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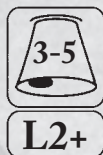
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# New 2018 Handbell Music

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*Something for Everyone!*



3-5 Octaves with  
Trumpet/Brass & Opt.  
3-5 Oct. Handchimes •  
Level 2+  
AG35365 • \$5.50 \$4.68

## Alleluia! Christ Is Risen John A. Behnke

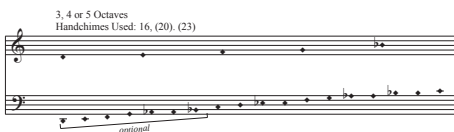
Well-known hymn tunes, Llanfair and Lasst uns erfreuen, combine their alleluias in this Easter arrangement, "Alleluia! Christ is Risen." Optional trumpet or 5 part brass may be added, plus yielding a grand and glorious result. Let your Alleluias ring out with this perfect Easter arrangement.

**Parts Available for Free Download at <http://handbellmusicians.org>:** Bb Trumpets I and II parts AG35365BbT, Brass Score AG35365BS, Trombone/Tuba AG35365TT



### Alleluia! Christ Is Risen

for Handbells (3-5 Octaves), Opt. Handchimes (3-5 Octaves) and Opt. Trumpet or Brass



#### PERFORMANCE NOTES

3 and 4 octave choirs omit notes in ( ).  
4 octave choirs omit notes in < >.



\* Separate brass parts and score may be downloaded for free at [www.handbellmusicians.org](http://www.handbellmusicians.org) - E Press Music.

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AG35365

3

4



AG35365

5



AG35365

6



AG35365

7

41 42 43 44

45 46 47 48

49 50 51 52

*f*  
*mf*

AG35365

8

53 54

55 56 57

58 59

\* 5 octave choirs may double the top note 8va, one octave higher.

AG35365

9

60 61

62 63 64

65 66

\* 5 octave choirs may double the top note 8va, one octave higher.

AG35365 \*\* 4 and 5 octave choirs may double the top note 8va, one octave higher.

10

67 68

69 70

71 72 73

\* 5 octave choirs may double the top note 8va, one octave higher.

AG35365



11

73 74 75

76 77

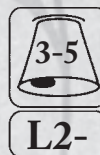
78 79 80

AG35365

# Trinity Fanfare Alex Guebert

Alex Guebert's knowledge of handbells comes shining through in this exciting, new original piece entitled "Trinity Fanfare". Whether it's for 3, 4, or 5 octaves of bells, this piece sounds full and majestic, and is easy to play. In no time at all, your bell choir will sound wonderful in this Level 2-minus piece.

3-5 Octaves • Level 2-  
AG35369 • \$4.50 \$3.83



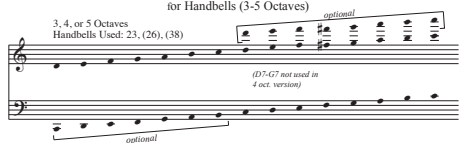
2

for the Crusader Bells of Trinity United Presbyterian Church, Santa Ana, CA.

## Trinity Fanfare

for Handbells (3-5 Octaves)

3, 4, or 5 Octaves  
Handbells Used: 23, (26), (38)



Moderato (♩ = 120)

\* On the repeat, 5 oct. choirs may coll' the stems-up treble notes to the end.

ALEX GUEBERT



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AG35369

3

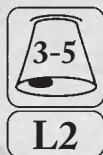


AG35369

4



AG35369



3-5 Octaves • Level 2  
AG35367 • \$4.95 \$4.21

## Joyous Jubilee Brian J. Heinlein

An original piece by a new composer to the AGEHR catalogue that contrasts major against minor. Echoes, mallet work, and bell peals are used effectively in this very accessible and fun Level 2 piece. Great for the Easter season or for any festival time, this piece can be used in worship or for a concert.



2

### Joyous Jubilee

for Handbells (3-5 Octaves)



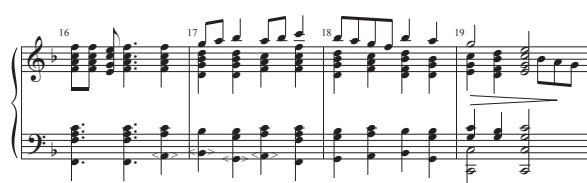
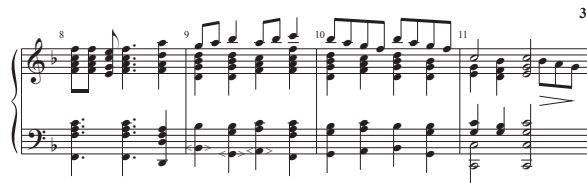
PERFORMANCE NOTES  
3 octave choirs omit notes in ( ).  
3 and 4 octave choirs omit notes in < >.

BRIAN J. HEINLEIN

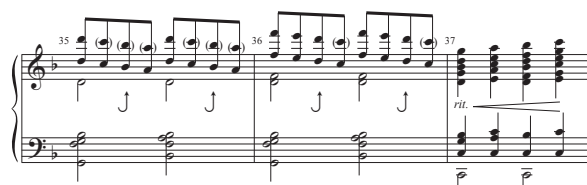


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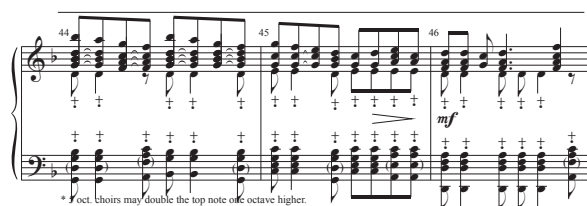
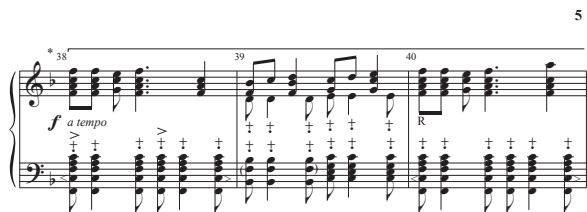
AG35367



AG35367



AG35367



\* Oct. choirs may double the top note one octave higher.

AG35367

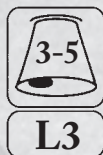
Musical score for page 6, measures 47-52. The score is written for piano in G major, 4/4 time. Measures 47-48 show a series of chords in the right hand with eighth-note patterns, while the left hand plays sustained chords. Measures 49-50 continue the chordal texture with some melodic movement in the right hand. Measure 51 features a more active right hand with eighth notes. Measure 52 ends with a final chord. Dynamics include *f* (forte) starting at measure 50.

AG35367

Musical score for page 7, measures 53-59. The score continues from page 6. Measures 53-54 show a transition with wavy lines labeled 'Sk' (scordatura) in the right hand. Measures 55-56 feature a 'subito' (suddenly) dynamic change to *p* (piano) in the right hand. Measure 57 has a *mf* (mezzo-forte) dynamic. Measures 58-59 conclude the piece with a final chord marked *ff* (fortissimo) and a 'RT' (ritardando) marking. The left hand plays sustained chords throughout.

AG35367





3-5 Octaves • Level 3  
AG35370 • \$4.50 \$3.83

## Entrada Michael Mazzatenta

This lively and easy original piece in 6/8 meter will provide a joyful beginning to worship or a concert. With no bell changes and consistent patterns, this piece has the potential to be memorized, or played without tables, anywhere you wish. It's sure to capture everyone's attention. For worship or concert.



AG35370 ENTRADA Michael Mazzatenta Scored for Handbells (3-5 Octaves)

**Entrada**  
for Handbells (3-5 Octaves)

3, 4, or 5 Octaves  
Handbells Used: 22, (23), (29)

*optional*

**Buoyant** (♩ = c. 60-70) MICHAEL MAZZATENTA (ASCAP)

\* Sk

*mf*

\* 5 oct. choirs may double the top note an octave higher.

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AG35370

2

Sk Sk Sk

9 *mf* 10 TD 11 R 12 TD

13 R 14 TD 15 R 16 TD

17 *mf* 18 19 20

AG35370

3

21 Sk 22 Sk 23 Sk 24

25 Sk 26 Sk 27 Sk 28

29 *mf* 30 TD 31 R 32 TD

33 R 34 TD 35 R 36 TD

AG35370

4

37 *mf* 38 39 40

41 Sk 42 Sk 43 Sk 44

45 Sk 46 Sk 47 Sk 48

49 50 *rit.* 51 52 *ff*

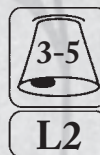
AG35370



# Prelude on Holy Manna Cathy Marker

The hymn tune "Holy Manna" is used with a number of hymn texts such as "Brethen, We Have Met to Worship," or "God, Who Stretched the Spangled Heavens." Cathy Marker, another new composer to the AGEHR catalogue, beautifully arranges this tune using Singing Bell technique, mallets, LV, and wonderful counterpoint. It's a must-see and hear.

3-5 Octaves • Level 2  
AG35364 • \$4.95 \$4.21



AG35364 PRELUDE ON HOLY MANNA Cathy Marker Scored for Handbells (3-5 Octaves)

**Prelude on Holy Manna**  
Brethren, We Have Met to Worship  
God, Who Stretched the Spangled Heavens  
All Who Hunger, Gather Gladly  
For Handbells (3-5 Octaves)

3, 4 or 5 Octaves  
Handbells Used: 32, (35), (48)

Mallets used: C3-G5

C#7-G7 not used in 4 oct. version

optional

PERFORMANCE NOTE:  
4 oct. choirs should omit notes in < >.

HOLY MANNA  
Arr. CATHY MARKER

1 Freely, giving SB time to develop (♩ = c. 40)

mp SB

2

3

4

5 Moderato (♩ = c. 100)

mf

6

7

8

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AG35364

2 LV

9

10

11

12

13

14

15

16

17

18

19

20

21

22

AG35364

23

24

25

26

27

28

29

30

31

32

33

34

AG35364

35

36

37

38

39

40

41

42

43

44

45

46

RSB\*\* \* 5 oct. choirs may double the top note up one octave.  
\*\* RSB ring bell first and then SB

AG35364

5

AG35364

6

Broader (♩ = c. 108)

\* 5 oct. choirs may double the top note up one octave.

AG35364

7

AG35364

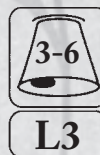
8

AG35364

# Vivamente Michael Mazzatenta

Ascending higher and higher, "Vivamente," a new original work by Michael Mazzatenta will have you playing as the title says, "in lively fashion." Besides the earworm melody of the opening section, the middle section employs handchimes and lovely contrast. But "lively" returns with its ascending scale motive for a thrilling conclusion. For church or concert, this is a wonderful addition to the repertoire.

3-5 or 3-6 Octaves with  
Opt 3 Oct. Handchimes •  
Level 3  
AG35366 • \$5.50 \$4.68



2

In recognition of the Handbell Ringers of Sun City, AZ, and their 50 years of continuous ringing.

## Vivamente

for Handbells (3-5 Octaves) and opt. Handchimes (3 Octaves)

3, 4 or 5 Octaves  
Handbells Used: 35, (46), (54)

Mallets used: C#4-D5

3 Octaves  
Handchimes Used: 10

With excitement  $\text{♩} = 110$  MICHAEL MAZZATENTA (ASCAP)

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3

\* 5 oct. choirs may double the top note up one octave.

AG35366

4

\* 4 and 5 oct. choirs may double the top note up one octave.

AG35366

5

AG35366



AG35366

\* 5 oct. choirs may double the top note up one octave.

AG35366

AG35366

\* 5 oct. choirs may double the top note up one octave.

AG35366

10

88 89 90 91 92 93 94 95 96 97 98 99

\* 4 and 5 oct. choirs may double the top note up one octave.

AG35366

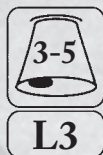
11

100 101 102 103 104 105 106 107 108 109

RT PI

\* 5 oct. choirs may double the top note up one octave.

AG35366



3-5 Octaves • Level 3  
AG35368 • \$5.50 \$4.68

## Be Still My Soul John A. Behnke

From the first few notes, the beloved hymn Be Still, My Soul establishes a contemplative atmosphere. The tune is presented twice in E-flat major and then once in F major, bringing the words "then sings my soul" to life in a majestic and powerful way. This well-crafted, haunting arrangement will quickly become a favorite for ringers and listeners alike, whether performed in worship, festival, or concert settings.



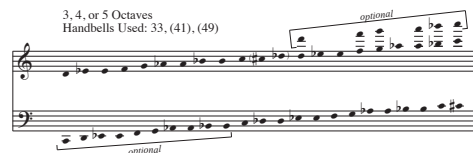
2

*In loving memory of Linda Harrison, director of Glory Bells, United Methodist Church Gowrie, Iowa; ringer in King Ringers of the Ft. Dodge, Iowa Area, who lived by the motto FAITH, FAMILY, and FRIENDS.*

### Be Still, My Soul

For Handbells (3-5 Octaves)

3, 4, or 5 Octaves  
Handbells Used: 33, (41), (49)



#### PERFORMANCE NOTES:

3 octave choirs omit notes in ( ).

4 octave choirs omit notes in < >.

FINLANDIA

Arranged by JOHN A. BEHNKE (ASCAP)



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AG35368



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AG35368



6

39 40 41 42 43 44 45 46 47 48 49 50

*ff*

AG35368

7

51 52 53 54 55 56 57 58 59

*mf*

*p*

*ff*

LV

LV

LV

R

\*Bottom notes for 5 oct. choirs only.

AG35368

8

60 61 62 63 64 65 66 67 68 69

*ff*

*p*

LV

R

AG35368

9

70 71 72 73 74 75 76 77 78 79 80 81

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

LV

LV

LV

R

*molto rit.*

*ff a tempo*

**Majestically with drive**

\* 5 oct. choirs may double the top note one octave higher from here to m. 98.

AG35368

82 83 84 85 86 87 88 89 90 91 92 93

AG35368

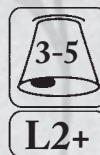
94 95 96 97 98 99 100 101 102

AG35368

# Exultation Matthew Compton

"Exultation" is a spirited new original piece with a catchy and memorable theme that always returns. Mart lifts and mallet work make this piece dance along. Yet contrast is provided with beautiful lyric interludes. This piece will be a big hit for worship, for festival, or for a concert.

3-5 Octaves • Level 2+  
AG35371 • \$5.50 \$4.68



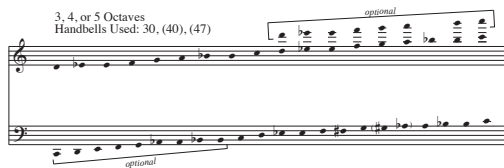
2

for the Salmon Creek United Methodist Church Handbell Choir, Vancouver, WA.

## Exultation

for Handbells (3-5 Octaves)

3, 4, or 5 Octaves  
Handbells Used: 30, (40), (47)



PERFORMANCE NOTES:  
3 octave choirs omit notes in ( ).  
3 and 4 octave choirs omit notes in < >.

Spirited  $\text{♩} = 120-132$

MATTHEW COMPTON



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AG35371

3



AG35371

4



AG35371

5



AG35371



6

AG35371

7

AG35371

8

AG35371

9

AG35371

10

67 68 69 70 71 72 73 74

*mf* *cresc. to m. 79*

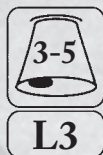
AG35371

11

75 76 77 78 79 80 81 82

*ff* *Sk* *RT*

AG35371



3-5 Octaves • Level 3  
AG35372 • \$4.95 \$4.21

## A Mighty Blessing Deborah Holden-Holloway

Written for the dedication of two new sets of handbells, this piece by Deborah Holden-Holloway truly captures the power and blessing of music. The majestic opening section shines forth and is followed by a beautiful Cantabile. The delightful, scherzo-like middle section uses thumb damps and mallets before the opening section returns and the piece builds to a marvelous fortississimo ending as dissonances resolves to consonance. Don't miss this selection for worship, festival, or concert!



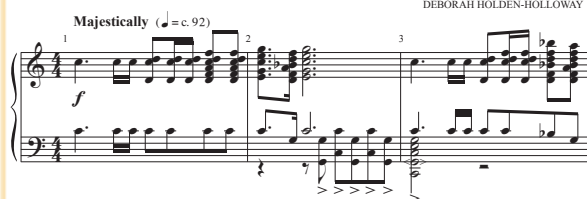
AG35372 A MIGHTY BLESSING Deborah Holden-Holloway Scored for Handbells (3-5 Octaves)

Written in honor of the Westminster Bell Choir of West Side Presbyterian Church, Ridgewood, New Jersey, on the occasion of the dedication, in October 2003, of two sets of Whitechapel Handbells which replaced two similar sets lost in the devastating church fire on January 8, 2002. We loved our old bells, and pray that now, and for generations to come, these bells will continue to be used to the glory of God and the blessing of God's people.

### A Mighty Blessing for Handbells (3-5 Octaves)



PERFORMANCE NOTES  
3 octave choirs omit notes in ( )  
4 octave choirs omit notes in < >.



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AG35372



AG35372



AG35372



AG35372



38 39 40<sup>TD</sup> 41 5

*p* Mallets

42 43 44 45

46 47 48<sup>mp</sup> 49

50 51 52 53

AG35372

54 55 56 57

*R mf*

58 59 60 *f*

61 62 *rit.* 63

64 *ff LV* 65 *allarg.*

*p*

AG35372

66<sup>\*</sup> 67 68 7

*a tempo*

69 70 71

72 73 74

75 76 77<sup>\*\*</sup>

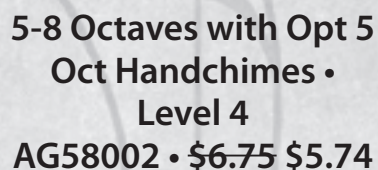
AG35372 \* 5 octave choirs may double the top note one octave higher through beat 2, m. 77.  
 \*\* 5 octave choirs may double all top octave notes higher through m. 80.

78 79 80

81 *LV* 82 *rit.*

83 *Sk ff* 84 *allarg.*

AG35372



Commissioned by the Allured Composition Committee, this is a major addition to the concert repertoire for advanced choirs. The first movement, Coronation, begins solemnly using the Singing Bell technique before the main melody enters with driving rhythms. Not to be outdone, the second movement, Triumphant Exultation, expresses the joy of a kingdom through LV and a beautiful bass melody. Thumb damps, marts, and mallet work crescendo the rejoicing to the end for a memorable performance.



The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers measures 1 through 10, the second system covers measures 11 through 14, and the third system covers measures 15 through 18. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics in both English and German. The score is marked with a key signature of one flat (B-flat) and a common time signature (C).

4

23 24 25

*mf* a tempo

26 27 28

29 30 31

32 33 34

35 36 37

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 63 64

65 66 67

68 69 70

71 72 73

74 75 76

77 78 79

80 81 82

83 84 85

86 87 88

89 90 91

92 93 94

95 96 97

98 99 100

101 102 103

104 105 106

107 108 109

110 111 112

113 114 115

116 117 118

119 120 121

122 123 124

125 126 127

128 129 130

131 132 133

134 135 136

137 138 139

140 141 142

143 144 145

146 147 148

149 150 151

152 153 154

155 156 157

158 159 160

161 162 163

164 165 166

167 168 169

170 171 172

173 174 175

176 177 178

179 180 181

182 183 184

185 186 187

188 189 190

191 192 193

194 195 196

197 198 199

200 201 202

203 204 205

206 207 208

209 210 211

212 213 214

215 216 217

218 219 220

221 222 223

224 225 226

227 228 229

230 231 232

233 234 235

236 237 238

239 240 241

242 243 244

245 246 247

248 249 250

251 252 253

254 255 256

257 258 259

260 261 262

263 264 265

266 267 268

269 270 271

272 273 274

275 276 277

278 279 280

281 282 283

284 285 286

287 288 289

290 291 292

293 294 295

296 297 298

299 300 301

302 303 304

305 306 307

308 309 310

311 312 313

314 315 316

317 318 319

320 321 322

323 324 325

326 327 328

329 330 331

332 333 334

335 336 337

338 339 340

341 342 343

344 345 346

347 348 349

350 351 352

353 354 355

356 357 358

359 360 361

362 363 364

365 366 367

368 369 370

371 372 373

374 375 376

377 378 379

380 381 382

383 384 385

386 387 388

389 390 391

392 393 394

395 396 397

398 399 400

401 402 403

404 405 406

407 408 409

410 411 412

413 414 415

416 417 418

419 420 421

422 423 424

425 426 427

428 429 430

431 432 433

434 435 436

437 438 439

440 441 442

443 444 445

446 447 448

449 450 451

452 453 454

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470 471 472

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479 480 481

482 483 484

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[illegible]

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58 59 60 61 62 63 64 65 66 67 68 69 70 71

5-8 oct. choirs may double the stems-up treble notes for from m. 76-71.

Double lowest note for in m. 76-71.

ALC/HRM

7

72 73 74 75 76 77 78 79 80 81 82 83 84 85

ALC/HRM

8

86 87 88 89 90 91 92 93 94 95 96 97 98 99

ALC/HRM

9

Maximum 16 - 40-60

5-8 oct. choirs may double the stems-up treble notes for from m. 72-90.

100 101 102 103 104 105 106 107 108 109 110 111 112 113

ALC/HRM



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The musical score for "The Rose Tree" is presented in two systems. The first system shows the piano introduction and the beginning of the violin melody. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The violin part enters with a melodic line marked with accents and slurs. The second system continues the piece, showing the piano part's accompaniment and the violin's melodic development. The score includes various musical notations such as notes, rests, slurs, and accents, as well as dynamic markings like *mf* and *sf*. The key signature is one flat (B-flat), and the time signature is 2/4.



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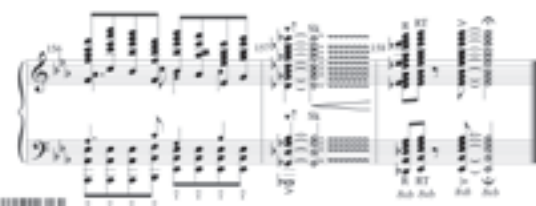
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