional spiritual*

### Bells Used: 29 (33 with the Processional)

*Bells used only in the Processional are marked with an asterisk*



### Performance Notes

When the *Prelude* is performed alone, use the optional ending on page 5. The tempo throughout should be very flexible with considerable *rubato*. The *Processional* provides a simple accompaniment for the vocal line which must be sung (choir, congregation, solo voice, or the ringers themselves). If desired, the 14 bells needed for the accompaniment may be carried in procession.

### With great freedom





<sup>38</sup> Thine Is the Glory/Crown Him With Many Crowns

Kevin McChesney

*Based on the tunes by G. F. Handel and George J. Elvey*

**Handbells Used: 34**

Handbells Used: 34

A musical score for handbells, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and one flat (Bb). The melody consists of quarter and eighth notes. The bottom staff has a few notes that are not present in the top staff, including a Bb and a D. The score is for 34 handbells.

**Victoriously** (♩ = 112 - 120)

Victoriously (♩ = 112-120)

*f* LV

2 LV

3 *p* LV

*f* LV

The musical score for 'The Rose Tree' is presented in a three-measure format. The top staff is a treble clef, and the bottom staff is a bass clef. The key signature is one flat (B-flat). The tempo/mood is marked 'Moderato'. The score is divided into three measures, each labeled with a measure number (4, 5, 6) and a 'LV' (Lento) marking. The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The first measure (4) shows a 'V' (Vibrato) marking under the first note. The second measure (5) shows a 'V' marking under the first note and a 'V' marking under the last note. The third measure (6) shows a 'V' marking under the first note. The score is written in a single system with a repeat sign at the end.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 7, 8, and 9. Measure 7 is marked with a '7' and a 'V' above the treble staff. Measure 8 is marked with an '8' and a 'V' above the treble staff. Measure 9 is marked with a '9' and a 'V' above the treble staff. The second system contains measures 10, 11, and 12. Measure 10 is marked with a '10' and a 'V' above the treble staff. Measure 11 is marked with an '11' and a 'V' above the treble staff. Measure 12 is marked with a '12' and a 'V' above the treble staff. The score is written for a single melodic line in the treble clef and a single bass line in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final cadence in measure 12.

## Fanfare for Easter

David Stocker

Handbells Used: 25

The musical score is written for handbells and piano. It begins with a single melodic line for handbells on a treble clef staff, followed by a bass line on a bass clef staff. The tempo is marked as quarter note = 84. The piano accompaniment is in 4/4 time. The score is divided into seven measures, numbered 1 through 7. Measure 1 starts with a fortissimo (ff) dynamic. Measure 5 starts with a mezzo-forte (mf) dynamic. Measure 7 starts with a forte (f) dynamic. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.