

Jeffers  
Handbell  
Supply  
&  
GIA Publications, Inc



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7404 South Mason Ave.  
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HANDBELL MUSIC | 2018  
LENT, EASTER & SPRING

Contains complete music scores and a full performance Listening CD  
New releases performed by Embellish Handbell Ensemble

## Greetings!

We hope you enjoy this collection of handbell titles for Lent, Easter, and also for other worship celebrations, as well as for concerts. As you look at and listen to the music, take note of the different styles and textures, the gentle melodies, and the spirited rhythms.

This catalog contains **complete scores**, and the enclosed demonstration CD includes **full recordings** of each title. We thank Embellish of Grand Rapids, directed by Stephanie Wiltse, for providing excellent recordings. All new releases are recorded by Embellish Handbell Ensemble.

In addition to the new releases, this catalog has many titles from our early days before some of you may have known about GIA or the handbell music we publish. I invite you to carefully consider the music in this catalog, as well as the many other titles from GIA Publications, Inc.



*Stephanie Wiltse*

## Quick Look

### LENT & EASTER

TITLE	TRK	PG
Ah, Holy Jesus . . . . .	12	25
Amazing, Wondrous! . . . . .	14	29
Be Thou with Me . . . . .	11	24
Canto de esperanza . . . . .	04	10
Christ Has Arisen, Alleluia . . . . .	18	36
Covenant Suite . . . . .	08	18
Gentle Choral, A . . . . .	19	38
I Waited for the Lord . . . . .	16	32
Morning Thoughts . . . . .	20	39
My Shepherd, the King of Love . . . . .	15	30
Nocturne in C minor . . . . .	17	34
On Eagle's Wings . . . . .	06	13
Peace like a River . . . . .	02	05
Poor Wayfaring Stranger . . . . .	10	21
Promise . . . . .	09	20
The Wondrous Cross . . . . .	13	26
We Remember . . . . .	05	11
You Are Mine . . . . .	07	16

### GENERAL WORSHIP

Amazing, Wondrous! . . . . .	14	29
Canto de esperanza . . . . .	04	10
Catch the Spirit . . . . .	21	40
Covenant Suite . . . . .	08	18
Gentle Choral, A . . . . .	19	38
I Waited for the Lord . . . . .	16	32
Joshua Fit the Battle . . . . .	01	03
Morning Thoughts . . . . .	20	39
My Shepherd, the King of Love . . . . .	15	30
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Peace like a River . . . . .	02	05
Promise . . . . .	09	20
The Stars Declare His Glory . . . . .	03	06
We Remember . . . . .	05	11
You Are Mine . . . . .	07	16

### HYMN TUNE BASED

Ah, Holy Jesus . . . . .	12	25
Amazing, Wondrous! . . . . .	14	29
Christ Has Arisen, Alleluia . . . . .	18	36
My Shepherd, the King of Love . . . . .	15	30
On Eagle's Wings . . . . .	06	13
Peace like a River . . . . .	02	05
The Stars Declare His Glory . . . . .	03	06
The Wondrous Cross . . . . .	13	26
We Remember . . . . .	05	11
You Are Mine . . . . .	07	16

### CONCERTS

TITLE	TRK	PG
Be Thou with Me . . . . .	11	24
Canto de esperanza . . . . .	04	10
Catch the Spirit . . . . .	21	40
Covenant Suite . . . . .	08	18
I Waited for the Lord . . . . .	16	32
Joshua Fit the Battle . . . . .	01	03
Nocturne in C minor . . . . .	17	34
On Eagle's Wings . . . . .	06	13
Peace like a River . . . . .	02	05
Poor Wayfaring Stranger . . . . .	10	21
The Stars Declare His Glory . . . . .	03	06
You Are Mine . . . . .	07	16

### WITH HANDCHIMES

Ah, Holy Jesus . . . . .	12	25
Amazing, Wondrous! . . . . .	14	29
Canto de esperanza . . . . .	04	10
Catch the Spirit . . . . .	21	40
Gentle Choral, A . . . . .	19	38
I Waited for the Lord . . . . .	16	32
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Peace like a River . . . . .	02	05
Poor Wayfaring Stranger . . . . .	10	21
Promise . . . . .	09	20
The Wondrous Cross . . . . .	13	26
You Are Mine . . . . .	07	16

### WITH OTHER INSTRUMENTS

Canto de esperanza . . . . .	04	10
Covenant Suite . . . . .	08	18
I Waited for the Lord . . . . .	16	32
My Shepherd, the King of Love . . . . .	15	30
On Eagle's Wings . . . . .	06	13
Peace like a River . . . . .	02	05
Poor Wayfaring Stranger . . . . .	10	21

### 2 OCTAVES

Amazing, Wondrous! . . . . .	14	29
Be Thou with Me . . . . .	11	24
Covenant Suite . . . . .	08	18

### 2, 3 OCTAVES

Christ Has Arisen, Alleluia . . . . .	18	36
Promise . . . . .	09	20

### 3 OCTAVES

TITLE	TRK	PG
Ah, Holy Jesus . . . . .	12	25
Gentle Choral, A . . . . .	19	38
Peace like a River . . . . .	02	05
The Wondrous Cross . . . . .	13	26

### 3, 4 OCTAVES

Morning Thoughts . . . . .	20	39
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### 3, 4, 5+ OCTAVES

Canto de esperanza . . . . .	04	10
Catch the Spirit . . . . .	21	40
I Waited for the Lord . . . . .	16	32
Joshua Fit the Battle . . . . .	01	03
My Shepherd, the King of Love . . . . .	15	30
Nocturne in C minor . . . . .	17	34
On Eagle's Wings . . . . .	06	13
Poor Wayfaring Stranger . . . . .	10	21
The Stars Declare His Glory . . . . .	03	06
We Remember . . . . .	05	11
You Are Mine . . . . .	07	16

### LEVEL 1

Gentle Choral, A . . . . .	19	38
Morning Thoughts . . . . .	20	39
Peace like a River . . . . .	02	05

### LEVEL 2

Ah, Holy Jesus . . . . .	12	25
Amazing, Wondrous! . . . . .	14	29
Be Thou with Me . . . . .	11	24
Christ Has Arisen, Alleluia . . . . .	18	36
Covenant Suite . . . . .	08	18
My Shepherd, the King of Love . . . . .	15	30
Poor Wayfaring Stranger . . . . .	10	21
Promise . . . . .	09	20
We Remember . . . . .	05	11


### LEVEL 3

Canto de esperanza . . . . .	04	10
Catch the Spirit . . . . .	21	40
I Waited for the Lord . . . . .	16	32
Joshua Fit the Battle . . . . .	01	03
Nocturne in C minor . . . . .	17	34
On Eagle's Wings . . . . .	06	13
The Stars Declare His Glory . . . . .	03	06
You Are Mine . . . . .	07	16

### LEVEL 4

The Wondrous Cross . . . . .	13	26
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Title	Track	Page
Joshua Fit the Battle . . . . .	.01	.03
Peace like a River. . . . .	.02	.05
The Stars Declare His Glory . . . . .	.03	.06
Canto de esperanza (Song of Hope) . . . . .	.04	.10
We Remember . . . . .	.05	.11
On Eagle's Wings. . . . .	.06	.13
You Are Mine . . . . .	.07	.16
Covenant Suite. . . . .	.08	.18
Promise . . . . .	.09	.20
Poor Wayfaring Stranger. . . . .	.10	.21
Be Thou with Me . . . . .	.11	.24
Ah, Holy Jesus . . . . .	.12	.25
The Wondrous Cross . . . . .	.13	.26
Amazing, Wondrous! . . . . .	.14	.29
My Shepherd, the King of Love. . . . .	.15	.30
I Waited for the Lord . . . . .	.16	.32
Nocturne in C minor. . . . .	.17	.34
Christ Has Arisen, Alleluia . . . . .	.18	.36
Gentle Choral, A . . . . .	.19	.38
Morning Thoughts. . . . .	.20	.39
Catch the Spirit. . . . .	.21	.40



# Track 1

## Joshua Fit the Battle

arr. Brenda Austin

### MGIG9209

3, 4, 5 octaves handbells  
L3 • \$4.95

Mallet clicks and malleted bells on the table, along with thumb dams and a swing tempo supply ample energy and exhilaration to this familiar African America spiritual. This is sure to be a joy to the listener as well as the performer.

2

### JOSHUA FIT THE BATTLE

African American spiritual  
Arr. Brenda E. Austin

Handbells used: 3, 4 or 5 octaves

optional

3 octave choirs omit notes in ( ); 4 octave choirs omit notes in [ ].

Swing  $\text{♩} = 100$

MC<sup>s</sup>

1 2 3 4

mp

5 mp

6 7

8 9 10

11 12 mf 13

\*MC = Mallet Click

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3

14 15 16

17 18 19 20

21 22 23

24 25 26

27 28 29

TD

mf

R

f

p

TD

4

30 31 32 33 34 35 36 37 38 39 40

*f* *R* *TD* *Sk* *f* *R* *LV* *R* *LV* *R* *LV*

5

41 42 43 44 45 46 47 48 49 50 51 52 53 54

*ff* *Sk* *R* *LV* *R* *LV* *R* *LV* *R* *LV* *R* *LV*

♩ = 80 straight eighths

6

55 56 57 58 59 60 61 62 63 64 65 66 67

*ff* *mp* *f* *Sk* *R* *LV* *TD* *Sk* *R* *LV* *f* *mp* *f*

♩ = 144 straight eighths

7

68 69 70 71 72 73 74 75 76 77 78 79

*ff* *Sk* *R* *LV* *R* *LV* *R* *LV* *R* *LV* *R* *LV*

\*G4 ringer could mallet the F4 in measure 68 so that the F4 ringer can switch quickly from mallet to ringing.

8

Musical score for measures 80-90. The score is in 4/4 time with a key signature of two flats. It features piano accompaniment and handbell/handchime parts. Measure 80 has a dynamic of *mp*. Measures 81-82 have a *Sk* (skiss) marking. Measure 83 has a dynamic of *mp*. Measure 84 has a dynamic of *ff*. Measures 85-86 have a dynamic of *mp*. Measure 87 has a dynamic of *f*. Measure 88 has a dynamic of *non rit.*. Measure 89 has a dynamic of *sf*. Measure 90 has a dynamic of *fff* and a *RT* (ritardando) marking.

Track 2

Listen & Learn More at  
Handbell World Gold

# Peace like a River

arr. Sandra Eithun

## MGIG6406

3 octaves handbells or handchimes  
with C instrument  
L1 • \$3.95

Artfully crafted for either handbells or handchimes with flute or other C instrument, this setting is ideal for new ensembles eager to gain experience and develop musically. The instrument part is included in the edition.

2

## PEACE LIKE A RIVER

Traditional Folk Melody  
Arr. Sandra Eithun

Handbells or Handchimes used: 3 octaves

Tenderly  $\text{♩} = 100$   
C Instrument

Bells or Chimes *mp*

**Performance Note:** This piece is designed for either handbells or handchimes with flute or other C instrument. When ringing handchimes, disregard thumb damps (TD) in measures 31 through 37 and echos (J) in measures 55 through 57.

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G-6406

3

Musical notation for measures 10-21 of the C instrument part. The score is in 4/4 time with a key signature of two flats. It features a melody line with dynamics of *mf* and *f*.



4

22 23 24 25

26 27 28 29

30 31 32 33

*mp* *mf* *mp* *mf*

TD *mp* *melody* TD

5

34 35 36 37

38 39 40 41

42 43 44 45

*mp* *f* *f* *f*

R Sk

6

46 47 48 49

50 51 52 53

54 55 56 57 58

*mp* *mf* *mp* *mf*

*rit. e dim.* *rit. e dim.* LV

## Track 3



# The Stars Declare His Glory

*Creation Hymn Fantasy*

arr. Kevin McChesney

MGIG9478

3, 4, 5 octaves handbells  
L3+ • \$5.50

“The Stars Declare His Glory: Creation Hymn Fantasy” includes three hymn tunes associated with texts hailing the beauty and glory of God’s creation: CONDITORALME SIDERUM (“Creator of the Stars of Night”), ALDINE (“The Stars Declare His Glory”), and DIX (“For the Beauty of the Earth”). Select verses of these hymns are alluded to throughout the piece as a guide on this journey of ideas: prayers of gratitude, awe, and majesty in the light of creation. The texts could be read aloud beforehand or as part of the presentation.

Notes

"The Stars Declare His Glory: Creation Hymn Fantasy" includes three hymn tunes associated with texts hailing the beauty and glory of God's creation: CONDITOR ALME SIDERUM ("Creator of the Stars of Night"), ALDINE ("The Stars Declare His Glory"), and DIX ("For the Beauty of the Earth"). Select verses of these hymns are alluded to throughout the piece as a guide on this journey of ideas: prayers of gratitude, awe, and majesty in the light of creation. The texts could be read aloud beforehand or as part of the presentation.

—Kevin McChesney

Creator of the Stars of Night

Creator alme siderum, Latin, 9th c., The Hymnal 1982, alt.

1. Creator of the stars of night,  
your people's everlasting light,  
O Christ, Redeemer of us all,  
we pray you, hear us when we call.

3. At your great Name, O Jesus, now  
all knees must bend, all hearts must bow;  
all things on earth with one accord,  
like those in heaven, shall call you Lord.

The Stars Declare His Glory

Timothy Dudley-Smith

1. The stars declare his glory; the vault of heaven springs,  
mute witness of the Master's hand in all created things,  
and through the silences of space  
their soundless music sings.

2. The dawn returns in splendor, the heavens burn and blaze,  
the rising sun renews the race that measures all our days,  
and writes in fire across the skies  
God's majesty and praise.

3. So shine the Lord's commandments to make the simple wise;  
more sweet than honey to the taste, more rich than any prize,  
a law of love within our hearts,  
a light before our eyes.

4. So order too this life of mine, direct it all my days;  
the meditations of my heart be innocence and praise,  
my Rock, and my redeeming Lord,  
in all my words and ways.

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For the Beauty of the Earth

Folliott S. Pierpoint, 1835–1917, alt.

2. For the wonder of each hour  
of the day and of the night,  
hill and vale, and tree and flower,  
sun and moon, and stars of light:  
Lord of all, to you we raise  
this our hymn of grateful praise.

Commissioned in praise of God's creation,  
and in gratitude for all past and present handbell ringers of Bruton Parish in Williamsburg, Virginia.

THE STARS DECLARE HIS GLORY

Creation Hymn Fantasy

ALDINE, Richard Proulx, 1937–2010  
CONDITOR ALME SIDERUM, Mode IV, Sarum, 9th c.  
DIX, Conrad Kocher, 1786–1872  
Arr. Kevin McChesney

Handbells used: 3, 4, or 5 octaves

Creator of the Stars of Night: Verse 1

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The Stars Declare His Glory: Verse 1

39 40 41 42

*rit.*

*f*

*mf*

$\text{♩} = 60$

The Stars Declare His Glory: V2

43 44 45

*dim.*

*mf*

46 47 48

*mf*

*f*

49 50 51

*f*

*dim.*

52 53 54

*f*

*dim.*

55 56 57

*mf*

*f*

58 59 60

*mf*

*f*

For the Beauty of the Earth: V2

61 (C) 62 63

*mf*

*accel.*

*f*

$\text{♩} = 100$

64 65 66

*mf*

*f*

67 68 69

*mf*

*f*

\*Pluck all staccato notes through measure 72.

70 71 72

*f*

*ff*

The Stars Declare His Glory: V3, line 1

73 74 75 76

*cresc.*

*ff*

77 78 79

*mf*

*f*

\*Coll' S<sup>ost</sup> upstem notes (5 oct. choirs) in bracketed sections.



10

*Creator of the Stars of Night: V3, line 1*      *The Stars Declare His Glory: V3, line 2*  
*Coll' 5<sup>th</sup> upstem notes (5 oct. choirs)*



*Creator of the Stars of Night: V3, line 2*      *The Stars Declare His Glory: V3, line 3*



\*If no D#8 is available, play B#7 on beat one of measure 91.

11

*Creator of the Stars of Night: V3, line 3*      *The Stars Declare His Glory: V3, line 4*

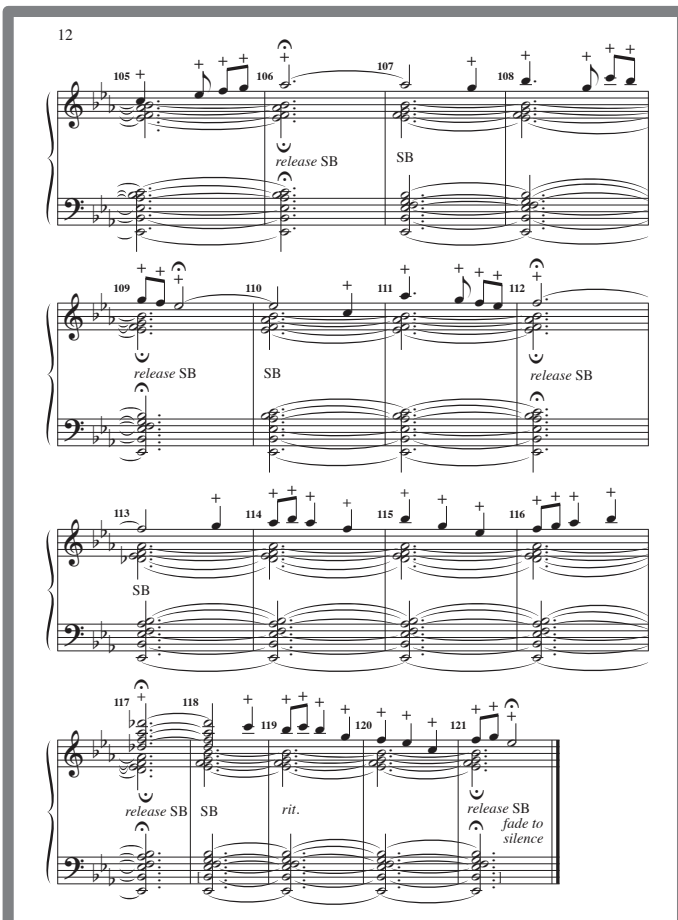


*Creator of the Stars of Night: V3, line 4*      *The Stars Declare His Glory: V4*




\*Damp all notes except G5 and G6.

12



# HANDBELL ARTISTRY FROM THE INSIDE OUT



LABAN MOVEMENT THEORY FOR THE HANDBELL MUSICIAN BY KIMBERLEE STREPKA

Laban Movement Theory has a long history of success when it comes to aiding and advancing many types of movement-based activities. The "language of movement" can become an indispensable tool to the handbell musician, changing the way music is perceived, analyzed, and performed.

With the help of this book, handbell musicians can unlock Laban Movement Theory to address the sonic and visual aspects of handbell artistry with remarkable results.

**Handbell Artistry from the Inside Out** is a major advancement in handbell pedagogy. You'll never look at the art of ringing the same way again.

MGIG8119 • \$19.95



Track 4

# Canto de esperanza

## Song of Hope

arr. Susan T. Nelson

MGIG6624

3, 4, 5 octaves handbells with  
optional 2, 3 octaves handchimes,  
C instrument, percussion, marimba,  
and guitar  
L3 • \$4.95

Syncopated rhythms and staccato techniques coupled with a variety of other instruments make this a concert crowd pleaser, as well as a worthy piece for most any style of worship. All instrument parts are included in the edition.

\* Bring out melody.  
\*\* 2 octave chime sets omit G6 throughout.

# CANTO DE ESPERANZA

Song of Hope

Argentine folk song  
Arr. Susan T. Nelson

\* Bass bells are malleted on the table throughout. 4 oct. choirs mallet only 3 oct. bass notes throughout.  
Optional Parts for Marimba, C Instrument, Guitar, and Percussion are printed on pages 6-8.

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\* Bring out melody.  
\*\* 2 octave chime sets omit F6 throughout.

5

*coll! 8<sup>th</sup> upstemmed notes (5 oct. sets only)*

\* Repeat is optional.

Track 5

# We Remember

arr. Kurt Meyer

## MGIG9443

3, 4, 5, 6 octaves handbells  
L2+ • \$4.95

This beautiful arrangement of Marty Haugen's beloved "We Remember" conveys the tenderness and reflection of the revered original. Echoes and mart lifts provide a warm and inviting mood to this well-crafted and accessible edition.

2

## WE REMEMBER

WE REMEMBER  
Marty Haugen  
Arr. Kurt Meyer

Handbells used: 3, 4, 5 or 6 octaves

3 octave choirs omit notes in ( ).

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3

4

29 30 31 32

*cresc.* TD LV R

33 34 35 36

LV R

37 38 39 40

*dim.* *mp* R

41 42 43

R

\*Perform echoes on all whole notes through m. 43. †Mart lifts are optional through m. 43.

5

44 45 46 47

R LV LV

48 49 50

R

51 52 53 54

*f* *mf* LV LV

55 56 57 58

LV LV

*simile*

6

59 60 61 62

R LV

63 64 65 66

LV LV

67 68 69 70

LV *poco rit.* R *a tempo*

7

71 72 73 74

*cresc.* RT

75 76 77 78

79 80 81 82

*cresc.* *dim.* *mp* LV

8

Musical score for pages 83-90. The score is in 4/4 time and features piano accompaniment for LV (Left Voice) and R (Right). It includes dynamic markings such as *molto rit.* and *dim.*, and a section marked *C + CHIM* (C instrument and handchimes) starting at measure 90.

Track 6

# On Eagle's Wings

arr. Michael Helman

## MGIG6840

3, 4, 5, 6 octaves handbells  
with optional 3, 4, 5 octaves handchimes  
and C instrument  
L3 • \$5.50

This timeless and beautiful contemporary classic has been expertly arranged for handbells, handchimes, and C instrument. The instrument part is included in the edition. Rich harmonies make this piece an excellent choice for an offertory or prelude.

2

Commissioned in memory of Thomas "Tom" Schollenberger, for the glory of God,  
by Martin and Mary Ann Schollenberger for the Adult Handbell Choir of Friedens Lutheran Church, Myerstown, PA.

## ON EAGLE'S WINGS

Michael Joncas  
Arr. Michael Helman

3, 4, 5, or 6 octaves handbells

3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ ].

3, 4, or 5 octaves handchimes

*Cantabile* ♩ = 88

Musical score for handbells, handchimes, and piano accompaniment. The piano part includes dynamic markings like *p*, *cresc.*, and *mp*. A section for flute is indicated with *+Fl.* and *-Fl.* markings.

A part for Flute can be found on pages 10 and 11.

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G-6840

Musical score for piano accompaniment, measures 7-18. It includes dynamic markings such as *dim.*, *mp*, *cresc.*, and *f*. Flute parts are indicated with *+Fl.* and *-Fl.* markings.



4

Musical score for page 4, measures 19-30. The score is written for a single hand on a grand staff. Measures 19-21 show a sequence of chords with 'LV' markings. Measures 22-24 continue with similar chordal patterns. Measure 25 has a 'p' dynamic marking. Measure 26 has a 'p' dynamic marking. Measure 27 has a '-Fl.' marking and a 'p' dynamic marking. Measure 28 has an 'mp' dynamic marking. Measures 29-30 continue with 'LV' markings and 'mp' dynamics.

5

Musical score for page 5, measures 31-42. The score is written for a single hand on a grand staff. Measures 31-33 show a sequence of chords with 'R' and 'LV' markings. Measures 34-35 continue with 'LV' markings. Measure 36 has an 'mf' dynamic marking. Measures 37-38 have a 'cresc.' marking. Measure 39 has an 'mp' dynamic marking. Measures 40-41 have a 'cresc.' marking. Measure 42 has a 'dim.' marking.

6

Musical score for page 6, measures 43-54. The score is written for a single hand on a grand staff. Measures 43-44 have an 'mp' dynamic marking. Measure 45 has an 'mp' dynamic marking. Measures 46-47 have an 'mp' dynamic marking. Measure 48 has a '+Fl.' marking. Measures 49-50 have an 'mf' dynamic marking. Measure 51 has an 'mf' dynamic marking. Measures 52-53 have an 'mf' dynamic marking. Measure 54 has an 'mf' dynamic marking.

7

Musical score for page 7, measures 55-66. The score is written for a single hand on a grand staff. Measures 55-56 have a 'dim.' marking. Measure 57 has an 'f' dynamic marking. Measures 58-59 have an 'f' dynamic marking. Measure 60 has a 'cresc.' marking. Measures 61-62 have an 'mf' dynamic marking. Measure 63 has an 'mf' dynamic marking. Measures 64-65 have a 'cresc.' marking. Measure 66 has an 'f' dynamic marking.

8

67 68 69 70 71 72 73 74 75 76 77 78

*dim.* *mp* LV *cresc.* *mf* LV R *dim.*

9

**Broadly**

79 80 81 82 83 84 85 86 87 88 89 90

*cresc.* *poco rit.* *f* LV *dim.*

10

91 92 93 94

*rit.* *dim.* LV *p* LV (through last measure)

**Flute** **ON EAGLE'S WINGS**

Michael Jonas  
Arr. Michael Helman

**Cantabile** ♩ = 88

1 5 13 18 23 48

*p* *mp* *mf* *mf* *f* *mf*

11

53 57 62 67 72 77 81 85 89

*mp* *mf* *f* *mf* *poco rit.* **Broadly** *f* *rit.* *p*



# Track 7

## You Are Mine

arr. Sondra Tucker

### MGIG7063

3, 4, 5 octaves handbells  
with optional 2 octaves handchimes  
L3 • \$4.95

Masterfully arranged and very inspirational, this popular, contemporary hymn is suitable for both contemporary and traditional worship.

2 For the Handbell Choir of St. Anne Roman Catholic Church, Houston, Texas,  
Matthew McCue, Director.

## YOU ARE MINE

David Haas  
Arr. Sondra K. Tucker

3, 4, or 5 octaves handbells

optional

3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ ].

2 octaves handchimes

Tenderly ♩ = 84

*mp*

*p*

*pp*

*mf*

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G-7063

10 11 12 3

13 14 15

*non dim.*

16 17 18

*mf*

19 20 21 22

*f*

22 23 24

*mp*

25 26 27

*p*

28 29 30

*pp*

*mf*

31 32 33

5

34 35 36 37 38 39 40 41 42 43 44 45

*mf* *f* *mp* *p*

6

46 47 48 49 50 51 52 53 54 55 56 57

*mp* *f*

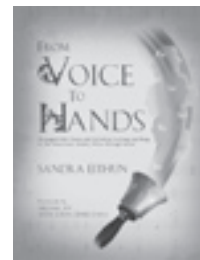
7

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

*mf* *mp* *p* *rit.*

## FROM VOICE TO HANDS

ARRANGED FOLK TUNES AND  
ACTIVITIES TO SING AND RING  
IN THE CLASSROOM  
GRADES 3-7



SANDRA EITHUN

with forewords by Sr. Lorna Kemke, DMA, and Michael Joy

Music is a multisensory experience. Handbells and handchimes offer an exciting and fun option for students to comprehend and visualize various musical concepts in a way that keeps them engaged and fosters their growth as musicians.

This collection of sixteen folk songs and corresponding activities is designed for the intermediate-level, general music classroom. Each song is presented in five formats building from the simplest to the more complex. Includes music for 2, 3 octaves handbells or handchimes.

Permission is granted to the purchaser of this book to reproduce any of the musical scores and corresponding musical activities for the use of students in a classroom setting or comparable learning environment.

MGIG8516 • \$45.00



Track 8

# Covenant Suite

*Have Mercy on Me, O God  
I Have Set My Rainbow in the Clouds*

Diane McAninch

MGIG6633

2 octaves handbells with C instrument  
L2 • \$4.95

Well suited for Lent, the first movement of this original work offers introspective harmonies while the second brings hope through the flowing melody. The C instrument part is not optional and is included in the score.

## COVENANT SUITE

### 1. Have Mercy on Me, God

Diane McAninch

Handbells used: 2 Octaves

*♩ = 88-92*

*C Instrument*

A part for C Instrument can be found on pages 11 and 12.

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G-6633



5

46 LV 47 LV 48 LV 49 LV

50 R 51 52 53

54 55 56 57

58 59 60 61

6

62 63 64 LV 65 LV

66 LV 67 LV 68 LV 69 LV

70 LV 71 LV 72 R 73

74 LV 75 LV 76 77

7

### 2. I Have Set My Rainbow in the Clouds

Diane McAninch

Handbells used: 2 Octaves

Moderately  $\text{♩} = 76-84$   
C Instrument

1 2 3 4

5 6 7 8

9 10 11 12

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8

13 14 15 LV

16 LV 17 LV 18 LV R

19 20 21 22

23 24 25 26

Musical score for measures 9-38. The score is in 4/4 time and features a melody in the treble clef and accompaniment in the bass clef. Measures 9-18 show a melodic line with a fermata over measure 9. Measures 19-28 continue the melody with some syncopation. Measures 29-38 include dynamic markings like *mf*, *LV*, and *R*, and tempo markings like *rall.* and *a tempo*.

Musical score for measures 39-51. This section continues the piece with more complex rhythmic patterns. It includes dynamic markings such as *mp*, *f*, and *mf*, and tempo markings like *rit. e dim.*. The score concludes with a final chord in measure 51.

Listen & Learn More at  
Handbell World

Track 9

# Promise

Kathleen Wissinger

MGIG6430

2, 3 octaves handbells  
with optional 2, 3 octaves handchimes  
L2+ • \$4.25

This lovely composition makes use of a straightforward melody paired with a recurring, simplistic syncopated rhythm giving the music movement and purpose. This is an excellent choice for developing ensembles.

2 For "Prism" - Rachel, Garrett, Ashley, Julianne, Jaquelyn, Melinda, Chelsie and Drew  
Massachusetts Presbyterian Church Middle High Bell Choir

## PROMISE

Kathleen Wissinger

Handbells used: 2 or 3 octaves

Optional Handchimes used: 2 or 3 octaves

\*G6 chime not used in 2 oct. version.  
2 oct. choirs omit notes in ( ).

Andante  $\text{♩} = \text{ca. } 70$

Musical score for measures 2-11. The score is in 4/4 time and features a melody in the treble clef and accompaniment in the bass clef. Measures 2-11 show a melodic line with a fermata over measure 2. Measures 12-11 include dynamic markings like *mf* and *optional*.

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G-6430

3

\* 3 octave choirs may ring both handbell and handchime note.

4

Track 10

## Poor Wayfaring Stranger

arr. John Atteberry

### MGIG9447

3, 4, 5 octaves handbells with optional  
3 octaves handchimes, bassoon or cello  
L2+ • \$5.50

This arrangement of a 19th-century American folk song includes the option for handchimes and bassoon or cello. While the solo instrument isn't required, when incorporated, the additional tone color is delightful. A captivating ostinato above the melody on handchimes provides a musical experience that is sure to enhance any worship and enthrall concert goers. The instrument part is included in the edition.

2

## POOR WAYFARING STRANGER

American folk melody, 19th c.  
Arr. John Atteberry

Handbells used: 3, 4, or 5 octaves

Handbells used: 3 octaves

3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ 1].

Andante con rubato, misterioso

*mp sempre espressivo*

A part for cello or bassoon is on page 10.

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3

Cello or Bassoon  
sempre espressivo

Andante con moto ♩ = 100

mp

mf

mp

20 21 22 23

24 25 26 27

Detailed description: This page contains measures 16 through 27. The top staff is for Cello or Bassoon, marked 'sempre espressivo' and 'mp'. The bottom two staves are for Piano, with the right hand marked 'mf'. The tempo is 'Andante con moto' at 100 beats per minute. The key signature has two flats. Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27 are indicated.

4

28 29 30 31

32 33 34 35

36 37 38 39

Detailed description: This page contains measures 28 through 39. The top staff is for Cello or Bassoon. The bottom two staves are for Piano. Measure numbers 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, and 39 are indicated.

5

40 41 42 43

44 45 46 47

48 49 50 51

Detailed description: This page contains measures 40 through 51. The top staff is for Cello or Bassoon. The bottom two staves are for Piano. Measure numbers 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, and 51 are indicated.

6

52 53 54

55 56 57 58

59 60 61 62

f

Detailed description: This page contains measures 52 through 62. The top staff is for Cello or Bassoon. The bottom two staves are for Piano. Measure numbers 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, and 62 are indicated. A dynamic marking 'f' is present.

7

63 64 65 66 67 68 69 70 71 72 73

*ff* *mp*

8

74 75 76 77 78 79 80 81 82 83

*f* *mp*

9

84 85 86 87 88 89 90 91 92 93

*mp* *p* *poco rit.* *a tempo* *poco rit.* *p* *a tempo* *rit.*

## More Lent/Easter music from GIA

**Easter Light** • 3 octaves handbells with opt. 3 octaves handchimes • L2+ • MGIG9023 • \$4.95

**Near the Cross** • 3 octaves handbells with opt. 3 octaves handchimes • L3 • MGIG6276 • \$4.95

**O Rest in the Lord from "Elijah"** • 3, 4, 5 octaves L3 • MGIG6594 • \$4.95

**Passion Suite** • 3 octaves with narration • L2- MGIG6399 • \$4.95

**Up from the Grave He Arose** • 3 octaves • L3 MGIG6592 • \$4.25

**Crown Him with Many Crowns** • 3, 4, 5 octaves L2+ • MGIG6703 • \$4.95

**Hosanna, Loud Hosanna** • 3, 4, 5, 6, or 7 octaves L3 • MGIG7326 • \$4.95

**If You but Trust in God to Guide You** • 3, 4, 5 octaves L2 • MGIG6166 • \$5.50

**A Blood-Red Rose in Gethsemane** • 3 octaves handbells with opt. 3 octaves handchimes • L2 MGIG9121 • \$4.95

**Hosanna!** • 3, 4, 5 octaves handbells with organ L2 • MGIG8937 • \$4.95





## Track 11

## Be Thou with Me

arr. Leonard Bobrowski

MGIG9212

2 octaves handbells  
L2 • \$4.25

While scored for 2 octaves handbells, this approachable arrangement would also sound beautiful and charming on handchimes. The melody is an aria from the opera *Diomedes* which premiered in 1718.

2

## BE THOU WITH ME

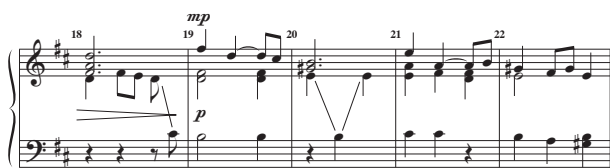
"Bist du bei mir"  
Attr. Johann Sebastian Bach, 1685-1750,  
after Gottfried Heinrich Stölzel, 1690-1749  
Arr. Leonard Bobrowski

Handbells used: 2 octaves

Andante  $\text{♩} = 60$ 

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3



4





Track 12

# Ah, Holy Jesus

arr. Philip L. Roberts

## MGIG7132

3 octaves handbells with  
optional 3, 4 octaves handchimes  
L2+ • \$4.95

This arrangement of HERZLIEBSTER JESU uses treble thumb damps on the bells over the chime melody in the bass, creating a moving and evocative sound. A solid addition to any worship, especially during Lent.

For Cheryl Ondratschek and the St. John Ringers, St. John Lutheran Church, Wheaton, Illinois.

# AH, HOLY JESUS

HERZLIEBSTER JESU  
Johann Crüger, 1598-1662  
Arr. Philip L. Roberts

3 octaves handbells 3 or 4 octaves handchimes

Reverently ♩ = 76

3 octave chimes omit notes in ( );  
4 octave chimes omit notes in [ ].

See Notes on page 7.

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G-7132

4


5

6

7

**Notes**

This piece is arranged for 3 octaves of handbells and 3 or 4 octaves of handchimes. When using 4 octaves of chimes, omit diamond head chime notes with brackets. When using 3 octaves of chimes, omit diamond head chimes notes with parentheses.



Track 13

# The Wondrous Cross

arr. Brian Childers

**MGIG6630**


3 octaves handbells  
with optional 3 octaves handchimes  
L4 • \$5.50

Reflective and stirring, this arrangement demands much skill and rehearsal time but it is well worth the effort. Use of additional ringers is encouraged. A compatible 4, 5 octave version is available (MGIG6631).


## THE WONDROUS CROSS

HAMBURG, 1824  
Lowell Mason  
Arr. by Brian Childers, ASCAP

3 octaves  
Handbells used: 36



3 octaves  
Handchimes used: 24



With reverence and awe

A 4, 5 octave version is available from the publisher, G-6631.

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4

Musical score for page 4, measures 7-17. The score is in 3/4 time with a key signature of one flat. The right hand plays chords and melodic lines, while the left hand provides a steady accompaniment. Dynamics include *LV*, *p*, *mf*, and *mf R*.

5

Musical score for page 5, measures 18-27. The score continues the piece with dynamic markings *LV*, *p*, and *mf*.

6

Musical score for page 6, measures 28-40. The score continues with dynamic markings *LV* and *mp*.

7

Musical score for page 7, measures 41-57. The score concludes with dynamic markings *LV*, *R*, and *ff*. A section starting at measure 49 is marked *Intensely* with dynamics *mf* and *f*, and a tempo marking of *poco a poco cresc.*

8

Musical score for page 8, measures 58-73. The score is in 3/4 time and features a variety of textures. Measures 58-62 show a series of chords in the right hand, with the left hand providing a steady accompaniment. Measures 63-65 feature a melodic line in the right hand with triplets, marked *mp*. Measures 66-68 continue with triplets, marked *acc.* and *rit.*. Measures 69-71 show a melodic line in the right hand, marked *mf* and *a tempo*. Measure 72 features a melodic line in the right hand, and measure 73 concludes with a melodic line in the right hand. The left hand is marked *LV* throughout.

9

Musical score for page 9, measures 74-84. Measures 74-76 show a melodic line in the right hand, marked *LV*. Measures 77-78 continue with a melodic line in the right hand, marked *LV*. Measures 79-80 feature a melodic line in the right hand, marked *LV* and *cresc.*. Measures 81-82 show a melodic line in the right hand, marked *f*. Measures 83-84 continue with a melodic line in the right hand, marked *LV*. The left hand is marked *LV* throughout.

10

Musical score for page 10, measures 85-96. Measures 85-86 show a melodic line in the right hand, marked *LV*. Measures 87-89 continue with a melodic line in the right hand, marked *LV*. Measures 90-91 feature a melodic line in the right hand, marked *R* and *LV*. Measures 92-94 show a melodic line in the right hand, marked *LV*. Measures 95-96 continue with a melodic line in the right hand, marked *LV* and *Sk*. The left hand is marked *LV* throughout.

11

Musical score for page 11, measures 97-114. Measures 97-98 show a melodic line in the right hand, marked *LV*. Measures 99-100 continue with a melodic line in the right hand, marked *LV*. Measures 101-102 feature a melodic line in the right hand, marked *poco a poco cresc.*. Measures 103-104 show a melodic line in the right hand, marked *LV*. Measures 105-106 continue with a melodic line in the right hand, marked *LV*. Measures 107-108 show a melodic line in the right hand, marked *LV*. Measures 109-110 feature a melodic line in the right hand, marked *ff* and *R*. Measures 111-112 show a melodic line in the right hand, marked *LV*. Measures 113-114 continue with a melodic line in the right hand, marked *Sk* and *ff*. The left hand is marked *LV* throughout.





Track 14

# Amazing, Wondrous!

arr. D. Ann Wood

MGIG6016

2 octaves handbells  
with optional 2 octaves handchimes  
L2+ • \$4.25

Two octaves of handbells and optional two octaves of handchimes combine to present this light and lovely setting of the hymn tunes NEW BRITAIN (Amazing Grace) and WONDROUS LOVE.

Musical score for measures 17-40. The score is written for two staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings. Measure 25 is marked *rit.* and *mf*. Measure 26 is marked *a tempo*. Measure 35 is marked *mf*. Measure 40 is marked *mf*.

2

# AMAZING, WONDROUS!

Based on NEW BRITAIN and WONDROUS LOVE  
Arranged by D. Ann Wood

2 Octaves  
Handbells used: 16

2 Octaves  
Handchimes used: 13

Musical score for measures 1-16. The score is written for two staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings. Measure 1 is marked *freely*. Measure 2 is marked *mp*. Measure 3 is marked *In tempo* with a tempo marking of  $\text{♩} = \text{ca. } 72$ . Measure 4 is marked *p*. Measure 16 is marked *p*.

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G-6016

Musical score for measures 41-70. The score is written for two staves (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings. Measure 41 is marked *slower* with a tempo marking of  $\text{♩} = \text{ca. } 66$ . Measure 48 is marked *f*. Measure 50 is marked *LV*. Measure 60 is marked *dim.*. Measure 70 is marked *rit.* and *p*.



Track 15

# My Sheherd, The King of Love

arr. Joshua Evanovich

MGIG8325

3, 4, 5, 6 octaves handbells with  
optional 2 octaves handchimes  
and C or B $\flat$  instrument  
L2+ • \$4.95

This lyrical arrangement intricately and thoughtfully combines two favorite hymns: The King of Love My Shepherd Is (ST. COLUMBA) and My Shepherd Will Supply My Need (RESIGNATION). The instrument part is purchased separately. MGIG8325INST. \$3.50

2

## MY SHEPHERD, THE KING OF LOVE

*The King of Love My Shepherd Is  
My Shepherd Will Supply My Need*

ST. COLUMBA, Irish tune  
RESIGNATION  
Funk's Compilation of Genuine Church Music, 1832

Arr. Joshua Evanovich

3, 4, 5, or 6 octaves handbells

optional

3 octave choirs omit notes in ( )  
4 octave choirs omit notes in [ ]  
5 octave choirs omit notes in < >

2 octaves optional handchimes

Calm and lyrical  $\text{♩} = 92$

1 LV

2

3 LV

4 LV

5

6 LV

7 R

+ solo inst.

mp

LV

An optional part for C or B $\flat$  Instrument is available separately from the publisher, G-8325INST.

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G-8325

3

8

9

10

11 LV

12

13

14

15 LV

16

17

18

19

20

21

22

4

- solo inst.

23

24

25 LV

26

27

28

29 LV

30

31

32 LV

33

34

35

36

mp

f

cresc.

5

+ solo inst.

37 38 39 40 7

41 42 43 44

45 46 47 48

49 7 50 51

\*Suspended mallet

6

52 53 54

55 56 57 58

59 60 61

62 63 64

\*Coll' S<sup>na</sup> top note (6 octave choirs)  
\*\*Coll' S<sup>na</sup> top note (5 and 6 octave choirs)

7

+ solo inst.

65 66 67

68 69 70

71 72 73

74 75 76

8

+ solo inst.

77 78 79

80 81 82

83 84 85



Track 16

# I Waited for the Lord

arr. Martha Lynn Thompson

## MGIG7364

3, 4, 5 octaves handbells  
or handchimes with  
two optional C instruments  
or two vocal solos  
L3- • \$5.50

This extraordinary arrangement is taken from Mendelssohn's cantata *Hymn of Praise*. It is scored to allow for flexibility in how it is performed. It can be rung on handbells or handchimes alone. The two vocal solos and C instrument parts are optional but can be included in any combination desired. Both the vocal scores and the parts for C instruments are included in this edition.

for Elinor and Molly

# I WAITED FOR THE LORD

No. 5 from the cantata *Hymn of Praise*  
Felix Mendelssohn, 1809-1847  
Arr. Martha Lynn Thompson

3, 4, or 5 octaves handbells or handchimes

Andante ♩ = 100

Solo 1 *mf*  
I wait - ed for the Lord, he in - clin - ed un - to  
(+ C Inst. I)

me, he heard my com - plaint, he heard my com -

Parts for two C Instruments can be found on pages 10 and 11.

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4  
plaint. I wait - ed for the Lord, he in - clin - ed un - to

me, he heard my com - plaint, he heard my com -

plaint. O blest are they that hope and trust in the

5

Lord. O blest are they that hope and trust in the

Solo 2  
O blest are they that hope and trust in the

(- C Inst. I)

Lord. I wait - ed for the Lord, he in -

Lord. I wait - ed for the Lord, he in - clin - ed un - to

(+ C Inst. II) (+ C Inst. I)

clin - ed un - to me, and he heard my com -  
me, he heard my com - plaint, he heard my com -

plaint. I wait - ed for the Lord, he in -  
plaint. I wait - ed for the Lord, he in - clin - ed un - to

clin - ed un - to me, he heard, he heard my com -  
me, he heard my com - plaint, he heard my com -

plaint. O blest are they that hope in the  
plaint. O blest are they that hope and trust in the

Lord, O blest are they that hope and trust in the  
Lord, O blest are they that hope and trust in the

Lord, are they that hope and trust, that hope and trust in  
Lord, are they that hope and trust, that hope and trust in

him.  
him.

(- C Inst. I & II)

LV  
LV R LV LV  
R rit. e dim. pp





Track 17

# Nocturne in C minor Moonlight

Nancy Hascall

MGIG7290

3, 4, 5, 6 octaves handbells  
L3 • \$5.50

Subtitled "Moonlight," this original work was inspired by and in the mold of Beethoven's tranquil "Moonlight Sonata". Serene yet engaging, this piece challenges handbell musicians and holds the attention of listeners. This is an excellent choice for a beautiful, subtle, change-of-pace concert selection.

3

## NOCTURNE IN C MINOR Moonlight\*

Nancy Hascall

3, 4, 5, or 6 octaves handbells

optional

3 octave choirs omit notes in ( ):  
4 octave choirs omit notes in [ ]:  
5 and 6 octaves omit notes in < >.

Moderato ♩ = 52

\*Inspired by the first movement of Beethoven's Piano Sonata No. 14, known as the "Moonlight" Sonata.

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G-7290

4

5

6

Musical score for page 6, measures 34-46. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with dynamic markings of *mf*, *dim.*, *f*, and *mf*. Fingerings are indicated with numbers 1-5. Handbell assignments are marked as LV (Left Hand) and R (Right Hand).

7

Musical score for page 7, measures 47-58. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with dynamic markings of *p*, *mf*, and *f*. Performance directions include *poco rit.* and *a tempo*. Fingerings are indicated with numbers 1-5. Handbell assignments are marked as LV (Left Hand) and R (Right Hand).

8

Musical score for page 8, measures 59-70. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with dynamic markings of *mf*, *f*, and *cresc.*. Performance directions include *cresc.*. Fingerings are indicated with numbers 1-5. Handbell assignments are marked as LV (Left Hand) and R (Right Hand).

9

Musical score for page 9, measures 71-82. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with dynamic markings of *ff*. Performance directions include *ff*. Fingerings are indicated with numbers 1-5. Handbell assignments are marked as LV (Left Hand) and R (Right Hand).

10

11

Listen & Learn More at  

**Track 18**  
**Christ Has Arisen, Alleluia**  
 arr. Patricia Hurlbutt  
**MGIG9306**  
 2, 3 octaves handbells  
 L2 • \$4.95

Lively and with a joyous sense of celebration, this traditional song from Tanzania will be a divine addition to any Easter celebration. Handbell musicians will enjoy the driving rhythm. Worshipers will be uplifted by the simple, yet beautiful, African melody. This is a great choice for smaller ensembles during the Easter season.

**CHRIST HAS ARISEN, ALLELUIA** 3

MFURAHINI, HALELUYA  
 Tanzanian traditional  
 Arr. Patricia Hurlbutt

Handbells used: 2 or 3 octaves

Driving ♩ = 132

2 octave choirs omit notes in ( ).

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4

13 14 15 16 17

18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

5

34 35 36 37

38 39 40 41 42

43 LV *mp* 44 45 LV 46 LV

47 LV 48 LV 49 LV 50 LV

51 LV 52 53 LV 54 LV

6

55 LV 56 LV 57 LV 58 R *mf*

59 60 61 62 R

63 64 65 66 R

67 68 69 70 71

7

72 73 74 75

76 77 Sk 78

79 Sk 80 81 82



Track 19

# A Gentle Choral

Bob Burroughs

MGIG6324

3 octaves handbells or handchimes  
L1 • \$4.25

This well-crafted original work is perfect for 3 octave groups working on their musicianship. Its gentle, lyrical style urges the ringers to play delicate, flowing lines and provides ample opportunity to teach phrasing and dynamic shaping.

2

## A GENTLE CHORALE

Bob Burroughs

3 octaves handbells or handchimes



Gently  $\text{♩} = 96$

Musical score for 'A Gentle Choral' by Bob Burroughs, measures 1 through 16. The score is in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with dynamics ranging from *mp* to *f*. The melody is simple and lyrical, suitable for handbells or handchimes.

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G-6324

Musical score for 'A Gentle Choral' by Bob Burroughs, measures 17 through 37. The score continues with measures 17-20, an 'Optional Repeat' section (measures 21-24), and concludes with measures 25-37. Dynamics include *mf*, *f*, *rit.*, *mp*, *poco a poco cresc.*, and *ff*.

## Psalms for the Church Year, Vol. I

by Marty Haugen and David Haas arranged for 2, 3 octaves by Carolyn L. Sternowski



GIA's *Psalms for the Church Year*—a collection of 21 seasonal psalms.

GIA now breathes new life into these settings with this exciting handbell edition for Volume I. The settings are arranged for choirs using 2 to 3 octaves of handbells or handchimes.

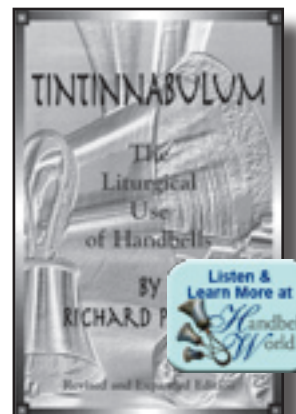
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## Tintinnabulum

The Liturgical Use of Handbells by Richard Proulx

A significant collection of liturgical handbell performance material that will serve indefinitely as a source of basic repertoire for liturgical worship.

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Track 20

# Morning Thoughts

Karl Kay

MGIG5772

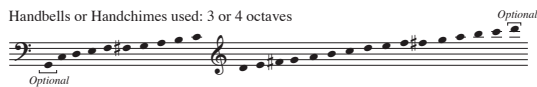
3, 4 octaves handbells or handchimes  
L1 • \$4.95

This Level 1 composition is surprisingly expressive and tender. It works well for developing ensembles who want to improve their phrasing and dynamic restraint. It is appropriate for Lent, general worship as well as for a change-of-pace selection for concerts.

For my son, Nathan  
**MORNING THOUGHTS**

3  
Karl Kay

Handbells or Handchimes used: 3 or 4 octaves



Expressively, with feeling ♩ = 96

*pp*

1 2 3 4

*p*

5 6 7 8

*pp*

9 10 11 12

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G-5772

4

13 14 15 16 LV *p*

*mp*

17 18 LV 19 20

*mf*

21 22 23 24

*mp*

25 26 27 28 *mp* LV

5

29 30 31 32

*mp*

33 34 35

36 37 (very long) 38

*molto rit.* *ff* *p*

39 40 41 *p*

*mp* *a tempo*

\* Play F6 only if D7 is available.

6

42 43 44

45 *p* 46 47

48 49 50 *molto rit.* *ff*

51 *slower* 52 53 *mp* *a tempo*

*mf*

7

54 55 56

57 58 59 *pp*

60 61 62 *pp*

63 64 65 *slowing greatly* *ppp* (fade to silence)

\* Play D4 only if G3 is available.

Track 21

# Catch the Spirit

Sandra Eithun

MGIG7492

3, 4, 5, 6 octaves handbells  
with optional 3 octaves handchimes

L3- • \$4.95

This lively and spirited original setting by Sandra Eithun blends just the right amount of syncopation to a catchy melody. The middle section works well when chimes are employed.

2

## CATCH THE SPIRIT

Sandra Eithun

3, 4, 5, 6 octaves handbells

optional

3 octave choirs omit notes in ( );  
4 octave choirs omit notes in [ ].

3 octaves handchimes

Energetically ♩ = 100-104

1 2 3 Sk ~~~

4 5 6 Sk ~~~

7 8 9

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3

10 11 12 13 14 15 16 17 18

*mf*

Sk

4

19 20 21 22 23 24 25 26 27 28 29

*f*

Flowing ♩ = 92-96

*mf*

*mp*

*mf*

*mp*

Sk

5

30 31 32 33 34 35 36 37 38 39 40 41

*mf*

*mp*

*mf*

*mp*

LV

R

6

42 43 44 45 46 47 48 49 50 51 52

*f*

Sk Sk Sk R

*molto rit.*

Sk

TD

*mf*

TD

7

53

54

55

56

57

58

Sk

8

59

60

61

62

63

64

65

66

67

68

69

70

71

72

mf

f

mf

cresc.

ff

subito mf LV

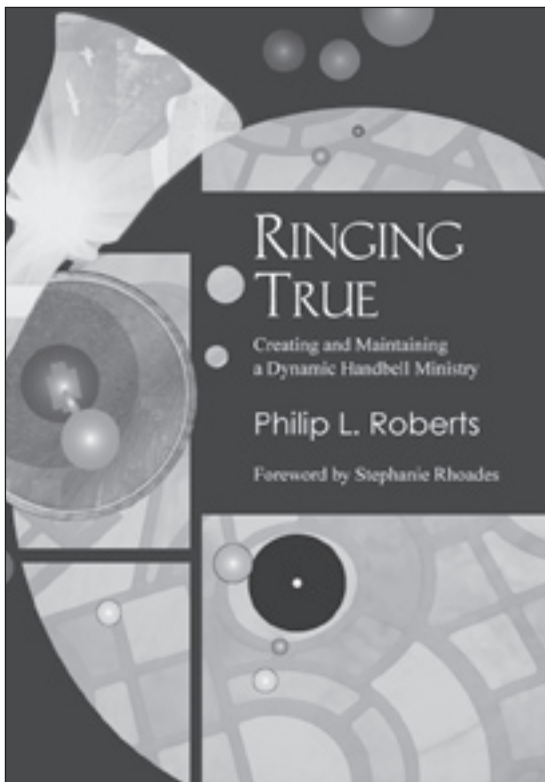
cresc.

R

rit.

ff

R



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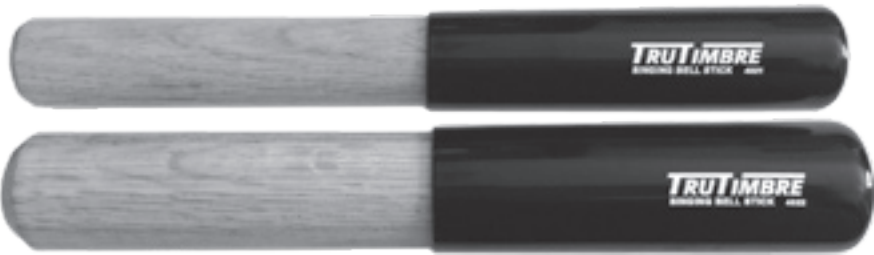
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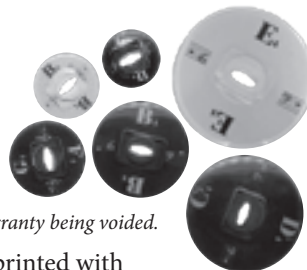
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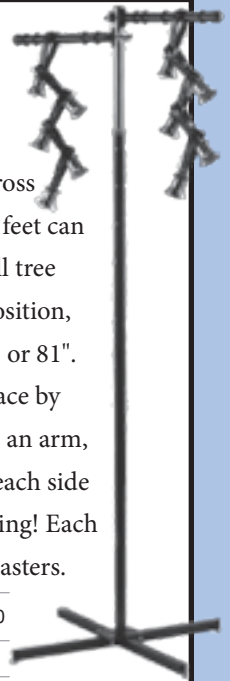
**Restraining Springs.** Made of high-density polyurethane that provides both strength and flexibility, these springs will get your bells back to ringing their best.



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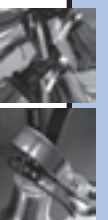
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