

Bronze Praise

HOPE Publishing Company
Since 1892

Solo Handbell Arrangements by

**Christine D.
Anderson**

Piano Arrangements by

**Cathy
DeRousse**

Also Available:

Bronze Praise Rehearsal/Performance CD — 2301C

Includes recordings of the piano parts for all the selections included in *Bronze Praise*. Each title has been recorded at three different tempos to facilitate learning at a slower pace and progressing up to performance speeds. Accomplished solo ringers, as well as those just getting started, will be sure to appreciate this rehearsal aid.

Code No. 2301

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Foreword

Bronze Praise offers the handbell soloist the opportunity to ring contemporary songs, using a variety of techniques from a bell tree to mallets and multiple bells-in-hand. The difficulty level depends on the performance tempo. The same solo may be rung in a slower, meditative mood, or with an upbeat, peppy attitude. Always follow the rules for smooth, flowing solo ringing, paying special attention to communicate the words and meaning of the song.

The Rehearsal/Performance CD (Code No. 2301C) is a great tool for rehearsing. It includes recordings of the piano parts for all the selections included in this collection. Each title has been recorded at three different tempos to facilitate learning at a slower pace and progressing up to performance speeds. Accomplished solo ringers, as well as those just getting started, will be sure to appreciate this rehearsal aid.

Soli Deo Gloria!

Christine D. Anderson
www.voicesinbronze.com

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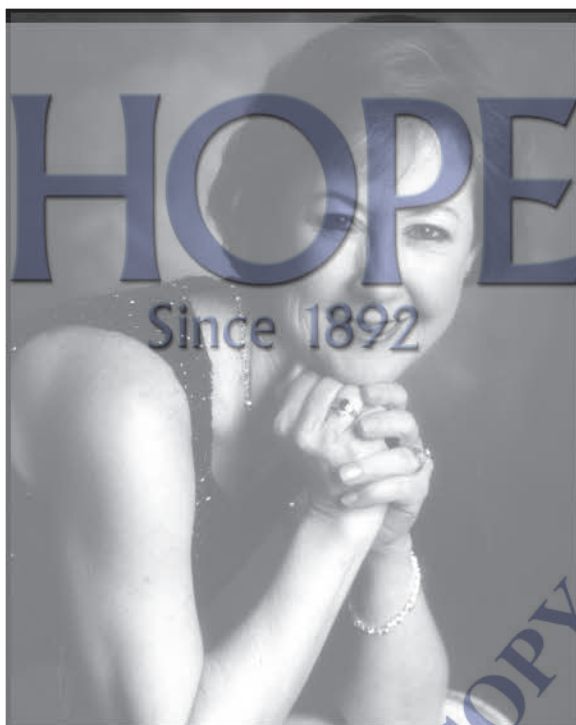
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Cathy DeRousse received the Bachelor of Music degree in church music from Oklahoma Baptist University and the Master of Music degree in piano from Southwestern Baptist Theological Seminary, where she also taught piano and music theory. She has served as church organist or pianist and director of children's and handbell choirs for churches in Texas, Oklahoma, Louisiana, and New York. She is a Lecturer in Music at Centenary College of Louisiana. Her other published compositions include works for organ, piano, and handbells.

Mrs. DeRousse and her husband, a minister of music, have three sons and live in Shreveport, Louisiana.

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Christine D. Anderson leads a busy life as a concert artist, composer/arranger, clinician, conductor, author. She began her handbell ringing career at Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida, in late 1972. After completing a B.A. in music at Florida Atlantic University, she directed 6 handbell choirs at Coral Ridge and began conducting workshops and festivals around the country.

Christine rang her first handbell solo, "The Lord's Prayer," in 1980, discovering the gift that would define her life's work. She is a sales representative for Malmark, Inc., writes for several music journals, and serves the Southern Baptist Convention as National Handbell Consultant, and Editor/Consultant for "Handbells" magazine. She is in constant demand as clinician, conductor, and concert artist. Her videos, CDs, cassettes, and over 70 solo handbell arrangements all reflect her commitment to excellence in handbell ringing.

Her *Songs for the Solo Ringer* book and videos have paved the way for countless ringers to discover the joy of solo ringing. A member of AGEHR for over 25 years, Christine has served as guest clinician at many AGEHR-sponsored events, and continues to support the work of the Guild. In 1984 she founded, and continues to ring in, Medallion Ringers, a professional 4-in-hand quartet.

She is the mother of four grown children, grandmother of two boys, a member of Frazier Park Evangelical Free Church, and director of the Mountain Chimers. Christine lives in Frazier Park, California, and is the wife of Dr. Ross S. Anderson, professor of science at The Master's College and the Institute for Creation Research, teacher/lecturer on the creation/evolution issue. In addition to handbells Christine enjoys reading, counted cross-stitching, knitting, sewing, baking pies, skiing, and hiking.

Solo Ringing Suggestions

The goal of solo ringing is to achieve a smooth, flowing melody line following the natural rise and fall of the phrase. To ring as musically and gracefully as possible, follow these rules.

1. Lay out all bells from C5-C7 in keyboard order, in 2 separate rows; lower and higher bells should be added as needed. Keep bells in keyboard order except when moving a bell temporarily into a vacant space for a quicker reach.
2. Choreography for advanced ringers familiar with 2-in-hand techniques is indicated by ().
3. Glue each note to the next with no break between. A little LV into the next note is actually a good sound, used judiciously.
4. Never cross hands, as in step-wise motion. Learn to weave, pass a bell from one hand to the other, experiment with leading with one hand and then the other to avoid excessive passing. Crossing hand over arm is allowed as long as there is at least one bell between notes being rung, and legato is maintained.
5. Keep bells very close to the table when ringing quickly, but when the note value or tempo allows, raise the bell upright and keep bells in motion, using all the time and space a note value allows. Strive for economy of motion, with every motion having meaning.
6. Don't delay moving hands from one bell to the next. Think ahead.
7. Memorize both music and choreography, and ring from the heart. Communicate the meaning of the music.
8. Adjust handbells to ring easily and not backing. Voice bells to match each other in timbre and volume.
9. Make your table set-up and personal appearance pleasing to the audience.
10. Shoulder/waist damping is reserved for bells to be rung again; damp all other bells on the table. Finger damping makes a graceful alternative to body damping.
11. Practice, practice, practice!

Choreography

r, l = right hand, left hand; start with hand indicated, alternating hands until a change is noted.

r-l, l-r = ring bell in first hand, pass to other hand without damping.

s = shoulder damp, waist damp, finger damp; all other bells damp at the table.

R = normal ring and damp note values.

() = optional 2-in-hand or shelley.

**** = shelley, right hand; **//** = shelley, left hand.

**** = 2-in-hand, right; **/** = 2-in-hand, left.



= place D in the space between Eb and F#.

X = return bells to normal position on the table.



= mallet roll.

Salute = raise bell(s) straight up in the air.

GTT = Gentle Table Touch: lower bell(s) slowly to table, casting(s) almost touching, until ready for final cut-off/damp.

PhD = Phanny Damp: slowly lower bell(s) down to your side and behind your back to damp on phanny.



= Gyro: ring bell, then rotate wrist in a flat circular plane.

Please refer to the Handbell Notation booklet published by the American Guild of English Handbell Ringers for detailed instruction of solo notation.

In Awe of You

Piano Arrangement by
Cathy DeRousse

Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

(♩ = 96-112)

Handbells

Piano

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Be Exalted, O God - by Brent Chambers

mf

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Be Exalted, O God by Brent Chambers

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Majesty by Jack Hayford

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I Stand in Awe by Mark Altrogge

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How Majestic Is Your Name by Michael W. Smith

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Great Is the Lord by Michael W. Smith & Deborah D. Smith

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11 12 13

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14 15 16

17 18 19

20 21 22

rall.

(♩ = 112-120)
Majesty - by Jack Hayford

23 24 25

26 27 28

29 30 31

32 33 34 35

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36 37 38

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I Stand in Awe - by Mark Altrogge

39 40 41

f

42 43 44 45

How Majestic Is Your Name - by Michael W. Smith

(♩ = ca. 144)

46 47 48 49

accel. *mf*

accel. *mp lightly*

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50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

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50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

f

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69 70 71 72

poco rit.

73 74 75 76

(♩ = ca. 66)
Great Is the Lord - by Michael W. Smith & Deborah D. Smith

(♩ = ca. 66)
lively

77 78 79

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80 81 82

83 84 85 86

87 88 89 *slowly*
mp

rit.

90 91 92 93

p

3

8ba *

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Shout to the Lord

Piano Arrangement by
Cathy DeRousse

Darlene Zschech
Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

Handbells

Piano

mf

f

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10 11 12

13 14 15

16 17 18

19 20 21

mf

mp

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Measures 22-24: Treble clef, key of B-flat major. Measure 22 has a whole rest. Measures 23 and 24 contain eighth-note runs.

Measures 25-27: Treble clef, key of B-flat major. Measure 25 has a whole note. Measures 26 and 27 contain eighth-note runs.

Measures 28-30: Treble clef, key of B-flat major. Measure 28 has a whole note. Measures 29 and 30 contain eighth-note runs.

Measures 31-33: Treble clef, key of B-flat major. Measure 31 has a whole note. Measures 32 and 33 contain eighth-note runs.

34 35 36 *cresc.*

37 *f* 38 39

40 41 42

43 44 45

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46 47 48

49 50 51

52 53 54 55

56 57 58 59

mp

mf

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The musical score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat). The tempo is not specified. The score includes measures 46 through 59. A large diagonal watermark reads 'FOR PROMOTIONAL USE ONLY'. The publisher's name 'HOPE Publishing Company Since 1892' is at the top. Dynamics include *mp* and *mf*.

Seek Ye First

Piano Arrangement by
Cathy DeRousse

Karen Lafferty
Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

Handbells

Piano

mf

rit.

a tempo

mp

4 5 6 7

8 9 10 11

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12 13 14 15

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16 17 18 19

f
mf

20 21 22 23

mf

24 25 26 27

p
rit.

28 29 30

mp

(bring out melody)
a tempo
mp

31 32 33

34 35 36 37

38 39 40 41

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42 43 44 45

mf

46 47 48 49

f

50 51 52 53

54 55 56

p poco rit.

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I Love You, Lord/You Are My All in All

Laurie Klein

Dennis L. Jernigan

Piano Arrangement by
Cathy DeRousseSolo Handbell Arrangement by
Christine D. Anderson (ASCAP)

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Handbells

(♩ = ca. 94-100)

Piano

mp with much feeling

mf

sim.

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I Love You, Lord by Laurie Klein

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You Are My All in All by Dennis L. Jernigan

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11 12 13 14

15 16 17

18 19 20

21 22 23 24

mf

faster

mf

Bronze Praise

29 30 31 32

33 34 35 36

37 38 39

molto rit.

molto rit.

(♩ = 112-132)

(♩ = 112-132)

40 41 42

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43 44 45 46

47 48 49

50 51 52

Shine, Jesus, Shine

Piano Arrangement by
Cathy DeRousse

Graham Kendrick
Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

(♩ = 96-108)

Piano

mf

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

f

acc.

acc.

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17 (♩ = 112-120) **ff** 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

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33 34 35 36 (♩ = 120) *mp*

37 38 39 40

41 42 43 44 *ff*

mf *rall.* *f a tempo*

45 46 47 48

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49 50 51 52

53 54 55 56 *a tempo*

slight rall. *mf* *a tempo*

slight rall. *mf* *simile*

57 58 59 60

decresc. and rit. poco a poco

61 62 63 64

f

molto rit. *mf*

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