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JEFFERS HANDBELL SUPPLY**

HANDBELL MUSIC

FOR SUMMER/FALL 2020

Christmas and Advent





LET ALL MORTAL FLESH

arr. Mitchell Eithun

3-6 octaves with Opt 3-6 Oct HC and finger symbols

GIG9813

Level 2+

~~\$4.95~~ \$4.21

More About This Piece:
Listen and Learn!

LET ALL MORTAL FLESH KEEP SILENCE
PICARDY
French cantata
arr. Mitchell Eithun

Handbells used: 3, 4, 5, or 6 octaves

Handbells used: 3, 4, 5, or 6 octaves

3 octave ensembles omit notes in 1; 4 octave ensembles omit notes in f.

Ethereal $\text{♩} = ca. 75$

Finger Symbols

4th in bass clef for clarity.

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G-9813

Prelude $\text{♩} = ca. 55$

God's 10th step note (3 octave ensembles)

G-9813

4

Finger Symbols

With intensity $\text{♩} = ca. 120$

G-9813

5

G-9813

This arrangement of the French carol PICARDY is both reverent and inspiring. Beginning and ending with handchimes the main body is performed on handbells in a deliberate and purposeful manner. The middle section is both intensive and rhythmically exciting as mallets are employed against the hallowed melody. This edition is most appropriate during Advent and for concerts. Used sparingly but effectively, finger cymbals highlight the atmosphere of the music.

6

G-9813

7

Slower ♩ = ca. 54

G-9813

8

Slower ♩ = ca. 78

Finger Cymbals

Robots

Sub to silence

*E♭ whole notes to the end.

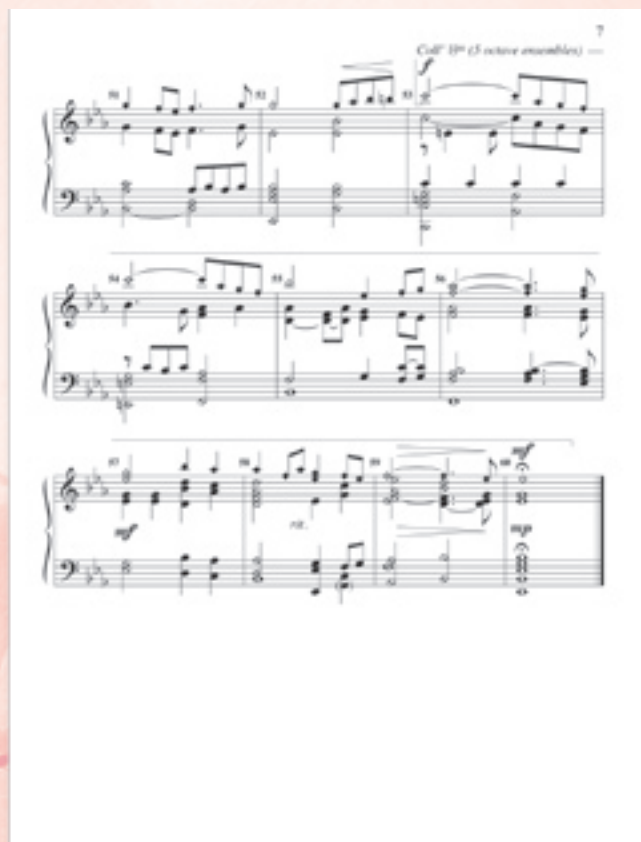
Let All Mortal Flesh

G-9813

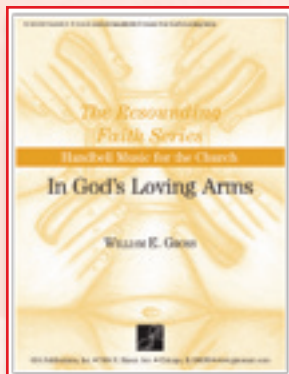
César Franck wrote this music in 1872 for tenor, cello, and organ. Now Lindsey Horty has arranged this revered work for handbells and optional handchimes. While appropriate for any service, this piece is ideal for communion, Christmas, weddings, as well as for concerts.



Handbell score page 6, featuring four systems of music. Each system consists of a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *lv* (lento) and *mf* (mezzo-forte). The page is numbered 6 in the top left corner.



Handbell score page 7, featuring four systems of music. Each system consists of a treble and bass staff. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The page is numbered 7 in the top right corner. A section titled "Cell' 1st (5 octave ensemble) ---" is indicated at the top right of the page.



IN GOD'S LOVING ARMS

William E. Gross

3 or 5 octaves

GIG10132

Level 3-
\$4.95 \$4.21

More About This Piece:
Listen and Learn!

In loving memory of my Mother, Mary A. Gross.

IN GOD'S LOVING ARMS

William E. Gross

Handbell (3 or 5 octaves)

3 octave ensemble (omit notes in 1.)

With emotion $\text{♩} = 60$

p *mf* *dim.* *a tempo* *p*

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GIG10132

Handbell (3 or 5 octaves)

mf *dim.* *mf* *dim.* *mf* *dim.*

Handbell (3 or 5 octaves)

f *mf* *dim.* *f* *mf* *dim.*

Call top note 10 (3 octave ensemble).

Handbell (3 or 5 octaves)

mf *dim.* *mf* *dim.* *mf* *dim.*

This original composition is both imaginative and inspiring. Here are the composer's own words. "I wrote this piece about two and half years ago like I write most pieces. Out of nowhere, I get an idea, I start writing and the piece seems to create itself. Then after I'm done, it seems to tell me what it wants to be titled. In this case, "In God's Loving Arms". Last year my mother was diagnosed with terminal cancer and passed soon afterward. One morning I awoke with this piece playing in my head and voice spoke to me. It said, "I had you write this for your mother". Appropriate for any worship, memorial service, or funeral. It is also a sound choice for concerts.

Handbell score for measures 6-15. The score is written for two staves (treble and bass clef) with a key signature of one flat (B-flat). Measure numbers 6, 10, 14, 18, and 22 are indicated. Performance markings include *dim.*, *UV cresc.*, *UV*, *no.*, *a tempo cresc.*, and *dim.*. A note at the bottom reads: **Call up note 19* (3 octave ensemble).*

Handbell score for measures 16-25. The score continues from the previous page. Measure numbers 16, 20, 24, and 28 are indicated. Performance markings include *cresc.*, *ff cresc.*, *dim.*, *a tempo*, and *cresc.*.

Handbell score for measures 26-35. The score concludes the piece. Measure numbers 26, 30, 34, and 38 are indicated. Performance markings include *dim.*, *ff*, *cresc.*, *dim.*, and *pp*. At the bottom, the title "In God's Loving Arms" is printed above a barcode and the number 3 05141 95107 6.



FOR ALL THE SAINTS

arr. Lindsay Horty

3-5 octaves with Opt 3-5 Oct HC, Piano or Keyboard

GIG10133 Handbell Part

GIG10133INST Full Score and Instrument Parts

Level 2

~~\$4.95~~ \$4.21

~~\$6.25~~ \$5.31

More About This Piece:
Listen and Learn!

Commissioned in memory of Jane Jones, our beloved OMM singer,
in San Francisco, November 1, 2019, at Prince of Peace Lutheran Church, Appleton, Wisconsin.

FOR ALL THE SAINTS

SINE NUBINE
Ralph Vaughan Williams, 1872-1958
Arr. John A. Beckie

Handbells used: 3, 4, or 5 octaves

3 octave ensembles omit notes in 1; 4 octave ensembles omit notes in 1, 3.

Moderato $\text{♩} = 102$

A handbell with piano/keyboard edition is available for download from the publisher, GIG10133INST

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GIG10133

+ Piano / Keyboard

Handbell notation for 3, 4, or 5 octaves, including piano/keyboard accompaniment.

Handbell notation for 3, 4, or 5 octaves, including piano/keyboard accompaniment.

Slower $\text{♩} = 90$

Handbell notation for 3, 4, or 5 octaves, including piano/keyboard accompaniment.

Moderato $\text{♩} = 102$

Many arrangements of this respected and hallowed tune exists for handbells. However, few offer an optional piano score. While this handbell edition is a complete, stand-alone arrangement, adding the optional piano induces a dignity that rightfully honors the saints who have gone before us. At Level 2, all ensembles can enjoy this piece enabling congregations to recall their loved ones in a compelling, musical way. John Behnke's setting offers and calming reverence which will enhance worship, not only on All Saints Sunday but throughout the year.

Many arrangements of this respected and hallowed tune exists for handbells. However, few offer an optional piano score. While this handbell edition is a complete, stand-alone arrangement, adding the optional piano induces a dignity that rightfully honors the saints who have gone before us. At Level 2, all ensembles can enjoy this piece enabling congregations to recall their loved ones in a compelling, musical way. John Behnke's setting offers and calming reverence which will enhance worship, not only on All Saints Sunday but throughout the year.

“Murmuration” is a term that perfectly describes the rustle of thousands of starlings swirling and undulating as they return to their winter roost after feeding. Composer Julie Turner has faithfully captured and conveyed this visual experience to a beautiful, fanciful work for 3 or 5 octaves of handbells with an option for 3 or 5 octaves of handchimes. A graceful midsection provides a brief, lyrical breathing space before the formational flurry returns. This original work is ideal for concerts and other celebrations, as well as for worship. An alternate title, “Wind in the Temple”, may be used if desired.

Handbell score page 6, measures 1-4. The score is for 3 or 5 octaves of handbells. It features a complex, swirling pattern of notes in the right hand, with the left hand providing a steady, rhythmic accompaniment. The music is in 3/4 time and has a key signature of one flat (B-flat).

Handbell score page 7, measures 5-8. The score continues the swirling pattern from page 6. The right hand has a dense, textured sound, while the left hand maintains a consistent rhythmic pulse. The music is in 3/4 time and has a key signature of one flat (B-flat).

Handbell score page 8, measures 9-12. The score continues the swirling pattern from page 7. The right hand has a dense, textured sound, while the left hand maintains a consistent rhythmic pulse. The music is in 3/4 time and has a key signature of one flat (B-flat). The page includes a tempo marking: *Swingly, dotted ♩ = 14*.

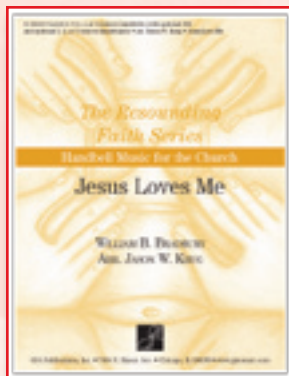
Handbell score page 9, measures 13-16. The score continues the swirling pattern from page 8. The right hand has a dense, textured sound, while the left hand maintains a consistent rhythmic pulse. The music is in 3/4 time and has a key signature of one flat (B-flat). The page includes a tempo marking: *Swingly, dotted ♩ = 14*.

10

musical score for "Cresce, cresce a poco" by Franz Liszt, Op. 10, No. 12. The score is in 3/4 time, key of E-flat major, and consists of four systems. The first system is marked *mf* and *cresce, poco a poco*. The second system includes a *Crescendo* marking. The third and fourth systems are marked *mp* and *LV* (Lento). The score features complex piano textures with many sixteenth and thirty-second notes, and a vocal line in the right hand of the first system.

The musical score for 'The Rose Tree' is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system includes a 'w LV' (with lyrics) marking above the vocal line. The second system includes a 'f' (forte) dynamic marking below the piano line. The third and fourth systems continue the musical notation without additional markings.

[illegible]



JESUS LOVES ME

arr. Jason Krug

3-5 octaves with Opt 3-5 Oct HC

GIG10219

Level 2+
\$4.95 \$4.21

More About This Piece:
Listen and Learn!

Commemorated in living memory of Barbara Mark,
joyful handbell singer and their member of First United Methodist Church, Cary, North Carolina,
by her husband, Charlie Mark, her family, and her friends.

JESUS LOVES ME

CHILDREN
George F. Root, 1826-1895
JESUS LOVES ME
William B. Bradbury, 1816-1888
arr. Jason W. Krug

Handbells used: 3, 4, or 5 octaves with opt. D6

3 octave ensembles omit notes in () 4 octave ensembles omit notes in []

Handbells used: 3 or 4 octaves

Molto rubato $\text{♩} = 60$

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Peacefully $\text{♩} = 70$

Coll' 10th up-stem notes
(3 octave ensembles)

Moving along $\text{♩} = 70$
Coll' 10th up-stem notes (3 octave ensembles)

Coll' 10th up-stem notes (3 octave ensembles)

Matthew 19:14 reminds us that Jesus does indeed love children. Opening with a tender rendition of “Jesus Loves the Little Children”, this arrangement is perfect for Children’s Sunday or any worship where children are the focal point. Krug’s tender treatment is lyrical, flowing, and supported by lush bass chords. Using the optional hand-chimes allows the listener to apprehend the true beauty of the music.

Handbell score for measures 6-15. The score is written for two staves (treble and bass clef) with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score includes various dynamics such as *LV*, *LV p*, *LV f*, and *LV sf*. The music features a mix of chords and moving lines, with some measures marked 'Coll' 10th up-stem notes (5 octave ensembles) and 'Coll' 10th up-stem notes (5 octave ensembles) with a 'dim.' marking.

Handbell score for measures 16-25. The score continues the musical theme from the previous page. It includes dynamics like *LV*, *LV f*, and *LV sf*. The music features a mix of chords and moving lines, with some measures marked 'Coll' 10th up-stem notes (5 octave ensembles) and 'Coll' 10th up-stem notes (5 octave ensembles) with a 'dim.' marking.

Handbell score for measures 26-35. The score continues the musical theme from the previous pages. It includes dynamics like *LV*, *LV f*, *LV sf*, and *LV sfz*. The music features a mix of chords and moving lines, with some measures marked 'Coll' 10th up-stem notes (5 octave ensembles) and 'Coll' 10th up-stem notes (5 octave ensembles) with a 'dim.' marking. The score concludes with a final chord marked *sfz*.

“Overture” is an exceptional original composition. With a range from 3 to 7 octaves of handbells and 3 to 6 octaves of handchimes; along with orchestra chimes, timpani, windchimes, suspended cymbal, tam tam, tambourine, snare drum, triangle, and vibra slap, this piece promises to be an exciting experience for both performers and audience. Note that the optional Orchestra Chimes, Timpani, and Percussion parts are ordered separately to accommodate each ensemble’s specifics needs. Also note that the Orchestra Chimes may be performed by Auxiliary bells such as Silver Melody Handbells or Petite & Fritsen Handbells. Enjoy!

10

11

12

13

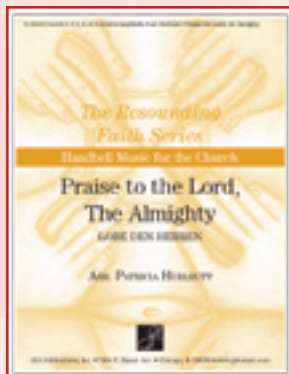
*Optional melodic line in treble: All in bass.

14

Handbell score for page 14, measures 1-4. The score is in 3/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth and thirty-second notes, and some triplets. There are dynamic markings like 'mf' and 'f'.

15

Handbell score for page 15, measures 5-8. The score continues from page 14. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth and thirty-second notes, and some triplets. There are dynamic markings like 'mf' and 'f'.



PRAISE TO THE LORD THE ALMIGHTY

Patricia Hurlbutt

3-5 octaves

GIG10223

Level 3-
~~\$4.95~~ \$4.21

More About This Piece:
Listen and Learn!

**PRAISE TO THE LORD
THE ALMIGHTY**

LORE DEN HERRIN
Straßburg-Gengenbach, 1665
Arr. Patricia Hurlbutt

Hand: 3, 4, or 5 octaves

3 octave ensembles omit notes in f. 4 octave ensembles omit notes in f.

Dance-like $\text{♩} = 100$

Handwritten musical notation for piano, showing multiple staves with notes and rests, including a section marked "Dance-like".

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Handwritten musical notation for piano, showing multiple staves with notes and rests, including a section marked "Dance-like".

*Mallet deaccent notes (3 octave ensembles).

Handwritten musical notation for piano, showing multiple staves with notes and rests, including a section marked "Dance-like".

*Mallet deaccent notes (4 & 5 octave ensembles). *C7 is whole clef for clarity.
1. Mallet deaccent notes (5 octave ensembles).

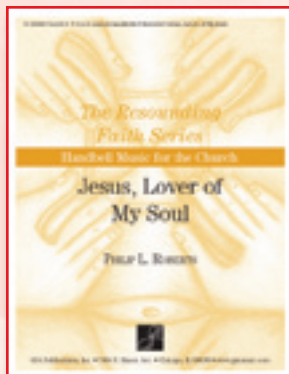
Handwritten musical notation for piano, showing multiple staves with notes and rests, including a section marked "Dance-like".

*Clef B♭ up note only (3 octave ensembles).

This setting of LOBE DEN HERREN is peppy, upbeat. Displaying enthusiasm it is scored for ensembles who are adapt at Level 2+, 3- music. However, the piece is an excellent choice for groups yearning for a challenge. This arrangement is appropriate year round and ideal for concerts.

Handbell score for page 6 of 'LOBE DEN HERREN'. The page contains four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for a 3-person ensemble. The first system starts with a treble staff marked 'S1' and a bass staff. The second system continues the melody. The third system has a treble staff marked 'S1' and a bass staff. The fourth system continues the melody. At the bottom of the page, there is a note: *Celli 2nd up only (3 octaves extended).

Handbell score for page 7 of 'LOBE DEN HERREN'. The page contains four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is written for a 3-person ensemble. The first system starts with a treble staff marked 'S1' and a bass staff. The second system continues the melody. The third system has a treble staff marked 'S1' and a bass staff. The fourth system continues the melody. At the bottom of the page, there is a note: *Celli 2nd up only (3 octaves extended).



JESUS, LOVER OF MY SOUL

Philip L. Roberts

3 or 5 octaves handbells with optional 3 or 5 octaves

GIG10286

Level 3-
~~\$4.95~~ \$4.21

More About This Piece:
Listen and Learn!

To all the souls who perished due to the COVID-19 pandemic,
JESUS, LOVER OF MY SOUL
ARRANGED BY
Joseph Perry, 1905-1988
arr. Philip L. Roberts

Handbells used: 3 or 5 octaves

3 octave ensemble enters notes at 1.

Handbells used: 3 or 5 octaves

Andante $\text{♩} = 56$

1 *mp* 2 3 4 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 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 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The tune ABERYSTWYTH is often paired with the Charles Wesley hymn, “Jesus, Lover of My Soul”. It is a hymn of hope and provides comfort in turbulent times. Echoes and suspended mallets offer a delicate and ethereal tone. Listen for the minor melody of “Jesus Love Me”. This setting is dedicated to the vast number of souls lost due to the COVID-19 pandemic. It is appropriate for worship, memorial services, and an excellent choice for a subtle change-of-pace concert selection.

Handbell score for measures 6-11. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure numbers 6, 7, 8, 9, 10, and 11 are indicated at the start of each line. A performance instruction at the bottom reads: **If octave ensembles ring up next notes.*

Handbell score for measures 12-17. The score continues the complex rhythmic pattern. Measure numbers 12, 13, 14, 15, 16, and 17 are indicated. A performance instruction at the bottom reads: **If octave ensembles ring up next notes.*

Handbell score for measures 18-23. The score continues the complex rhythmic pattern. Measure numbers 18, 19, 20, 21, 22, and 23 are indicated. A performance instruction at the bottom reads: **If octave ensembles ring up next notes.*





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