

Praise the Lord, Ye Heavens Adore Him

Handbells Used: 14



HYFRYDOL by Roland H. Prichard (1811-1887)

Arranged by MARTHA LYNN THOMPSON (ASCAP)

Moderato (♩ = c. 112)

mf

1 2 3 4 5 6 7

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27 28

29 30 31 32 (Fine)

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mp
33 34 35 36

Bring out melody in down-stemmed notes.

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

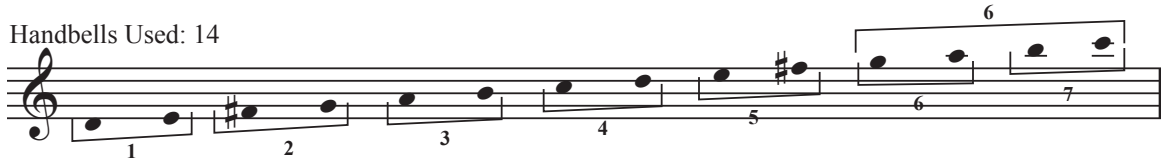
57 58 59 60

61 62 63 64

*(optional)
D.C. al Fine*

Come, Christians, Join to Sing

Handbells Used: 14



Traditional Spanish Melody
Arranged by MARTHA LYNN THOMPSON (ASCAP)

Moderato (♩ = c. 112)

1 *mf* 2 3 4 5 6 7

8 9 *mf* 10 11 12

13 *f* 14 15 16

17 *ff* 18 19 20

21 *p* 22 23 24 *f*

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Musical staff 25-28. Treble clef, key signature of two sharps (F# and C#). Measure 25: two chords. Measure 26: quarter notes. Measure 27: quarter notes. Measure 28: eighth notes.

Musical staff 29-32. Treble clef, key signature of two sharps. Measures 29-32: chords with up-stemmed notes.

Bring out up-stemmed melody 29-32.

Musical staff 33-36. Treble clef, key signature of two sharps. Measure 33: two chords. Measure 34: quarter notes. Measure 35: quarter notes. Measure 36: eighth notes.

Musical staff 37-40. Treble clef, key signature of two sharps. Measure 37: *mf* dynamic. Measures 38-40: chords.

Musical staff 41-44. Treble clef, key signature of two sharps. Measure 41: *f* dynamic. Measures 42-44: chords.

Musical staff 45-48. Treble clef, key signature of two sharps. Measures 45-48: chords.

Musical staff 49-53. Treble clef, key signature of two sharps. Measure 49: *ff* dynamic. Measures 50-53: chords.

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Come, Thou Fount of Every Blessing

Handbells Used: 14



WARRENTON from the Sacred Harp 1844

Arranged by MARTHA LYNN THOMPSON (ASCAP)

Moderato (♩ = c. 112)

1 *mf* 2 3 4 5 6 7

4 5 6 7 8 9 *f*

10 11 *ff* 12

13 *mp* 14 15 *mf*

16 17 18

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19 20 21

22 23 24

f

25 26

ff *rit. on D.S.* (Fine)

mp 27 28 29

f Bring out melody in downstem notes

30 31 32

33 34 35

36 37 38

(optional)
D.S. al Fine

Fanfare

from Drottingham Wedding Music, No.11

Handbells Used: 14



Johann Helmich Roman (1694-1758)

Arranged by *MARTHA LYNN THOMPSON* (ASCAP)

Moderato (♩ = c. 120)

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21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 43 44

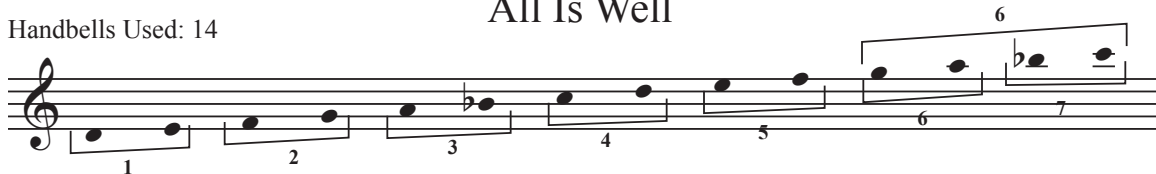
45 46 47 48

PREVIEW ONLY
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Come, Come, Ye Saints

All Is Well

Handbells Used: 14



English Folk Tune

Arranged by MARTHA LYNN THOMPSON (ASCAP)

Resolutely (♩ = ca. 84)

1 *f*

2

3

4

5

6

7

8

9

10

11

12

13 *f*

14

15 *ff* (rit. on D.C.)

16 *Fine*

17 *mp*

18

19

20

f Bring out melody on downstem notes

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The musical score is written on a single treble clef staff in a key signature of one flat (B-flat) and a 4/4 time signature. It consists of 36 measures, numbered 21 through 36. Measures 21-24 are marked with a '4' above the staff. Measures 25-28 are marked with a '3' above the staff. Measures 29-32 are marked with a '4' above the staff. Measures 33-36 are marked with a '4' above the staff. The score includes various musical notations such as chords, single notes, and rests. A large red watermark 'SAMPLE USE ONLY - PURCHASE REQUIRED' is overlaid diagonally across the score. The word 'R' is written above measures 24, 28, and 32. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Come, Come, Ye Saints

Come, come, ye saints, no toil or labor fear;
 But with joy, wend your way.
 Though hard to you this journey may appear,
 Grace shall be as your day.
 'Tis better far for us to strive
 Our useless cares from us to drive;
 Do this and joy your hearts will swell -
 All is well, all is well.

Why should we mourn or think our lot is hard?
 'Tis not so, all is right.
 Why should we think to earn a great reward
 If we not shun the light?
 Gird up your loins; fresh courage take;
 Our God will never us forsake;
 And soon we'll have this tale to tell -
 All is well, all is well

We'll find the place which God for us prepared,
 Far away in the West,
 Where none shall come to hurt or make afraid;
 There the saints will be blessed.
 We'll make the air with music ring,
 Shout praises to our God and King;
 Above the rest these words will tell -
 All is well, all is well!

And should we die before our joutney's through,
 Happy day! All is well!
 We then are free from toil and sorrow, too;
 With the just we shall dwell!
 But if our lives are spared again
 To see the Saints their rest obtain,
 O how we'll make this chorus swell -
 All is well! All is well!

Text by William Clayton

A King in His Glory

We Have Built a Stately House

Handbells Used: 13



PERFORMANCE NOTE: Swings are optional.

Johannes Brahms (1833-1897)

from *Academic Festival Overture*

Arranged by *MARTHA LYNN THOMPSON (ASCAP)*

Moderato (♩ = c. 116)

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Musical score for piano, measures 21-48. The score is written in treble clef with a key signature of one flat (B-flat). It features a variety of musical textures and dynamics. Measures 21-32 consist of a melodic line with eighth-note patterns, often marked with 'LV' (legato) and 'R' (right hand). Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Measure 32 ends with a *ff* (fortissimo) dynamic. Measures 33-48 are characterized by dense chordal textures, often marked with 'Sw' (sustained) and 'R'. A large red watermark 'PREVIEW ONLY LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the score. The page number '15' is in the top right corner. The score concludes with a double bar line and a fermata over the final chord in measure 48, with a '2 3' marking below it.

O God, Beyond All Praising

Handbells Used: 14



THAXTED by Gustav Holst (1874-1934)
 Moderato (♩ = c. 88-92) Arranged by MARTHA LYNN THOMPSON (ASCAP)

The main musical score for handbells, consisting of six staves of music. The measures are numbered 1 through 24. The score includes dynamic markings such as *mf* and *f*. A 'Fine' marking is present at the end of measure 24. A large red watermark 'PREVIEW ONLY - LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the score.

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p

25 26 27 28

Musical notation for measures 25-28. Measure 25 starts with a piano (*p*) dynamic. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Measures 25-28 feature a melody with a down-stemmed eighth note in the first half of each measure, followed by a dotted quarter note. The melody is accompanied by a bass line consisting of chords and single notes.

Bring out down-stemmed melody.

29 30 31 32

Musical notation for measures 29-32. The notation continues the melody and bass line from the previous system.

33 34 35 36

Musical notation for measures 33-36. The notation continues the melody and bass line.

37 38 39 40

Musical notation for measures 37-40. The notation continues the melody and bass line.

41 42 43 44

Musical notation for measures 41-44. The notation continues the melody and bass line.

45 46 47 48

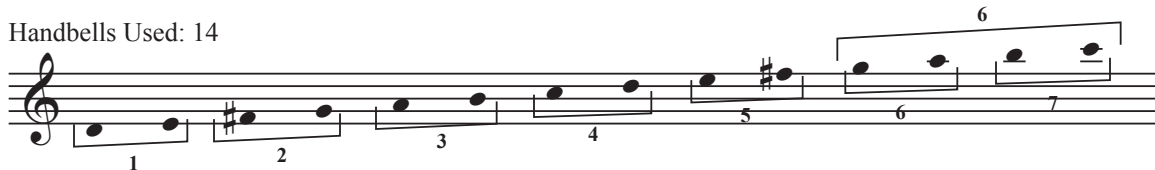
(optional)
D.C. al Fine

poco rit.

Musical notation for measures 45-48. The notation concludes with a double bar line and repeat dots. The tempo marking *poco rit.* is placed below the final measure.

Touro-Louro-Louro

Handbells Used: 14



Nicholas Saboly (1614-1675)

Arranged by MARTHA LYNN THOMPSON (ASCAP)

Allegretto (♩ = c. 72-76)

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23 24 25 26

mp *mf*

27 28 29 30

mp *f* *mf* *mp*

31 32 33 34

mp *mf*

35 36 37 38

mp *mf* *mp*

39 40 41

mf

42 43 44 45 46

mf Sk R Sk R

47 48 49 50

mf *mp*

51 52 53 54

mf *mp* *f*

Gaudeamus Igitur

(So Let Us Rejoice)

Handbells Used: 14

Musical notation for the first line of the piece, showing a treble clef, a series of eighth notes, and a six-measure rest at the end.

Johannes Brahms (1833-1897)
from *Academic Festival Overture*

Arranged by *MARTHA LYNN THOMPSON (ASCAP)*

Alla fanfare (♩ = c. 96)

Musical notation for the second line, marked *f* (forte), in 4/4 time, featuring chords and a double bar line.

Pomposo (♩ = c. 86)

Musical notation for the third line, marked *mf* (mezzo-forte), in 3/4 time, continuing the piece with various dynamics and a 'Sw' (swell) marking.

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The image shows a musical score for the piece "Gaudeamus igitur". The score is written on a single treble clef staff and consists of five lines of music. The first line contains measures 23, 24, 25, and 26. The second line contains measures 27, 28, 29, and 30. The third line contains measures 31, 32, 33, and 34. The fourth line contains measures 35, 36, 37, and 38. The fifth line contains measures 39 and 40. The score includes dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) at measure 23, *f* (forte) at measure 31, and *ff* (fortissimo) at measure 39. There are also performance instructions: *D.S. al Fine* at measure 37 and a *Sw* (Swell) marking at measure 37. The score ends with a double bar line and repeat dots at measure 40.

"Gaudeamus igitur" ("So Let Us Rejoice") or just "Gaudeamus," is a popular academic hymn most often performed at high school or university graduation ceremonies. Despite its use as a formal graduation hymn, it is a jocular, light-hearted piece that pokes fun at university life. The song is thought to originate in a Latin manuscript from 1287. It is in the tradition of *carpe diem* ("seize the day") with its exhortations to enjoy life. It was made popular because of its inclusion in the movie "The Student Prince." In the movie it was sung by Mario Lanza but another actor played the role of the student prince.

See Amid the Winter Snow

Handbells Used: 14

John Goss (1800-1880)

Arranged by *MARTHA LYNN THOMPSON (ASCAP)*

Moderato (♩ = c. 96)

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17 *mp* LV LV LV LV LV LV

Bring out down-stemmed melody notes, measures 17-32.

20 R LV LV LV LV

23 LV LV LV LV LV LV

26 LV LV LV LV LV LV

29 LV LV LV LV LV LV

32 LV LV 33 R 34

slowing *mf a tempo*

35 36 37

The image shows a musical score for the hymn 'See Amid the Winter's Snow'. It consists of four staves of music in G major (one sharp) and 2/4 time. The staves are numbered 38 through 50. The music is primarily composed of chords and simple melodic lines. A large red watermark 'PREVIEW ONLY PURCHASE REQUIRED' is overlaid diagonally across the score.

SEE AMID THE WINTER SNOW

See amid the winter's snow
 Born for us on earth below
 See the tender Lamb appears
 Promised from eternal years

Hail, thou ever blessed morn
 Hail, redemption's happy dawn
 Sing through all Jerusalem
 Christ is born in Bethlehem

Say, ye holy shepherds, say
 What your joyful news today
 Wherefore have ye left your sheep
 On the lonely mountain steep?

Hail, thou ever blessed morn
 Hail, redemption's happy dawn
 Sing through all Jerusalem
 Christ is born in Bethlehem

Sacred infant, all divine
 What a tender love was thine
 Thus to come from highest bliss
 Down to such a world as this

Hail, thou ever blessed morn
 Hail, redemption's happy dawn
 Sing through all Jerusalem
 Christ is born in Bethlehem

Hail, thou ever blessed morn
 Hail, redemption's happy dawn
 Sing through all Jerusalem
 Christ is born in Bethlehem