

*Dedicated to Robin Looman in grateful appreciation for her work with the handbell choirs
at First United Presbyterian Church, Belleville, Illinois.*

Halle, Halle, Hallelujah

Handbells used: 3 octaves (33 bells);
4 octaves (41 bells);
5 octaves (50 bells)



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

Traditional Caribbean
Arranged by John A. Behnke

Lively (♩ = c. 128)

Handbells

mp

Opt. Maracas

4

5

6

7

f

mp

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Measures 8-11 of a musical score. Measure 8 begins with a forte (*f*) dynamic. The score is written for piano with a grand staff (treble and bass clefs) and a percussion line at the bottom. The music features chords and moving lines in both hands.

Measures 12-15 of a musical score. Measure 13 features a complex chordal structure. The score continues with piano notation and a percussion line.

Measures 16-19 of a musical score. Measure 17 features a forte (*f*) dynamic, and measure 18 features a mezzo-forte (*mf*) dynamic. The score concludes with a final chord in measure 19, marked with a repeat sign. The piano part includes a series of descending eighth notes in the bass line.

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Measures 20-22: Treble clef, key signature of one flat (B-flat). Measure 20 contains a [B] dynamic marking. Measure 22 contains a 22-measure rest. The bass line consists of a steady eighth-note accompaniment.

Measures 23-26: Treble clef, key signature of one flat. Measure 24 contains a [B] dynamic marking. Measure 26 contains a 26-measure rest. The bass line continues with the eighth-note accompaniment.

Measures 27-30: Treble clef, key signature of one flat. Measure 28 contains a [B] dynamic marking. Measure 29 contains a [B] dynamic marking. Measure 30 contains a 30-measure rest. The bass line continues with the eighth-note accompaniment.

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31 32 33

mp

This system contains measures 31, 32, and 33. Measure 31 features a piano (p) dynamic marking. A slur connects measures 31 and 32. Measure 33 features a mezzo-piano (mp) dynamic marking. The music is written for piano with a treble and bass staff. The bass staff has a double bar line at the end of measure 33.

34 35 36

This system contains measures 34, 35, and 36. The music continues in the same key and style, with a treble and bass staff. The bass staff has a double bar line at the end of measure 36.

37 38 39

This system contains measures 37, 38, and 39. The music continues in the same key and style, with a treble and bass staff. The bass staff has a double bar line at the end of measure 39.

Measures 40-43 of the musical score. The music is written for piano in G major, 4/4 time. Measures 40-41 feature a melody in the right hand with eighth notes and a bass line with eighth notes. Measure 42 has a whole note chord in the right hand and a whole note bass line. Measure 43 continues the melody in the right hand. A large watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

Measures 44-47 of the musical score. Measure 44 has a whole note chord in the right hand and a whole note bass line. Measure 45 has a whole note chord in the right hand and a whole note bass line. Measure 46 has a whole note chord in the right hand and a whole note bass line. Measure 47 has a whole note chord in the right hand and a whole note bass line. A large watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

Measures 48-51 of the musical score. Measure 48 has a whole note chord in the right hand and a whole note bass line. Measure 49 has a whole note chord in the right hand and a whole note bass line. Measure 50 has a whole note chord in the right hand and a whole note bass line. Measure 51 has a whole note chord in the right hand and a whole note bass line. A large watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

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Measures 52-55 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 52 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 53 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 54 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 55 has a treble staff with a half note G4 and a bass staff with a half note F3. The score is marked with a piano (p) dynamic.

Measures 56-59 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 56 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 57 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 58 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 59 has a treble staff with a half note G4 and a bass staff with a half note F3. The score is marked with a piano (p) dynamic.

Measures 60-62 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 60 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 61 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 62 has a treble staff with a half note G4 and a bass staff with a half note F3. The score is marked with a piano (p) dynamic.

Measures 63-65 of the musical score. Measure 63 begins with a forte (*ff*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady accompaniment. Measure 64 includes a fermata over a chord. Measure 65 continues the accompaniment pattern.

Measures 66-68 of the musical score. Measure 66 starts with a repeat sign and a fermata. Measure 67 shows a continuation of the accompaniment. Measure 68 features a melodic phrase in the right hand.

Measures 69-71 of the musical score. Measure 69 begins with a melodic line in the right hand. Measure 70 continues the melody. Measure 71 concludes the section with a final chord.

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Measures 72-74 of a musical score. Measure 72 features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line consists of a series of eighth notes. Measure 73 continues the bass line. Measure 74 features a treble clef with a key signature of one sharp (F#) and a common time signature (C), with a bracketed measure rest. The bass line continues with eighth notes.

Measures 75-77 of a musical score. Measure 75 features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line consists of a series of eighth notes. Measure 76 continues the bass line. Measure 77 features a treble clef with a key signature of one sharp (F#) and a common time signature (C), with a bracketed measure rest. The bass line continues with eighth notes.

Measures 78-80 of a musical score. Measure 78 features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line consists of a series of eighth notes. Measure 79 continues the bass line. Measure 80 features a treble clef with a key signature of one sharp (F#) and a common time signature (C), with a bracketed measure rest. The bass line continues with eighth notes.

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Optional Maracas

Lively (♩ = c. 128)

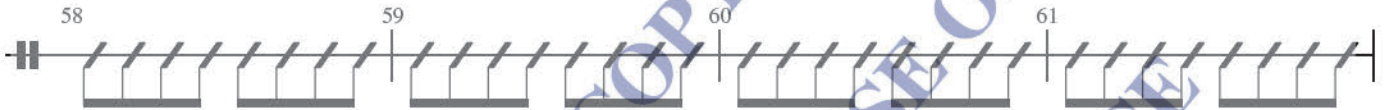
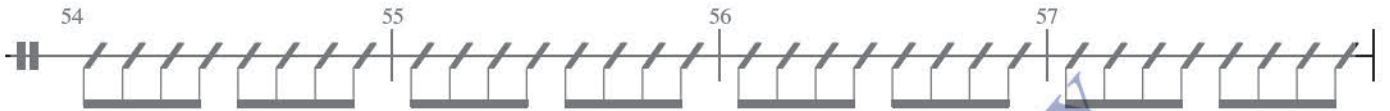
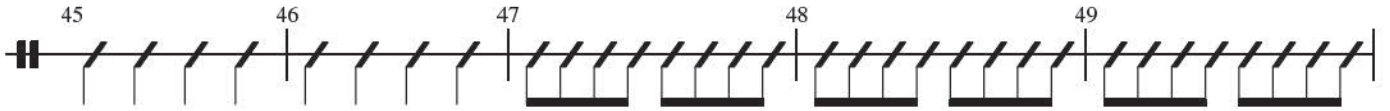
Traditional Caribbean
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Handbell Music

<u>Code No.</u>	<u>Title</u>	<u>Composer / Arranger</u>
2228	ANGELS WE HAVE HEARD ON HIGH (3-5 Octaves)	Arr. Arnold B. Sherman
2056	AS THE DEER (3-5 Octaves)	Nystrom/Cota
1047	BESIDE STILL WATERS (3 Octaves)	Howard F. Starks
1407	CHRIST THE LORD IS RISEN TODAY (2 Octaves)	Arr. Barbara Kinyon
1987	CHRISTMAS CAROL FEST III (3-5 Octaves)	Arr. Douglas E. Wagner
2060	DECK THE HALLS (3-5 Octaves)	Arr. Kevin McChesney
1277	ELEGY (4-5 Octaves)	William A. Payn
2078	FANTASY ON "HYFRYDOL" (3-5 Octaves)	Arr. Hal Hopson
1615	FIVE EASY CELEBRATIONS (3-5 Octaves)	Michael Keller
1419	GIFT OF LOVE, THE (3-5 Octaves)	Hal Hopson
1279	GREAT IS THY FAITHFULNESS (2 Octaves)	Arr. Cynthia Dobrinski
1280	GREAT IS THY FAITHFULNESS (3-5 Octaves)	Arr. Cynthia Dobrinski
2140	HERE I AM, LORD (3-5 Octaves)	Arr. Arnold B. Sherman
1350	HOW GREAT THOU ART (3-5 Octaves)	Hine/Dobrinski
1457	HYMN TO JOY (3-5 Octaves)	Arr. Michael Keller
1313	IN THE GARDEN (3-5 Octaves)	Miles/Dobrinski
1880	JOSHUA FIT THE BATTLE OF JERICHO (3-5 Octaves)	Arr. Thompson
1973	JOY IN THE MORNING (3-5 Octaves)	Sleeth/Thompson
1397	JOYFUL RING, A (2-3 Octaves)	Barbara Kinyon
2210	LET THERE BE PEACE ON EARTH (2-3 Octaves)	Arr. Arnold B. Sherman
1977	LORD, I LIFT YOUR NAME ON HIGH (3-5 Octaves)	Founds/Arr. McKechnie
1465	THE LORD'S PRAYER (3-5 Octaves)	Arr. Cynthia Dobrinski
2064	MAKE ME A CHANNEL OF YOUR PEACE (3-5 Octaves)	Temple/Wagner
1892	NOW THE GREEN BLADE RISETH (3-5 Octaves)	Arr. McChesney
1399	O COME, O COME, EMMANUEL (3-5 Octaves)	Arr. Cynthia Dobrinski
1360	OLD RUGGED CROSS, THE (3-5 Octaves)	Arr. Cynthia Dobrinski
1693	PIE JESU (3-5 Octaves)	Webber/Arr. Wagner
1499	PRAISE TO THE LORD THE ALMIGHTY (2-3 Octaves)	Arr. McChesney
1974	PRAISE, MY SOUL, THE KING OF HEAVEN (3-5 Octaves)	Arr. Cynthia Dobrinski
1518	PROCESSION OF PRAISE (3-5 Octaves)	Arnold B. Sherman
1234	RIGAUDON (3-5 Octaves)	Campra/Arr. Thompson
2066	RONDO ON A THEME BY TELEMANN (3-5 Octaves)	Arr. Cynthia Dobrinski
2145	SEEK YE FIRST (3-5 Octaves)	Lafferty/Arr. Wagner
1586	SILENT NIGHT (3-5 Octaves w/opt. Flute)	Arr. Cynthia Dobrinski
1869	SIYAHAMBA (3-5 Octaves)	Arr. Hopson
1422	SONG OF JOY (3-4 Octaves)	Arnold B. Sherman
2072	SPIRIT SONG (3-5 Octaves)	Wimber/Arr. Dobrinski
1847	STRIFE IS O'ER, THE (3-5 Octaves)	Arr. Arnold B. Sherman
1341	THANKSGIVING BELLS (2-3 Octaves)	Arr. Barbara Kinyon
2053	UKRAINIAN BELL CAROL FANTASY (3-5 Octaves)	Neidlinger/Dobrinski
1390	WE THREE KINGS (3-5 Octaves)	Hopkins/Dobrinski
1701	WERE YOU THERE ON THAT CHRISTMAS NIGHT? (3-5 Oct.)	Sleeth/Thompson
1226	WHEN I SURVEY THE WONDROUS CROSS (3 Octave)	Arr. Kauffmann

Price Code: H



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