

Level
2

HYMNS & HANDBELLS

EASY HANDBELL ACCOMPANIMENTS
FOR CONGREGATIONAL SINGING, VOL. 2

REPRODUCIBLE

PREVIEW COPY
FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

ARRANGED FOR 3-5 OCTAVES BY
JOEL RANEY & LLOYD LARSON

HOPE Publishing Company

Since 1892

PREVIEW COPY
FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

HYMNS & HANDBELLS

EASY HANDBELL ACCOMPANIMENTS
FOR CONGREGATIONAL SINGING, VOL. 2

ARRANGED FOR 3-5 OCTAVES BY
JOEL RANEY & LLOYD LARSON

Reproduction License Terms

The purchase of this book includes a license from the publisher to copy the music for use by your handbell or handchime choir. This license is non-transferable, applies to this book only and is granted exclusively to you for the sole purpose of making copies of these settings for your choir.

Code No. 2939

AGAPE A Division of
Hope Publishing Company
Carol Stream IL 60188
Since 1892

Copyright © 2020 Agape (a division of Hope Publishing Company), Carol Stream, IL 60188
International Copyright Secured. All Rights Reserved.

HOPE Publishing Company

Since 1892

PREVIEW COPY
FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

Foreword

As practicing church musicians, we understand the importance of congregational singing! We know that it is vital for the people of God to be engaged in dynamic singing experiences where we are able to express the foundations of our faith collectively, celebrating God's presence and faithfulness through our music. A primary goal for this project has been to provide a readily accessible resource for enhancing congregational singing with the use of handbells.

This second volume is comprised of 40 more of the most beloved and widely used hymn tunes for the entire church year. The harmonic structure employed is common to most hymnals, though you may wish to reference *Worship & Rejoice* (Hope Publishing Co.) should you note any harmonic discrepancies with the hymnal you generally use.

The first half of each hymn setting is intended to be used as accompaniment with the organ and/or piano. It may be repeated as desired. The 2nd half of each setting (also intended for use with an accompanying instrument) is an optional treble clef descant (in octaves) which provides a variation during congregational singing. For example, on a traditional 4 stanza hymn, one might play stanza 1 with the opening handbell part; stanza 2 with the treble clef descant; stanza 3 without any bells; stanza 4 with the opening handbell part. Both versions are readily learned and may be creatively employed in any manner determined by the leader.

It is our hope that worship planners, music directors, handbell ringers, and singers will find this to be a worthy addition to congregational singing!

— *Lloyd Larson & Joel Raney*

HOPE Publishing Company

ALPHABETICAL INDEX

AWAY IN A MANGER	2	MARION	44
AZMON	4	MELITA	46
BESANÇON	6	MIT FREUDEN ZART	48
BRADBURY	8	MORECAMBE	50
BUNESSAN	10	NETTLETON	52
CRIMOND	12	NICAEA	54
CRUCIFER	14	NUN DANKET ALLE GOTT	56
ENGELBERG	16	OLD 100TH	58
FAITHFULNESS	18	PERSONENT HODIE	60
HE LEADETH ME	24	REGENT SQUARE	62
HERZLIEBSTER JESU	26	SAGINA	64
HOLY IS THE LORD	21	ST. LOUIS	68
HOW GREAT THOU ART	28	ST. THEODULPH	70
IRBY	30	STILLE NACHT	72
KINGSFOLD	32	SYMPHONY	74
LANCASHIRE	34	THAXTED	76
LASST UNS ERFREUEN	36	THE FIRST NOEL	79
LAUDES DOMINI	38	TRURO	82
LEONI	40	TRYGGARE KAN IGEN VARA	84
LLANFAIR	42	WERE YOU THERE	86

INDEX OF TITLES (WITH HYMN TUNES)

A Hymn of Glory Let Us Sing!	LASST UNS ERFREUEN	36
Ah, Holy Jesus	HERZLIEBSTER JESU	26
All Creatures of Our God and King	LASST UNS ERFREUEN	36
All Glory, Laud and Honor	ST. THEODULPH	70
All People That on Earth Do Dwell	OLD 100TH	58
And Can It Be	SAGINA	64
Angels, from the Realms of Glory	REGENT SQUARE	62
Away in a Manger	AWAY IN A MANGER	2
Baptized in Water	BUNESSAN	10
Children of the Heavenly Father	TRYGGARE KAN IGEN VARA	84
Christ Beside Me	BUNESSAN	10
Christ Is Alive!	TRURO	80
Church of God, Elect and Glorious	NETTLETON	52
Come to a Wedding	BUNESSAN	10
Come, Thou Fount of Every Blessing	NETTLETON	52
Community of Christ	LEONI	40
Down to Earth, as a Dove	PERSONENT HODIE	60
Eternal Father, Strong to Save	MELITA	46
For the Healing of the Nations	REGENT SQUARE	62
Go to the World!	ENGELBERG	16
God of Ages, History's Maker	BUNESSAN	10
God's Holy Ways Are Just and True	LASST UNS ERFREUEN	36
Great Is Thy Faithfulness	FAITHFULNESS	18
Hail the Day That Sees Him Rise	LLANFAIR	42
He Leadeth Me	HE LEADETH ME	24
Holy Is the Lord	HOLY IS THE LORD	21
Holy, Holy, Holy! Lord God Almighty!	NICAEA	54
How Great Thou Art	HOW GREAT THOU ART	28
I Heard the Voice of Jesus Say	KINGSFOLD	32
If Christ Had Not Been Raised from Death	KINGSFOLD	32
Jesus Christ Is Risen Today	LLANFAIR	42
Jesus Comes with Clouds Descending	REGENT SQUARE	62
Lead On, O King Eternal	LANCASHIRE	34
Let All Creation Bless the Lord	MIT FREUDEN ZART	48
Let Every Christian Pray	LAUDES DOMINI	38
Lift High the Cross	CRUCIFER	14
Lift Up Your Heads, O Mighty Gates	TRURO	82
Long Ago, Prophets Knew	PERSONENT HODIE	60
Morning Has Broken	BUNESSAN	10
Now Thank We All Our God	NUN DANKET ALLE GOTT	56
O Come to Me, the Master Said	KINGSFOLD	32
O For a Thousand Tongues to Sing	AZMON	4
O God Beyond All Praising	THAXTED	76
O Little Town of Bethlehem	ST. LOUIS	68
O Sing a Song of Bethlehem	KINGSFOLD	32
Once in Royal David's City	IRBY	30
People, Look East	BESANÇON	6
Praise and Thanksgiving	BUNESSAN	10
Praise God from Whom All Blessings Flow	LASST UNS ERFREUEN	36
Praise God from Whom All Blessings Flow	OLD 100TH	58
Praise the One Who Breaks the Darkness	NETTLETON	52
Rejoice, Ye Pure in Heart	MARION	44
Ride On, Ride On in Majesty!	TRURO	82
Savior, Like a Shepherd Lead Us	BRADBURY	8
Shout for Joy, Loud and Long	PERSONENT HODIE	60
Silent Night	STILLE NACHT	72
Sing a New Church	NETTLETON	52
Sing Praise to God Who Reigns Above	MIT FREUNDEN ZART	48
Spirit of God, Descend upon My Heart	MORECAMBE	50
The Day of Resurrection!	LANCASHIRE	34
The First Noel	THE FIRST NOEL	79
The God of Abraham Praise	LEONI	40
The Hands That First Held Mary's Child	KINGSFOLD	32
The Lord's My Shepherd, I'll Not Want	CRIMOND	12
To Mock Your Reign	KINGSFOLD	32
We Are God's People	SYMPHONY	74
Were You There	WERE YOU THERE	86
When in Our Music God Is Glorified	ENGELBERG	16
When Morning Guilds the Skies	LAUDES DOMINI	38
You, Lord, Are Both Lamb and Shepherd	REGENT SQUARE	62

AWAY IN A MANGER

Handbells used: 3 oct. (20 bells);
4 oct. (25 bells);
5 oct. (30 bells)

optional

optional

Hymn accompaniment

JAMES R. MURRAY
Arranged by LLOYD LARSON

* (Cues)

1 2 3

4 5 6 7 8

9 10 11 12

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Musical score for measures 13-16. The score is written for piano in G major (one sharp). Measures 13-14 feature a treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand. Measures 15-16 continue the treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand.

Treble clef variation

Musical score for measures 17-20. The score is written for piano in G major (one sharp). Measures 17-20 continue the treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand.

Hymn melody (for reference)

Musical score for measures 21-24. The score is written for piano in G major (one sharp). Measures 21-24 continue the treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand.

Musical score for measures 25-28. The score is written for piano in G major (one sharp). Measures 25-28 continue the treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand.

Musical score for measures 29-32. The score is written for piano in G major (one sharp). Measures 29-32 continue the treble clef variation with a dotted half note in the right hand and a dotted half note in the left hand.

AWAY IN A MANGER

AZMON

Handbells used: 3 oct. (22 bells);
4 oct. (28 bells);
5 oct. (34 bells)

Handbell notation for the first system, including a treble and bass staff. The notation includes a melodic line in the treble and a bass line in the bass. A bracket labeled "optional" spans the final measures of the system.

Since 1892

CARL G. GLÄSER
Arranged by JOEL RANEY

Hymn accompaniment

Hymn accompaniment notation for the second system, including a treble and bass staff. The notation includes a melodic line in the treble and a bass line in the bass. The accompaniment is divided into eight measures, numbered 1 through 8. Measure 1 includes a "(Cues)" label. The notation includes various chordal textures and melodic fragments.

Treble clef variation

HOPE Publishing Company
Since 1892

Hymn melody (for reference)

Sk

Sk

*5 oct. choirs may double the top note under the bracket.

BESANÇON

Handbells used: 3 oct. (24 bells);
4 oct. (30 bells);
5 oct. (36 bells)

optional

Hymn accompaniment

French Melody
Arranged by LLOYD LARSON

* 1 2 3 4 5 6 7 8 9

*5 oct. choirs may double the top note throughout.

Musical notation for measures 10, 11, and 12. The key signature is two sharps (F# and C#). The notation is in treble and bass clefs. Measure 10 shows a treble staff with a half note F#4 and a bass staff with a half note C#3. Measure 11 shows a treble staff with a half note G#4 and a bass staff with a half note D#3. Measure 12 shows a treble staff with a half note A#4 and a bass staff with a half note E#3. The piece ends with a double bar line.

Since 1892

Treble clef variation

Musical notation for measures 13, 14, 15, and 16. The key signature is two sharps (F# and C#). The notation is in treble and bass clefs. Measure 13 shows a treble staff with a half note F#4 and a bass staff with a half note C#3. Measure 14 shows a treble staff with a half note G#4 and a bass staff with a half note D#3. Measure 15 shows a treble staff with a half note A#4 and a bass staff with a half note E#3. Measure 16 shows a treble staff with a half note B#4 and a bass staff with a half note F#3. The piece ends with a double bar line.

Hymn melody (for reference)

Musical notation for measures 17, 18, 19, and 20. The key signature is two sharps (F# and C#). The notation is in treble and bass clefs. Measure 17 shows a treble staff with a half note F#4 and a bass staff with a half note C#3. Measure 18 shows a treble staff with a half note G#4 and a bass staff with a half note D#3. Measure 19 shows a treble staff with a half note A#4 and a bass staff with a half note E#3. Measure 20 shows a treble staff with a half note B#4 and a bass staff with a half note F#3. The piece ends with a double bar line.

Musical notation for measures 21, 22, 23, and 24. The key signature is two sharps (F# and C#). The notation is in treble and bass clefs. Measure 21 shows a treble staff with a half note F#4 and a bass staff with a half note C#3. Measure 22 shows a treble staff with a half note G#4 and a bass staff with a half note D#3. Measure 23 shows a treble staff with a half note A#4 and a bass staff with a half note E#3. Measure 24 shows a treble staff with a half note B#4 and a bass staff with a half note F#3. The piece ends with a double bar line.

BRADBURY

Handbells used: 3 oct. (22 bells);
4 oct. (26 bells);
5 oct. (27 bells)

optional

Since 1892

WILLIAM B. BRADBURY
Arranged by JOEL RANEY

Hymn accompaniment

13 14 15 16

Treble clef variation

17 18 19 20

R LV R LV

Hymn melody (for reference)

21 22 23 24

R LV R LV

25 26 27 28

LV LV R LV

29 30 31 32

Sk Sk

LV LV R

BUNESSAN

Handbells used: 3 oct. (23 bells);
4 oct. (30 bells);
5 oct. (37 bells)

optional

Hymn accompaniment

Gaelic Melody
Arranged by LLOYD LARSON

*5 oct. choirs may double the top note throughout.

Musical score for measures 7 and 8. Measure 7 features a treble clef variation with a series of eighth notes in the right hand and a bass line in the left hand. Measure 8 contains a large, complex chord structure with multiple ledger lines above and below the staff, indicating a high and low register.

Treble clef variation

Musical score for measures 9 and 10. Measure 9 shows a treble clef variation with a series of eighth notes in the right hand and a bass line in the left hand. Measure 10 features a large, complex chord structure with multiple ledger lines above and below the staff, indicating a high and low register.

Hymn melody (for reference)

Musical score for measures 12 and 13. Measure 12 features a treble clef variation with a series of eighth notes in the right hand and a bass line in the left hand. Measure 13 contains a large, complex chord structure with multiple ledger lines above and below the staff, indicating a high and low register.

Musical score for measures 15 and 16. Measure 15 features a treble clef variation with a series of eighth notes in the right hand and a bass line in the left hand. Measure 16 contains a large, complex chord structure with multiple ledger lines above and below the staff, indicating a high and low register.

CRIMOND

Handbells used: 3 oct. (25 bells);
4 oct. (31 bells);
5 oct. (37 bells)

optional

Hymn accompaniment

JESSIE S. IRVINE
Arranged by JOEL RANEY

12 13 14

Treble clef variation

*

15 16 17 18 19

Hymn melody (for reference)

20 21 22 23 24

25 26 27 28

*5 oct. choirs may double the top note under the bracket.

CRIMOND

CRUCIFER

Handbells used: 3 oct. (26 bells);
4 oct. (34 bells);
5 oct. (41 bells)

optional

Hymn accompaniment
Refrain

SYDNEY H. NICHOLSON
Arranged by LLOYD LARSON

Refrain

Verse

*5 oct. choirs may double the top note throughout.

Musical notation for measures 13 through 16. The notation is in treble and bass clefs. Measure 13 starts with a treble clef variation. The music features various chords and melodic lines in both hands.

Treble clef variation
Refrain

Musical notation for measures 17 through 20. The notation is in treble and bass clefs. Measure 17 starts with a treble clef variation. The music features various chords and melodic lines in both hands.

Hymn melody (for reference)

Musical notation for measures 21 through 24. The notation is in treble and bass clefs. Measure 21 starts with a treble clef variation. The music features various chords and melodic lines in both hands.

Verse

Musical notation for measures 25 through 28. The notation is in treble and bass clefs. Measure 25 starts with a treble clef variation. The music features various chords and melodic lines in both hands.

Musical notation for measures 29 through 32. The notation is in treble and bass clefs. Measure 29 starts with a treble clef variation. The music features various chords and melodic lines in both hands.

CRUCIFER

ENGELBERG

Handbells used: 3 oct. (27 bells);
4 oct. (31 bells);
5 oct. (35 bells)

optional

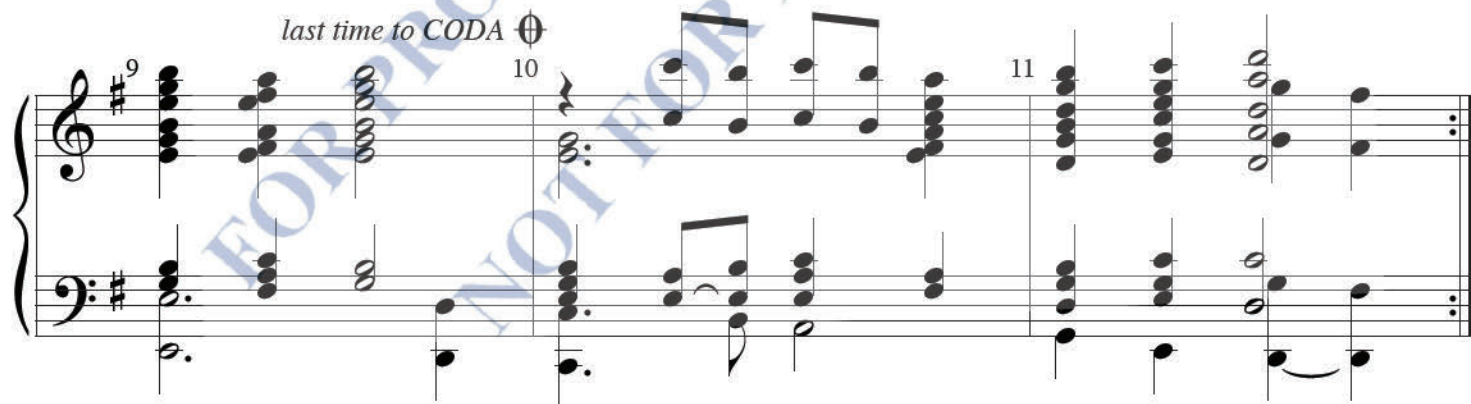
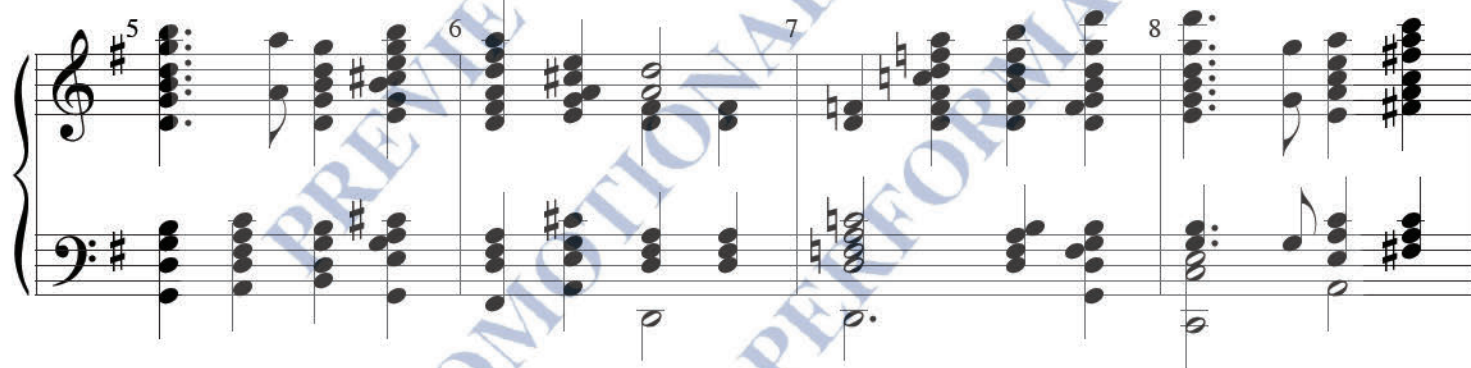
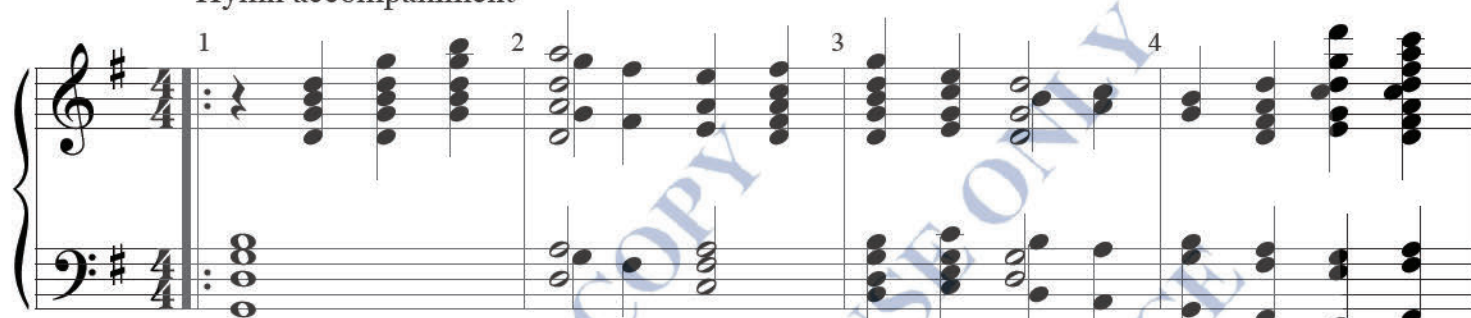


optional

Since 1892

CHARLES V. STANFORD
Arranged by JOEL RANEY

Hymn accompaniment



Treble clef variation

Sk

Hymn melody (for reference)

12 13 14 15

16 17 18 19

20 21 22

23 24

Sk

D.C. al Coda

⊕ Coda

HOPE Publishing Company Since 1892

PREVIEW COPY NOT FOR PERFORMANCE

FAITHFULNESS

Handbells used: 3 oct. (32 bells);
4 oct. (40 bells);
5 oct. (47 bells)

Handbell notation for Faithfulness. The score is written on a grand staff (treble and bass clefs). It features a melody in the treble clef and a bass line in the bass clef. The notation includes various accidentals (sharps, naturals) and rests. A bracket labeled "optional" spans the first few measures of the melody. A large, faint watermark "HOPE Publishing Company Since 1892" is visible across the page.

WILLIAM M. RUNYAN
Arranged by LLOYD LARSON

Hymn accompaniment

Hymn accompaniment notation for Faithfulness. The score is written on a grand staff (treble and bass clefs). It features a melody in the treble clef and a bass line in the bass clef. The notation includes various accidentals (sharps, naturals) and rests. The accompaniment is divided into 16 measures, numbered 1 through 16. A large, faint watermark "HOPE Publishing Company Since 1892" is visible across the page.

*5 oct. choirs may double the top note throughout.

HOPE Publishing Company
Since 1892

PREVIEW COPY NOT FOR PERFORMANCE

Treble clef variation

Hymn melody (for reference)

FAITHFULNESS

HOPE Publishing Company
Since 1892

FOR PROMOTIONAL USE ONLY

FAITHFULNESS

The image displays a musical score for piano, spanning measures 41 to 64. The score is written for two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music is characterized by a steady, rhythmic pattern of eighth notes in the right hand and a more complex, flowing line in the left hand. The score is divided into four systems, each containing two staves. The first system covers measures 41-45, the second 46-50, the third 51-54, and the fourth 55-59. The final system, measures 60-64, concludes the piece with a double bar line. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the center of the page. The publisher's name, 'HOPE Publishing Company', and the founding year, 'Since 1892', are also visible in the background.

HOLY IS THE LORD

Handbells used: 3 oct. (28 bells);
4 oct. (31 bells);
5 oct. (35 bells)

optional



Since 1892

FRANZ SCHUBERT
Arranged by JOEL RANEY

Hymn accompaniment

15 16 17 18 19

20 21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36 37

Treble clef variation

Hymn melody (for reference)

HOPE Publishing Company
Since 1892

PREVIEW COPY
NOT FOR PERFORMANCE

38 39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54

55 56 57 58 59

60 61 62 Sk 63 64

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of four systems of music. The first system contains measures 38-43, the second 44-49, the third 50-54, and the fourth 55-59. The fifth system contains measures 60-64. The key signature is B-flat major (two flats). The melody is primarily in the right hand, with accompaniment in the left hand. Measure 56 features a triplet of eighth notes. Measure 62 is marked 'Sk' (Skat) and contains a wavy line indicating a vocal flourish. The piece concludes with a double bar line at the end of measure 64.

HOLY IS THE LORD

HE LEADETH ME

Handbells used: 3 oct. (22 bells);
4 oct. (28 bells);
5 oct. (34 bells)

Handbell notation for 3 octaves (22 bells), 4 octaves (28 bells), and 5 octaves (34 bells). The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A watermark "HOPE Publishing Company Since 1892" is visible across the page.

WILLIAM B. BRADBURY
Arranged by JOEL RANEY

Hymn accompaniment

Verse

Handbell notation for the Verse, measures 1 through 4. The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A watermark "HOPE Publishing Company Since 1892" is visible across the page.

Refrain

Handbell notation for the Refrain, measures 5 through 8. The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A watermark "HOPE Publishing Company Since 1892" is visible across the page.

Handbell notation for the Refrain, measures 9 through 12. The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A watermark "HOPE Publishing Company Since 1892" is visible across the page.

13 14 15 16

Treble clef variation
Verse

17 18 19 20

Hymn melody (for reference)

21 22 23 24

Sk

Refrain

25 26 27 28

29 30 31 32

Sk

*5 oct. choirs may double the top note under the bracket.

HE LEADETH ME

HERZLIEBSTER JESU

Handbells used: 3 oct. (24 bells);
4 oct. (32 bells);
5 oct. (39 bells)

optional

Since 1892
Hymn accompaniment

JOHANN CRÜGER
Arranged by LLOYD LARSON

*5 oct. choirs may double the top note throughout.

Musical notation for measures 12, 13, and 14. The music is written for piano in a key with three flats (B-flat major or D-flat minor). Measure 12 features a treble clef variation with a series of chords. Measures 13 and 14 continue the harmonic progression with similar chordal textures. The piece concludes with a double bar line and repeat dots.

Treble clef variation

Musical notation for measures 15 through 19. This section is labeled 'Treble clef variation'. The melody in the treble clef consists of eighth and quarter notes, while the bass line provides a steady accompaniment of quarter notes. Measure 19 ends with a repeat sign.

Hymn melody (for reference)

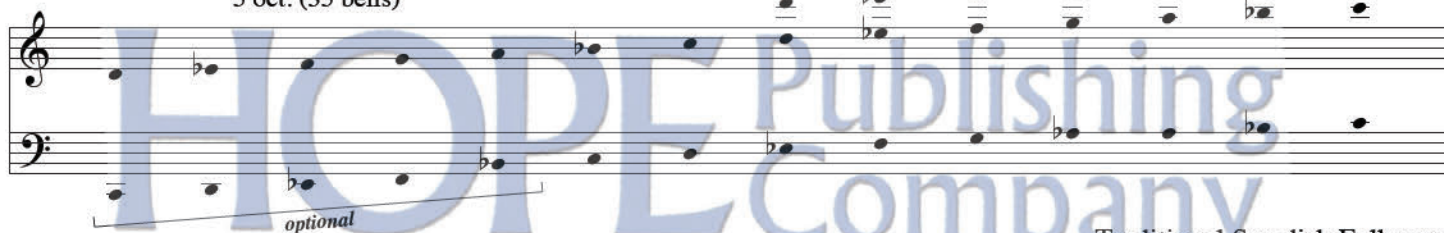
Musical notation for measures 20 through 23. This section is labeled 'Hymn melody (for reference)'. It presents a clear, simple melody in the treble clef, with the bass line following a similar rhythmic pattern. Measure 23 concludes with a repeat sign.

Musical notation for measures 24 through 28. This section continues the hymn melody. Measures 24 and 25 feature a melodic phrase with a slur. Measures 26 and 27 continue the melody with a slur. Measure 28 concludes the phrase with a final chord and a repeat sign.

HOW GREAT THOU ART

Handbells used: 3 oct. (23 bells);
4 oct. (28 bells);
5 oct. (35 bells)

optional



Hymn accompaniment

Traditional Swedish Folksong
Adapted by STUART K. HINE
Arranged by LLOYD LARSON

*

*5 oct. choirs may double the top note throughout.

© 1949, 1953 and this Arr. © 2020 The Stuart Hine Trust CIO.

All rights in the USA, its territories and possessions, except print rights, administered by Capitol CMG Publishing.
USA, North and Central American print rights and all Canadian and South American rights administered by Hope Publishing Company.
All other North and Central American rights administered by The Stuart Hine Trust CIO.
Rest of world rights administered by Integrity Music Europe. All rights reserved.

The Publisher grants permission to reproduce this part for performance.

Musical score for measures 13-16. The score is written for piano in G major (one sharp). Measures 13-14 feature a treble clef variation with a series of chords. Measures 15-16 continue the variation with more chords and a final cadence. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Treble clef variation

Musical score for measures 17-20. The score is written for piano in G major. Measures 17-20 show a continuation of the treble clef variation with a series of chords. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Hymn melody (for reference)

Musical score for measures 21-24. The score is written for piano in G major. Measures 21-24 show a continuation of the treble clef variation with a series of chords. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 25-28. The score is written for piano in G major. Measures 25-28 show a continuation of the treble clef variation with a series of chords. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 29-32. The score is written for piano in G major. Measures 29-32 show a continuation of the treble clef variation with a series of chords. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

HOW GREAT THOU ART

IRBY

Handbells used: 3 oct. (24 bells);
4 oct. (31 bells);
5 oct. (36 bells)

Handbell notation for 3 octaves (24 bells), 4 octaves (31 bells), and 5 octaves (36 bells). The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the page.

HENRY J. GAUNTLETT
Arranged by JOEL RANEY

Hymn accompaniment

Handbell notation for the hymn accompaniment, numbered 1 through 9. The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the page.

Treble clef variation

* 13 14 15

Hymn melody (for reference)

16 17 18

19 20 21

22 23 24

*5 oct. choirs may double the top note under the bracket.

KINGSFOLD

Handbells used: 3 oct. (22 bells);
4 oct. (29 bells);
5 oct. (34 bells)

Handbell notation for Kingsfold. The score is written on two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The notation includes various note values and rests. There are two "optional" markings: one under a bracketed section in the bass staff and another under a bracketed section in the treble staff.

Since 1892

English Melody
Arranged by LLOYD LARSON

Hymn accompaniment

Hymn accompaniment notation for Kingsfold. The score is written on two staves (treble and bass clef) in 4/4 time. The key signature has one sharp (F#). The notation includes various note values and rests. There are 12 measures numbered 1 through 12. Measure 1 is marked with an asterisk (*). There are two "optional" markings: one under a bracketed section in the bass staff and another under a bracketed section in the treble staff.

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Musical notation for measures 13 through 16. The music is written for piano in G major (one sharp). Measures 13 and 14 feature a treble clef variation. Measures 15 and 16 continue the variation. The notation includes various chordal textures and melodic lines in both staves.

Treble clef variation

Musical notation for measures 17 through 20. The music continues in G major. Measures 17 and 18 show a treble clef variation. Measures 19 and 20 continue the variation. The notation includes various chordal textures and melodic lines in both staves.

Hymn melody (for reference)

Musical notation for measures 21 through 24. The music continues in G major. Measures 21 and 22 show a treble clef variation. Measures 23 and 24 continue the variation. The notation includes various chordal textures and melodic lines in both staves.

Musical notation for measures 25 through 28. The music continues in G major. Measures 25 and 26 show a treble clef variation. Measures 27 and 28 continue the variation. The notation includes various chordal textures and melodic lines in both staves.

Musical notation for measures 29 through 32. The music continues in G major. Measures 29 and 30 show a treble clef variation. Measures 31 and 32 continue the variation. The notation includes various chordal textures and melodic lines in both staves.

LANCASHIRE

Handbells used: 3 oct. (28 bells);
4 oct. (36 bells);
5 oct. (43 bells)

Handbell notation for LANCASHIRE. The score is written on two staves (treble and bass clef). The melody is primarily in the treble clef, with some bass clef accompaniment. There are two "optional" markings: one under the first few notes of the bass line and another under a group of notes in the treble line.

HENRY T. SMART
Arranged by JOEL RANEY

Hymn accompaniment

Hymn accompaniment notation for LANCASHIRE. The score is written for piano on two staves (treble and bass clef). It consists of 11 measures, numbered 1 through 11. The notation includes various chords and melodic lines. There are labels "R" (Right hand) and "LV" (Left hand) indicating which hand plays which part. The key signature is one flat (Bb) and the time signature is 4/4.

Sk

12

13

14

15

16

LV

R

Treble clef variation

*

17

18

19

20

Sk

Hymn melody (for reference)

21

22

23

24

Sk

25

26

Sk

27

28

Sk

29

30

31

32

*5 oct. choirs may double the top note under the bracket.

LANCASHIRE

LASST UNS ERFREUEN

Handbells used: 3 oct. (25 bells);
4 oct. (32 bells);
5 oct. (38 bells)

optional

optional

Since 1892

Geistliche Kirchengesäng, Cologne, 1623
Arranged by LLOYD LARSON

Hymn accompaniment

*

1 2 3

4 5 6 7 8

9 10 11 12

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Musical score for measures 13-16. The score is written for piano in G major (one sharp). Measures 13-14 feature a treble clef variation with a melody in the right hand and a bass line in the left hand. Measures 15-16 continue the melody and bass line. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

Treble clef variation

Musical score for measures 17-20. The score is written for piano in G major. Measures 17-20 continue the melody and bass line. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

Hymn melody (for reference)

Musical score for measures 21-24. The score is written for piano in G major. Measures 21-24 continue the melody and bass line. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

Musical score for measures 25-28. The score is written for piano in G major. Measures 25-28 continue the melody and bass line. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

Musical score for measures 29-32. The score is written for piano in G major. Measures 29-32 continue the melody and bass line. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

LASST UNS ERFREUEN

LAUDES DOMINI

Handbells used: 3 oct. (27 bells);
4 oct. (31 bells);
5 oct. (35 bells)

optional

JOSEPH BARNBY
Arranged by JOEL RANEY

Hymn accompaniment

HOPE Publishing Company

Since 1892

Treble clef variation

Hymn melody (for reference)

Sk

Sk

LEONI

Handbells used: 3 oct. (26 bells);
4 oct. (34 bells);
5 oct. (41 bells)

Handbells used: 3 oct. (26 bells);
4 oct. (34 bells);
5 oct. (41 bells)

optional

optional

HOPE Publishing Company
Since 1892

Hebrew Melody
Arranged by LLOYD LARSON

Hymn accompaniment

* 1 2 3 4 5 6 7 8 9 10 11 12

*5 oct. choirs may double the top note throughout.

Musical notation for measures 13 through 16. The score is written for piano in G major (one sharp). Measures 13-14 feature dense block chords in both hands. Measures 15-16 show a transition with more open textures and some melodic movement in the right hand.

Treble clef variation

Musical notation for measures 17 through 20. Measure 17 begins with a treble clef variation in the right hand. The piece continues with a mix of chords and moving lines in both hands.

Hymn melody (for reference)

Musical notation for measures 21 through 24. Measure 23 contains a long, sustained chord in the right hand, while the left hand continues with a steady accompaniment.

Musical notation for measures 25 through 28. The texture becomes more active with more frequent chord changes and melodic fragments in both hands.

Musical notation for measures 29 through 32. The final measures of the page show a resolution of the musical ideas, ending with sustained chords in both hands.

LLANFAIR

Handbells used: 3 oct. (25 bells);
4 oct. (29 bells);
5 oct. (33 bells)

optional

ROBERT WILLIAMS
Arranged by JOEL RANEY

Hymn accompaniment

Musical score for measures 13-16. The score is written for piano in G major (one sharp). Measures 13-14 feature a treble clef variation with chords. Measures 15-16 feature a treble clef variation with chords and a wavy line indicating a tremolo effect.

Treble clef variation

Musical score for measures 17-20. Measure 17 is a whole note chord. Measure 18 is a whole note chord. Measure 19 is a whole note chord with a wavy line indicating a tremolo effect. Measure 20 is a whole note chord. The bottom staff shows the hymn melody for reference.

Hymn melody (for reference)

Musical score for measures 21-24. Measures 21-22 are whole note chords. Measure 23 is a whole note chord with a wavy line indicating a tremolo effect. Measure 24 is a whole note chord.

Musical score for measures 25-28. Measures 25-26 are whole note chords. Measure 27 is a whole note chord. Measure 28 is a whole note chord.

Musical score for measures 29-32. Measures 29-30 are whole note chords. Measure 31 is a whole note chord with a wavy line indicating a tremolo effect. Measure 32 is a whole note chord.

MARION

Handbells used: 3 oct. (31 bells);
4 oct. (39 bells);
5 oct. (47 bells)

Handbell notation for Marion, featuring treble and bass staves with notes and rests. The notation includes a large watermark "HOPE Publishing Company" and "Since 1892".

ARTHUR H. MESSITER
Arranged by LLOYD LARSON

Hymn accompaniment

Hymn accompaniment notation for Marion, featuring treble and bass staves with notes and rests. The notation includes a large watermark "HOPE Publishing Company" and "Since 1892".

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Refrain

Sk R Sk R

9 10 11 12

HOPE Publishing Company
Since 1892

Treble clef variation

13 14 15 16

Hymn melody (for reference)

17 18 19 20

21 *Refrain* 22 23 24

MELITA

Handbells used: 3 oct. (30 bells);
4 oct. (33 bells);
5 oct. (38 bells)



JOHN B. DYKES
Arranged by JOEL RANEY

Hymn accompaniment

Sk

1 2 3 4 5 6 7 8 9

Hymn accompaniment notation for Melita, showing piano accompaniment in 4/4 time. The notation is divided into nine measures, numbered 1 through 9. A large watermark "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY" is overlaid diagonally across the page.

Musical score for measures 10-12. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a simple accompaniment. Measure 10 starts with a treble clef variation. Measure 12 ends with a repeat sign.

Treble clef variation

Musical score for measures 13-15. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a simple accompaniment. Measure 13 starts with a treble clef variation. Measure 15 ends with a repeat sign.

Hymn melody (for reference)

Musical score for measures 16-18. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a simple accompaniment. Measure 16 starts with a treble clef variation. Measure 18 ends with a repeat sign.

Musical score for measures 19-21. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a simple accompaniment. Measure 19 starts with a treble clef variation. Measure 21 ends with a repeat sign.

Sk

Musical score for measures 22-24. The treble clef staff contains chords and a melodic line, while the bass clef staff contains a simple accompaniment. Measure 22 starts with a treble clef variation. Measure 24 ends with a repeat sign.

MIT FREUDEN ZART

Handbells used: 3 oct. (27 bells);
4 oct. (35 bells);
5 oct. (41 bells)

Handbell notation for 3, 4, and 5 octaves. The notation includes a treble and bass staff with notes and rests. A bracket labeled "optional" spans the first few notes. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the notation.

Bohemian Brethren's *Kirchengesänge*, Berlin, 1566
Arranged by LLOYD LARSON

Hymn accompaniment

Hymn accompaniment notation for piano. The notation includes a grand staff (treble and bass) with notes and rests. The music is divided into measures numbered 1 through 11. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the notation.

*5 oct. choirs may double the top note throughout.

Musical notation for measures 12, 13, and 14. The key signature is two sharps (F# and C#). Measure 12 features a treble clef variation with a series of chords. Measure 13 continues with similar chords. Measure 14 concludes the section with a final chord. The notation includes a large, faint watermark reading 'HOPE Publishing Company' and 'Since 1892'.

Treble clef variation

Musical notation for measures 15, 16, and 17. Measure 15 shows a treble clef variation with a series of chords. Measure 16 continues with similar chords. Measure 17 concludes the section with a final chord. The notation includes a large, faint watermark reading 'HOPE Publishing Company' and 'Since 1892'.

Hymn melody (for reference)

Musical notation for measures 18, 19, and 20. Measure 18 features a treble clef variation with a series of chords. Measure 19 continues with similar chords. Measure 20 concludes the section with a final chord. The notation includes a large, faint watermark reading 'HOPE Publishing Company' and 'Since 1892'.

Musical notation for measures 21, 22, 23, and 24. Measure 21 features a treble clef variation with a series of chords. Measure 22 continues with similar chords. Measure 23 concludes the section with a final chord. Measure 24 continues with similar chords. The notation includes a large, faint watermark reading 'HOPE Publishing Company' and 'Since 1892'.

Musical notation for measures 25, 26, 27, and 28. Measure 25 features a treble clef variation with a series of chords. Measure 26 continues with similar chords. Measure 27 concludes the section with a final chord. Measure 28 continues with similar chords. The notation includes a large, faint watermark reading 'HOPE Publishing Company' and 'Since 1892'.

MORECAMBE

Handbells used: 3 oct. (29 bells);
4 oct. (33 bells);
5 oct. (37 bells)

optional

Handbell notation for Morecambe, featuring a treble and bass staff. The melody is written in G major (one sharp) and 2/4 time. The notation includes various accidentals and rests. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the page.

FREDERICK C. ATKINSON
Arranged by JOEL RANEY

Hymn accompaniment

Hymn accompaniment notation for Morecambe, featuring a grand staff (treble and bass clef). The accompaniment is written in G major (one sharp) and 2/4 time. It includes various chords and melodic lines. The notation is numbered 1 through 12. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the page.

Musical score for measures 13-16. The score is written for piano in G major (one sharp). Measures 13-14 feature a treble clef variation with a right hand (R) and left hand (LV) accompaniment. Measures 15-16 continue the treble clef variation with a right hand (R) and left hand (LV) accompaniment.

Musical score for measures 17-20. The score is written for piano in G major (one sharp). Measures 17-18 feature a treble clef variation with a left hand (LV) and right hand (R) accompaniment. Measures 19-20 continue the treble clef variation with a right hand (R) and left hand (LV) accompaniment.

Hymn melody (for reference)

Musical score for measures 21-24. The score is written for piano in G major (one sharp). Measures 21-22 feature a right hand (R) and left hand (LV) accompaniment. Measures 23-24 continue the right hand (R) and left hand (LV) accompaniment.

Musical score for measures 25-28. The score is written for piano in G major (one sharp). Measures 25-26 feature a left hand (LV) and right hand (R) accompaniment. Measures 27-28 feature a right hand (R) and left hand (LV) accompaniment. Measure 27 includes a wavy line indicating a tremolo effect.

Musical score for measures 29-32. The score is written for piano in G major (one sharp). Measures 29-30 feature a left hand (LV) and right hand (R) accompaniment. Measures 31-32 continue the left hand (LV) and right hand (R) accompaniment.

NETTLETON

Handbells used: 3 oct. (19 bells);
4 oct. (25 bells);
5 oct. (29 bells)

optional

Since 1892

JOHN WYETH'S *Repository of Sacred Music*, 1813
Arranged by LLOYD LARSON

Hymn accompaniment

(Cues)

1 2 3 4

5 6 7 8

9 10 11 12

*5 oct. choirs may double the top note throughout.

Musical notation for measures 13 through 16. The music is written for piano in G major (one sharp). Measures 13 and 14 feature dense block chords in the right hand and sustained notes in the left hand. Measures 15 and 16 show more movement in the right hand with eighth notes, while the left hand continues with sustained notes. The system concludes with repeat signs.

Treble clef variation

Musical notation for measures 17 through 20. Measures 17 and 18 are marked as a 'Treble clef variation'. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes. Measures 19 and 20 continue this pattern. The system ends with repeat signs.

Hymn melody (for reference)

Musical notation for measures 21 through 24. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. Measures 21 and 22 are marked with a 'z' symbol. The system concludes with repeat signs.

Musical notation for measures 25 through 28. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. Measures 25 and 26 are marked with a 'z' symbol. The system concludes with repeat signs.

Musical notation for measures 29 through 32. The right hand continues the melodic line with eighth notes, and the left hand maintains the accompaniment. Measures 29 and 30 are marked with a 'z' symbol. The system concludes with repeat signs.

NICAEA

Handbells used: 3 oct. (24 bells);
4 oct. (32 bells);
5 oct. (36 bells)

optional

JOHN B. DYKES
Arranged by LLOYD LARSON

Hymn accompaniment

* 1 2 3 4 5 6 7 8 9 10 11 12

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Musical notation for measures 13 through 16. The music is written for piano in G major (one sharp). Measures 13 and 14 feature dense chords in the right hand and single notes in the left hand. Measures 15 and 16 show a transition with more active right-hand lines and sustained left-hand notes. The system concludes with repeat signs.

Treble clef variation

Musical notation for measures 17 through 20. Measures 17 and 18 are marked with a treble clef variation. The right hand plays a melodic line of eighth notes, while the left hand provides a steady accompaniment of quarter notes. Measures 19 and 20 continue this pattern.

Hymn melody (for reference)

Musical notation for measures 21 through 24. The right hand features a series of chords and dyads, while the left hand continues with a simple quarter-note accompaniment. Measure 23 includes a fermata over the right-hand notes.

Musical notation for measures 25 through 28. Measures 25 and 26 show a continuation of the melodic and harmonic patterns. Measures 27 and 28 end with a final chord in the right hand and a sustained note in the left hand.

Musical notation for measures 29 through 32. Measures 29 and 30 feature a more active right-hand line with eighth notes. Measures 31 and 32 conclude the piece with a final melodic phrase in the right hand and a sustained bass note.

NUN DANKET ALLE GOTT

Handbells used: 3 oct. (31 bells);
4 oct. (36 bells);
5 oct. (41 bells)

Handbell notation for 3 octaves (31 bells), 4 octaves (36 bells), and 5 octaves (41 bells). The notation includes a treble clef and a bass clef, with notes indicating the pitch and duration of the bells. An "optional" bracket is shown above the treble staff.

Since 1892

JOHANN CRÜGER
Arranged by JOEL RANEY

Hymn accompaniment

Hymn accompaniment notation for piano. The notation is in 4/4 time and includes a treble clef and a bass clef. The music is divided into measures, with measure numbers 1 through 11 indicated. The notation includes chords, single notes, and rests.

Musical score for measures 12-16. The score is written for piano in G major (one sharp) and 4/4 time. Measures 12-16 show a treble clef variation of the hymn melody. The bass line provides harmonic support with chords and single notes.

Musical score for measures 17-20. Measure 17 is labeled "Treble clef variation". Measures 18-19 are marked with a wavy line and the letter "Sk", indicating a trill. Measure 20 shows the continuation of the treble clef variation. The bass line continues with harmonic support.

Musical score for measures 21-24. Measures 21-24 show the continuation of the treble clef variation. The bass line continues with harmonic support.

Musical score for measures 25-28. Measures 25-26 are marked with a wavy line and the letter "Sk", indicating a trill. Measures 27-28 show the continuation of the treble clef variation. The bass line continues with harmonic support.

Musical score for measures 29-32. Measures 29-32 show the continuation of the treble clef variation. The bass line continues with harmonic support.

NUN DANKET ALLE GOTT

OLD 100TH

Handbells used: 3 oct. (22 bells);
4 oct. (26 bells);
5 oct. (30 bells)

optional



LOUIS BOURGEOIS, *Genevan Psalter*, 1551
Arranged by JOEL RANEY

Hymn accompaniment



HOPE Publishing Company
Since 1892

Measures 6, 7, and 8 of the piano accompaniment for 'Old 100th'. The music is in G major (one sharp) and 4/4 time. Measure 6 features a treble clef variation with a half note G4 and a whole note chord of G4-B4-D5. Measures 7 and 8 continue the accompaniment with various chords and single notes. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Treble clef variation

Measures 9 and 10 of the piano accompaniment. Measure 9 shows a treble clef variation with a half note G4 and a whole note chord of G4-B4-D5. Measure 10 continues the accompaniment. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Hymn melody (for reference)

Measures 12, 13, and 14 of the piano accompaniment. Measure 12 features a treble clef variation with a half note G4 and a whole note chord of G4-B4-D5. Measures 13 and 14 continue the accompaniment. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Measures 15 and 16 of the piano accompaniment. Measure 15 features a treble clef variation with a half note G4 and a whole note chord of G4-B4-D5. Measure 16 continues the accompaniment. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

PERSONENT HODIE

Handbells used: 3 oct. (24 bells);
4 oct. (31 bells);
5 oct. (38 bells)

optional

Piae Cantiones, 1582
Arranged by LLOYD LARSON

Hymn accompaniment

1 2 3 4 5

(Cues)

6 7 8 9 10

11 12 13 14 15

Refrain

*5 oct. choirs may double the top note throughout.

HOPE Publishing Company
Since 1892

Treble clef variation

(Cues)

Hymn melody (for reference)

Refrain

REGENT SQUARE

Handbells used: 3 oct. (29 bells);
4 oct. (34 bells);
5 oct. (38 bells)

optional



HENRY T. SMART
Arranged by JOEL RANEY

Hymn accompaniment

Hymn accompaniment notation for Regent Square. The score is written on two staves, treble and bass, in 4/4 time. It is divided into nine measures, numbered 1 through 9. The notation includes various chords and melodic lines. A large watermark for 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

Musical score for measures 10-12. The score is written for piano in B-flat major (two flats). Measure 10 features a treble clef variation with a V-shaped fingering. Measure 11 shows a continuation of the treble clef variation. Measure 12 shows a continuation of the treble clef variation.

Treble clef variation

Musical score for measures 13-15. The score is written for piano in B-flat major (two flats). Measure 13 shows a continuation of the treble clef variation. Measure 14 shows a continuation of the treble clef variation. Measure 15 shows a continuation of the treble clef variation.

Hymn melody (for reference)

Musical score for measures 16-18. The score is written for piano in B-flat major (two flats). Measure 16 shows a continuation of the treble clef variation. Measure 17 shows a continuation of the treble clef variation. Measure 18 shows a continuation of the treble clef variation.

Musical score for measures 19-20 and the Sk section. The score is written for piano in B-flat major (two flats). Measure 19 shows a continuation of the treble clef variation. Measure 20 shows a continuation of the treble clef variation. The Sk section (measures 21-24) is marked with a wavy line and the letters 'Sk'.

Musical score for measures 22-24. The score is written for piano in B-flat major (two flats). Measure 22 shows a continuation of the treble clef variation. Measure 23 shows a continuation of the treble clef variation. Measure 24 shows a continuation of the treble clef variation.

SAGINA

Handbells used: 3 oct. (24 bells);
4 oct. (31 bells);
5 oct. (39 bells)

optional

Hymn accompaniment

THOMAS CAMPBELL
Arranged by LLOYD LARSON

1 2 3 4 5 6 7 8 9 10 11 12 13

*5 oct. choirs may double the top note throughout.

This musical score is for a piano piece, spanning measures 14 to 32. It is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). The music features a variety of textures, including dense chords, arpeggiated figures, and melodic lines. Measures 14-17 show a series of chords in the right hand with moving bass lines. Measures 18-20 introduce more complex chordal structures and some melodic movement in the right hand. Measures 21-24 continue with dense harmonic textures. Measures 25-28 show a shift in texture with more open chords and arpeggios. Measures 29-32 conclude the section with sustained chords and a final cadence in measure 32.

HOPE Publishing Company
Since 1892

PREVIEW COPY
NOT FOR PERFORMANCE

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Treble clef variation

Measures 33-36 of the Treble clef variation. The music is in G major (one sharp) and 4/4 time. Measure 33 starts with a whole rest in the right hand and a half note G in the left hand. Measures 34-36 feature a melody in the right hand with eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with half notes.

Hymn melody (for reference)

Since 1892

Measures 37-40 of the Treble clef variation. The melody continues in the right hand, with measure 40 ending on a whole note G. The left hand continues with a steady accompaniment of half notes.

Measures 41-44 of the Treble clef variation. The right hand melody includes some beamed eighth notes. The left hand accompaniment remains consistent with half notes.

Measures 45-49 of the Treble clef variation. The piece concludes with a final chord in measure 49, consisting of a G in the right hand and a G in the left hand.

HOPE Publishing Company
Since 1892

50 51 52 53

54 55 56

57 58 59 60

61 62 63 64

PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY

ST. LOUIS

Handbells used: 3 oct. (35 bells);
4 oct. (43 bells);
5 oct. (50 bells)

optional

optional

Hymn accompaniment

LEWIS H. REDNER
Arranged by JOEL RANEY

Measures 13-16. Treble clef variation. The music is in G major (one sharp) and 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Treble clef variation

Measures 17-20. Hymn melody (for reference). The music is in G major (one sharp) and 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Hymn melody (for reference)

Measures 21-24. Sk. The music is in G major (one sharp) and 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Measures 25-28. Sk. The music is in G major (one sharp) and 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Measures 29-32. Sk. The music is in G major (one sharp) and 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

*5 oct. choirs may double the top note under the bracket.

ST. LOUIS

ST. THEODULPH

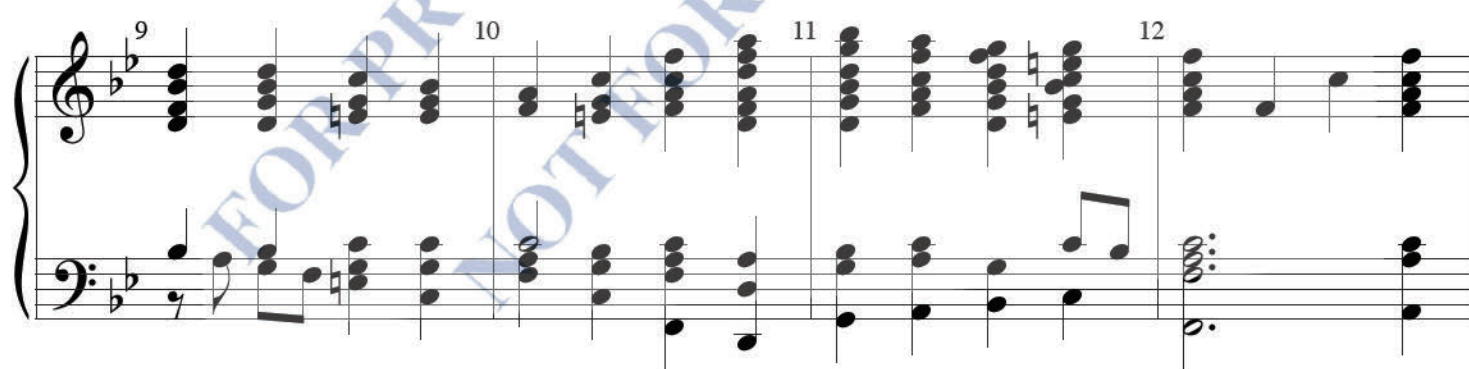
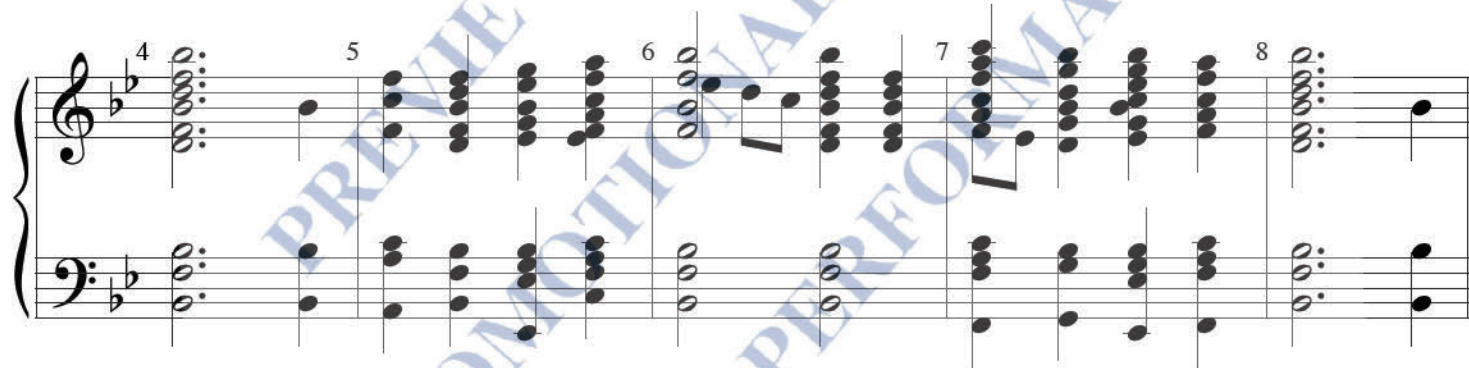
Handbells used: 3 oct. (25 bells);
4 oct. (33 bells);
5 oct. (39 bells)



Since 1892

MELCHOIR TESCHNER
Arranged by LLOYD LARSON

Hymn accompaniment
Refrain



*5 oct. choirs may double the top note throughout.

13 14 15 16 *to Refrain*

Treble clef variation

17 *Refrain* 18 19 20

Hymn melody (for reference)

21 22 23 24

25 26 27

28 29 30 31 32 *to Refrain*

STILLE NACHT

Handbells used: 3 oct. (21 bells);
4 oct. (24 bells);
5 oct. (26 bells)

optional

The first system of handbell notation is written on a grand staff (treble and bass clefs). It features a melody in the treble clef and a bass line in the bass clef. The melody consists of a series of eighth and quarter notes, while the bass line provides a simple harmonic accompaniment. There are two bracketed sections labeled 'optional'.

Since 1892

FRANZ GRUBER
Arranged by JOEL RANEY

Hymn accompaniment

The piano accompaniment is written for a grand staff (treble and bass clefs) in 6/8 time. It is divided into nine measures, each numbered 1 through 9. The melody is primarily in the treble clef, featuring a mix of eighth and quarter notes. The bass line provides a steady accompaniment with eighth and quarter notes. The piece is in the key of B-flat major (two flats).

10 11 12

Treble clef variation

13 14 15

LV LV

Hymn melody (for reference)

16 17 18

LV LV LV

19 20 21

LV LV LV

22 23 24

LV R LV

SYMPHONY

Handbells used: 3 oct. (28 bells);
4 oct. (36 bells);
5 oct. (41 bells)

optional

optional

Hymn accompaniment

JOHANNES BRAHMS
Arranged by LLOYD LARSON

*5 oct. choirs may double the top note throughout.

Musical score for measures 14-17. The score is written for piano in G major (one sharp). Measures 14-15 show a treble clef variation with chords. Measures 16-17 show a continuation of the treble clef variation with chords. The bass line provides a steady accompaniment.

Treble clef variation

Musical score for measures 18-21. The score is written for piano in G major (one sharp). Measures 18-21 show a treble clef variation with chords. The bass line provides a steady accompaniment.

Hymn melody (for reference)

Musical score for measures 22-25. The score is written for piano in G major (one sharp). Measures 22-25 show a treble clef variation with chords. The bass line provides a steady accompaniment.

Musical score for measures 26-30. The score is written for piano in G major (one sharp). Measures 26-30 show a treble clef variation with chords. The bass line provides a steady accompaniment.

Musical score for measures 31-34. The score is written for piano in G major (one sharp). Measures 31-34 show a treble clef variation with chords. The bass line provides a steady accompaniment.

THAXTED

Handbells used: 3 oct. (22 bells);
4 oct. (26 bells);
5 oct. (30 bells)

optional



GUSTAV T. HOLST
Arranged by JOEL RANEY

Hymn accompaniment

Piano accompaniment for measures 13 through 24. The music is written for piano in a key with two flats (B-flat and E-flat). Measures 13-16 show a series of chords in the right hand, while the left hand provides a steady bass line. Measures 17-20 continue this pattern with some melodic movement in the right hand. Measures 21-24 conclude the section with a final chord and a repeat sign.

Treble clef variation

Piano accompaniment for measures 25 through 27. The right hand features a treble clef variation, playing a series of eighth notes. The left hand continues with a steady bass line.

Hymn melody (for reference)

Piano accompaniment for measures 28 through 30. The right hand plays a series of chords, while the left hand provides a steady bass line.

HOPE Publishing Company
Since 1892

PREVIEW COPY
NOT FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

Measures 31-48 of a musical score in G major (one sharp). The score is written for piano with a grand staff (treble and bass clefs). Measures 31-34 feature a melody in the right hand with descending eighth notes and chords in the left hand. Measures 35-38 continue the melody with descending eighth notes and chords. Measures 39-41 feature a melody in the right hand with descending eighth notes and chords in the left hand. Measures 42-45 feature a melody in the right hand with descending eighth notes and chords in the left hand. Measures 46-48 feature a melody in the right hand with descending eighth notes and chords in the left hand. Measure 40 includes a trill marked 'Sk'. Measure 48 ends with a double bar line.

THE FIRST NOEL

Handbells used: 3 oct. (21 bells);
4 oct. (28 bells);
5 oct. (33 bells)

optional

optional

Hymn accompaniment

W. Sandys' *Christmas Carols*, 1833
Arranged by LLOYD LARSON

* 1 2 3 4 5 6 7 8 9 10 11

*5 oct. choirs may double the top note throughout.

© 2020 Hope Publishing Company, Carol Stream, IL 60188
All rights reserved. International copyright secured.

The Publisher grants permission to reproduce this part for performance.

Musical notation for measures 12 through 16. The music is written for piano in G major (one sharp). Measures 12-13 feature a treble staff with a wavy line and a bass staff with chords. Measures 14-16 feature a treble staff with chords and a bass staff with a wavy line.

Since 1892

Refrain

Musical notation for measures 17 through 20, labeled as the Refrain. Measures 17-18 feature a treble staff with a wavy line and a bass staff with chords. Measures 19-20 feature a treble staff with chords and a bass staff with a wavy line.

Musical notation for measures 21 through 24. Measures 21-22 feature a treble staff with chords and a bass staff with a wavy line. Measures 23-24 feature a treble staff with a wavy line and a bass staff with chords.

Treble clef variation

Musical notation for measures 25 through 29, labeled as a Treble clef variation. Measures 25-26 feature a treble staff with a wavy line and a bass staff with chords. Measures 27-29 feature a treble staff with chords and a bass staff with a wavy line.

Hymn melody (for reference)

HOPE Publishing Company
Since 1892

30 31 32 33 34

35 36 37 38 39

40 41 42 43 44

45 46 47 48

Refrain

PREVIEW COPY
NOT FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

TRURO

Handbells used: 3 oct. (25 bells);
4 oct. (32 bells);
5 oct. (39 bells)

Thomas Williams' *Psalmody Evangelica*, 1789
Arranged by JOEL RANEY

Hymn accompaniment

13 14 15 16

Treble clef variation

17 Sk 18 19 20

LV LV LV LV

Hymn melody (for reference)

21 22 23 24

R LV

25 26 27 28 Sk

29 30 31 Sk 32

LV R LV

*5 oct. choirs may double the top note under the bracket.

TRURO

TRYGGARE KAN INGEN VARA

Handbells used: 3 oct. (21 bells);
4 oct. (28 bells);
5 oct. (33 bells)

optional

Since 1892

Swedish Melody
Arranged by LLOYD LARSON

Hymn accompaniment

* |

1 2 3 4 5 6 7 8

*5 oct. choirs may double the top note throughout.

Treble clef variation

HOPE Publishing Company
Since 1892

Musical notation for measures 9-11. Measure 9 starts with a treble clef and a key signature of two sharps (F# and C#). The melody in the right hand features a half note G4, a quarter note A4, and a half note B4. Measure 10 contains a half note C5 and a half note B4. Measure 11 contains a half note A4 and a half note G4. The left hand provides a simple accompaniment of quarter notes.

Hymn melody (for reference)

Musical notation for measures 12-14. Measure 12 continues the melody with a half note F#4 and a half note E4. Measure 13 contains a half note D4 and a half note C4. Measure 14 contains a half note B3 and a half note A3. The left hand continues with quarter notes.

Musical notation for measures 15-16. Measure 15 contains a half note G3 and a half note F#3. Measure 16 contains a half note E3 and a half note D3. The left hand continues with quarter notes. The piece concludes with a double bar line.

WERE YOU THERE

Handbells used: 3 oct. (25 bells);
4 oct. (30 bells);
5 oct. (34 bells)

optional

Since 1892

Traditional Spiritual
Arranged by JOEL RANEY

Hymn accompaniment

15 16 17 18 19

LV LV R LV LV

Treble clef variation

20 21 22 23 24

LV R LV LV R

Hymn melody (for reference)

25 26 27 28 29

LV R LV R LV

30 31 32 33

LV LV LV LV LV

shake until end of meas. shake until end of meas. shake until end of meas.

34 35 36 37 38

R LV R LV LV

WERE YOU THERE

Also Available from Hope
Hymns & Handbells, Vol. 1
Code No. 2847

Index of Titles (with Hymn Tunes)

All Hail the Power of Jesus' Name!	CORONATION	18
Alleluia, Alleluia! Hearts to Heaven	HYMN TO JOY	48
Alleluia, Sing to Jesus!	HYFRYDOL	46
Angels We Have Heard on High	GLORIA	40
As We Gather at Your Table	BEACH SPRING	14
As with Gladness	DIX	28
Be Still, My Soul	FINLANDIA	36
Be Thou My Vision	SLANE	64
Blessed Assurance	ASSURANCE	8
Brethren, We Have Met to Worship	HOLY MANNA	44
Called as Partners in Christ's Service	BEECHER	16
Christ for the World! We Sing	ITALIAN HYMN	50
Christ Is Made the Sure Foundation	LAUDA ANIMA	54
Christ the Eternal Lord	DIADEMATA	26
Christ the Lord Is Risen Today	EASTER HYMN	32
Come and Find the Quiet Center	BEACH SPRING	14
Come Away from Rush and Hurry	BEACH SPRING	14
Come, Christians, Join to Sing	MADRID	60
Come, Thou Almighty King	ITALIAN HYMN	50
Come, Thou Long-Expected Jesus	HYFRYDOL	46
Come, Ye Thankful People, Come	ST. GEORGE'S, WINDSOR	72
Crown Him with Many Crowns	DIADEMATA	26
Fairest Lord Jesus	CRUSADER'S HYMN	20
For the Beauty of the Meadows	ST. DENIO	70
For the Beauty of the Earth	DIX	28
Give to Our God Immortal Praise	DUKE STREET	30
Glorious Things of Thee Are Spoken	AUSTRIAN HYMN	12
God Has Spoken by the Prophets	HYMN TO JOY	48
God of Creation, All-Powerful	SLANE	64
God of Grace and God of Glory	CWM RHONDDA	22
God, Who Stretched the Spangled Heavens	HOLY MANNA	44
God, You Spin the Whirling Planets	HYMN TO JOY	48
Guide Me, O Thou Great Jehovah	CWM RHONDDA	22
Hark! the Herald Angels Sing	MENDELSSOHN	62
Hosanna, Loud Hosanna	ELLACOMBE	34
How Firm a Foundation	FOUNDATION	38
I Know That My Redeemer Lives	DUKE STREET	30
I Sing the Almighty Power of God	ELLACOMBE	34
I Then Shall Live	FINLANDIA	36
Immortal, Invisible, God Only Wise	ST. DENIO	70
Jesus Shall Reign	DUKE STREET	30
Joy to the World!	ANTIOCH	4
Joyful, Joyful, We Adore Thee	HYMN TO JOY	48
Let All Things Now Living	ASH GROVE	6
Lord of All Hopefulness	SLANE	64
Love Divine, All Loves Excelling	BEECHER	16
My Hope Is Built on Nothing Less	SOLID ROCK	66
O Come, All Ye Faithful	ADESTE FIDELES	2
O Come, O Come, Emmanuel	VENI EMMANUEL	78
O God, Our Help in Ages Past	ST. ANNE	68
O Worship the King	LYONS	58
Praise the Lord! O Heavens, Adore Him	AUSTRIA HYMN	12
Praise to the Lord, the Almighty	LOBE DEN HERREN	56
Praise, My Soul, the King of Heaven	LAUDA ANIMA	54
Rejoice, the Lord Is King!	DARWALL'S 148TH	24
Sent Forth by God's Blessing	ASH GROVE	6
Sing Praise to the Father	TO GOD BE THE GLORY	76
Songs of Thankfulness	ST. GEORGE'S, WINDSOR	72
The Church's One Foundation	AURELIA	10
This Is My Father's World	TERRA BEATA	74
To God Be the Glory	TO GOD BE THE GLORY	76
We All Are One in Mission	AURELIA	10
We Are Called to Be God's People	AUSTRIAN HYMN	12
We Come, O Christ, to You	DARWALL'S 148TH	24
We Gather Together	KREMSE	52
We Have Come to Join in Worship	HOLY MANNA	44
We Praise You, O God	KREMSE	52
When I Survey the Wondrous Cross	HAMBURG	42
When Peace Like a River	VILLE DU HAVRE	80

HOPE Publishing Company

Since 1892

PREVIEW COPY
FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

HOPE Publishing Company

Since 1892

PREVIEW COPY
FOR PROMOTIONAL USE ONLY
NOT FOR PERFORMANCE

