



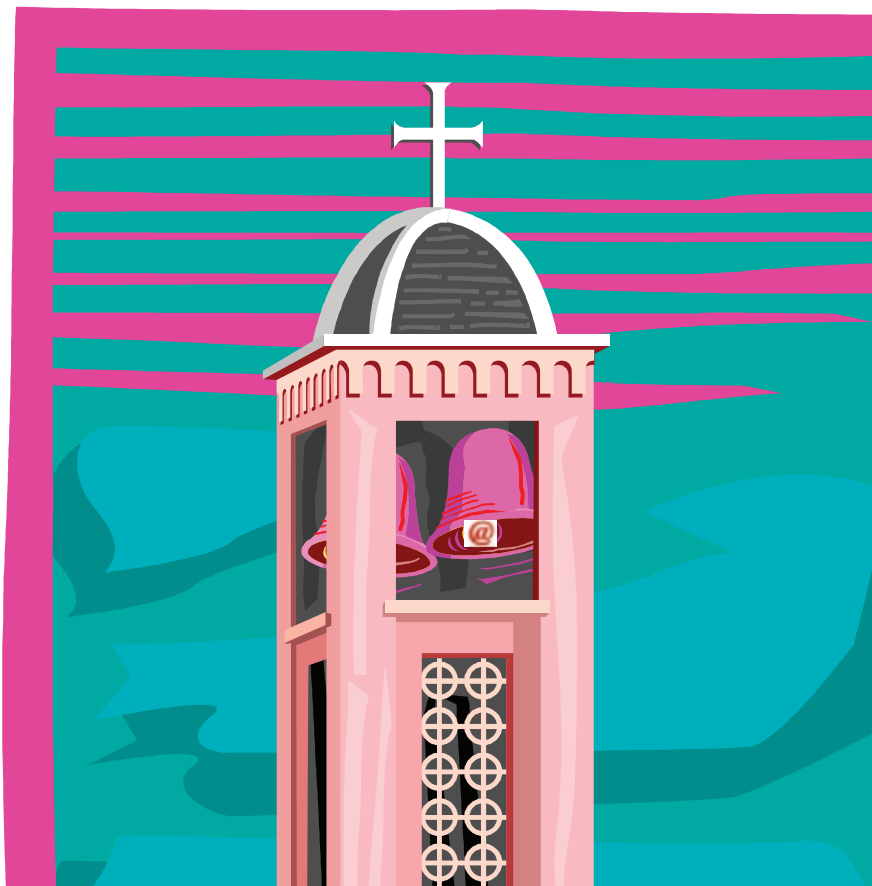
Azalea Circle

Hymn Collection III

southern

*A half¹ dozen handbell arrangements
of traditional hymns
for use in teaching and performing*

by Timothy Shepard



Level One & Two

4 Octaves Handbells or Chimes

Azalea Circle Hymn Collection III

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INTRODUCTION

Herein are some of the tunes that I sang in worship at Pluckemin Presbyterian Church as a child and a teenager. These are the tunes I want my ringers, singers, nieces and nephews to know, sing and love. These melodies are solid, singable, beautiful and they have been around for a very long time. Many of them originated as folks tunes. It is not that great new tunes are not emerging all the time. They are and we should learn them and sing them. We will never know if a new song has lasting power unless we sing it and give it the test of time. So let us sing the new songs to the Lord, but let us not forget the ones in this collection.

This collection of hymn tune arrangements is for four octaves choirs. There is not one single optional note; play all the notes you see. I hope that you enjoy looking at scores of handbell music uncluttered with brackets [], braces { }, parenthesis (), etc.. Although the arrangements are conceived for handbells, they can readily be played by handchimes, probably to quite good affect. All of the pieces span the range of difficulty between level one and level two. Some are super simple, some might border near Level Three. I opted to make them shorter rather than longer, each piece being 2-3 minutes. They each feel complete in and of themselves and are appropriate length for most worship settings.

As a teacher and director, I try to view every single piece as an opportunity to teach, reinforce or refine a musical concept, whether it is a rhythmic pattern, a handbell technique, a dynamic level, the perfect ritardando or accelerando, counting mixed meters, chords played perfectly together at the same dynamic level, a section where everyone is hitting the mallet on the bell in the best place at the same time, etc.. As an arranger, I hope that this collection will provide that opportunity for handbell directors everywhere to grow your choirs in this way, to challenge them and to give them success.

This a blatantly Christian collection of handbell arrangements. Soli Deo Gloria.

Timothy Shepard
Atlanta, GA
January 2007

All Hail the Power of Jesus' Name

(CORONATION & DIADEM)



Handbells used: 4 octaves (35 bells)

Oliver Holden & James Ellor
arr. Timothy Shepard

$\text{♩} = 96-106$

ff

Sw ↓ ↑ Sw ↓ ↑ Sw ↓ ↑ Sw ↓ ↑

Musical notation for measures 9-12. Measure 9: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 10: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 11: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 12: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2.

Musical notation for measures 13-16. Measure 13: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 14: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 15: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 16: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2.

Musical notation for measures 17-20. Measure 17: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 18: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 19: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 20: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2.

Musical notation for measures 21-24. Measure 21: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 22: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 23: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2. Measure 24: Treble clef, G4, A4, B4, C5. Bass clef, G2, B1, D2.

NOT FOR PRINT

25 Sw ↓ ↑

26

27

28

29

30

31

32

33

34 Sw ↓ ↑

35 3/4

36

37 LV

38 mf R

39

40

41 42 43 44

Musical notation for measures 41-44. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 41 features a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 42 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 43 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 44 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2.

45 46 47 48

Musical notation for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 45 features a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 46 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 47 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 48 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2.

49 50 51 52

cresc. *ff*

Musical notation for measures 49-52. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 49 features a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 50 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 51 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 52 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2.

53 54 55 56

Musical notation for measures 53-56. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 53 features a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 54 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 55 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2. Measure 56 has a treble staff with a dotted quarter note G4 and a half note F#4, and a bass staff with a dotted quarter note G2 and a half note F#2.

NOT FOR PRINT

All Things Bright and Beautiful

(ROYAL OAK)

Handbells used: 4 octaves (30 bells)



Handbell notation consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes representing the handbell melody, starting with a treble clef and a bass clef.

English Melody
arr. Timothy Shepard

♩ = 96-104

Piano accompaniment notation for the first system, measures 1-3. It features a grand staff with treble and bass clefs. Measure 1 includes a '1' and an 'R' above the treble staff. Measure 2 includes a '2' above the treble staff. Measure 3 includes a '3' above the treble staff. The dynamic marking 'mp' is present in the first measure. The instruction 'Pl or Mallet' is written below the first measure.

1 R 2 3

mp

Pl or Mallet

Piano accompaniment notation for the second system, measures 4-6. Measure 4 includes a '4' above the treble staff. Measure 5 includes a '5' above the treble staff. Measure 6 includes a '6' above the treble staff. The dynamic marking 'mf' is present in the fifth measure. The instruction 'Pl or Mallet' is written below the first measure of this system.

4 5 6

mf

mp

All Things Bright and Beautiful

7 8 9

Musical notation for measures 7, 8, and 9. Measure 7 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 8 continues the melody and bass line. Measure 9 shows a treble clef with a chordal texture and a bass clef with a bass line.

10 11 12

Musical notation for measures 10, 11, and 12. Measure 10 continues the melody and bass line. Measure 11 features a treble clef with a chordal texture and a bass clef with a bass line. Measure 12 shows a treble clef with a chordal texture and a bass clef with a bass line. The dynamic marking *mp* is present at the end of measure 12.

13 14 15

Musical notation for measures 13, 14, and 15. Measure 13 features a treble clef with a melody of eighth notes and a bass clef with a bass line. Measure 14 continues the melody and bass line. Measure 15 shows a treble clef with a chordal texture and a bass clef with a bass line. The dynamic marking *R* is present at the beginning of measure 13.

16 17 18

Musical notation for measures 16, 17, and 18. Measure 16 features a treble clef with a melody of eighth notes and a bass clef with a bass line. Measure 17 continues the melody and bass line. Measure 18 shows a treble clef with a chordal texture and a bass clef with a bass line. The dynamic marking *f* is present at the beginning of measure 16.

NOT FOR PRINT

19 *mf* 20 21 *mp*

22 23 24

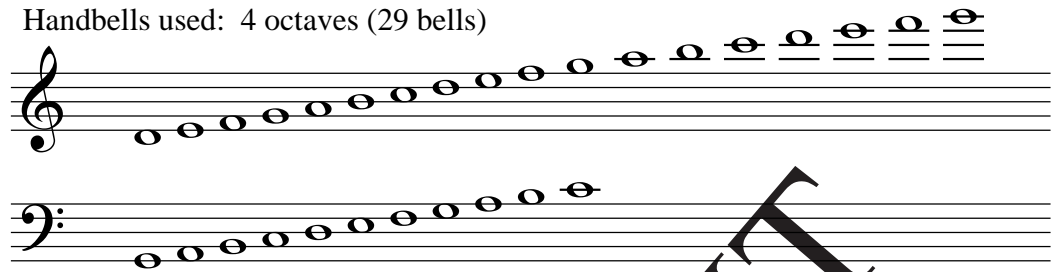
25 26 27

28 29 *mp* 30 31 *f* R

Come, Christians, Join to Sing

(MADRID)

Handbells used: 4 octaves (29 bells)



Handbell notation on two staves, treble and bass clef, showing a sequence of notes.

Spanish Folk Melody
arr. Timothy Shepard

♩ = 96-100



Piano accompaniment notation for the hymn, including measures 1-13. The score is in 4/4 time and features dynamic markings such as *ff*, *mf*, and *p*. A large diagonal watermark 'NOT FOR PRINT' is overlaid across the piano part.

This musical score is for a piano accompaniment, consisting of four systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a common time signature (C) and features a variety of rhythmic patterns and dynamics. The first system (measures 14-16) shows a steady accompaniment. The second system (measures 17-18) features a more active treble staff with sixteenth-note patterns. The third system (measures 20-23) includes a dynamic marking of *p* (piano) starting at measure 23. The fourth system (measures 24-27) includes dynamic markings of *cresc.* (crescendo) at measure 24 and *f* (forte) at measure 25. A large, diagonal watermark reading "NOT FOR PRINT" is overlaid across the entire score.

Crown Him With Many Crowns

(DIADEMATA)

Handbells used: 4 octaves (33 bells)



Musical notation for handbells, consisting of two staves (treble and bass clef) with notes and accidentals. A large diagonal watermark 'NO FOR PRINT' is overlaid across the page.

George Job Elvey
arr. Timothy Shepard

♩ = 96-104

Piano accompaniment musical notation, consisting of two staves (treble and bass clef) with chords and melodic lines. The music is in 4/4 time and marked 'ff'. It is divided into eight measures, numbered 1 through 8. A large diagonal watermark 'NO FOR PRINT' is overlaid across the page.

Musical notation for measures 9-12. Treble and bass clefs, key signature of one sharp (F#). Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Musical notation for measures 13-16. Treble and bass clefs, key signature of one sharp (F#). Measure numbers 13, 14, 15, and 16 are indicated above the staff.

Musical notation for measures 17-20. Treble and bass clefs, key signature of one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated above the staff.

Musical notation for measures 21-24. Treble and bass clefs, key signature of one sharp (F#). Measure numbers 21, 22, 23, and 24 are indicated above the staff.

NOT FOR PRINT

Musical notation for measures 25-28. The piece is in G major (one sharp) and 4/4 time. Measures 25-28 feature a series of chords in the right hand, with the left hand providing a simple accompaniment. The dynamic marking is *ff* (fortissimo).

Musical notation for measures 29-32. Measures 29-30 show a melodic line in the right hand with a dynamic marking of *p* (piano). Measures 31-32 continue with chords in the right hand and a simple bass line in the left hand.

Musical notation for measures 33-36. Measures 33-34 feature chords in the right hand and a simple bass line in the left hand. Measures 35-36 continue with chords in the right hand and a simple bass line in the left hand.

Musical notation for measures 37-40. Measures 37-38 feature chords in the right hand and a simple bass line in the left hand, with a dynamic marking of *crescendo*. Measures 39-40 continue with chords in the right hand and a simple bass line in the left hand, with a dynamic marking of *f* (forte).

Immortal, Invisible God Only Wise

(ST. DENIO)



Handbells used: 4 octaves (29 bells)

Handbell notation consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves show a sequence of notes representing the handbell melody, starting with a treble clef and a bass clef.

Welsh folk melody
arr. Timothy Shepard

$\text{♩} = 90-96$

Piano accompaniment notation for the hymn. It consists of three systems of music, each with a treble and bass staff. The first system starts with a tempo marking of quarter note = 90-96 and a dynamic marking of *mf*. The second system includes dynamic markings of *ff* and *p*, and includes the instruction 'Sk' with a vertical line and dots. The third system includes dynamic markings of *f* and *p*, and includes the instruction 'Sw' with a downward arrow and an upward arrow. The music is numbered 1 through 14 across the systems.

15 16 17 18 19

f

This system contains measures 15 through 19. The music is written for piano in a grand staff. Measures 15-17 feature a series of chords in the right hand, with the left hand providing a steady accompaniment. Measure 18 has a single note in the right hand, and measure 19 has a chord. A dynamic marking of *f* (forte) is placed below measure 15.

20 21 22 23 24

This system contains measures 20 through 24. The right hand continues with chords, while the left hand has a more active bass line. Measure 21 has a whole note chord in the right hand. Measure 24 ends with a chord in the right hand.

25 26 27 28 29

25 26 27 28 29

mf

This system contains measures 25 through 29. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 27 has a dynamic marking of *mf* (mezzo-forte). Measure 29 ends with a whole note chord in the right hand.

30 31 32

This system contains measures 30 through 32. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 32 ends with a chord in the right hand.

33 34 35

Musical notation for measures 33-35. Measure 33 features a treble clef with a whole rest and a bass clef with a whole note chord. Measure 34 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 35 has a treble clef with a quarter note and a bass clef with a quarter note.

36 37 38

Musical notation for measures 36-38. Measure 36 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 37 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 38 has a treble clef with a quarter note and a bass clef with a quarter note.

39 40 41

Musical notation for measures 39-41. Measure 39 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 40 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 41 has a treble clef with a whole note chord and a bass clef with a whole note chord.

TPL or Mallet

42 43 TPL or Mallet 44

Musical notation for measures 42-44. Measure 42 has a treble clef with a piano (*p*) dynamic and a bass clef with a quarter note. Measure 43 has a treble clef with a quarter note and a bass clef with a quarter note. Measure 44 has a treble clef with a quarter note and a bass clef with a quarter note.

Immortal, Invisible God Only Wise

45 46 47

Musical notation for measures 45-47. Measure 45: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 46: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 47: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4).

48 49 50

Musical notation for measures 48-50. Measure 48: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 49: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 50: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4).

51 52 53

Musical notation for measures 51-53. Measure 51: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 52: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 53: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4).

54 55 56

Musical notation for measures 54-56. Measure 54: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 55: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4). Measure 56: Treble clef has a half note chord (F4, A4, C5) and a quarter note chord (F4, A4, C5). Bass clef has a half note chord (F3, A3, C4) and a quarter note chord (F3, A3, C4).

Morning Has Broken

(BUNESSAN)



Handbells used: 4 octaves (33 bells)

Handchimes used: 3 octaves (19 chimes)

Random Ring ms. 1-8
(See performance note at end)

Gaelic Melody
arr. Timothy Shepard

13 14 15 16 17 18

LV LV R LV LV R

Musical notation for measures 13-18. Measure 13: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 14: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 15: Treble clef, two chords (F major and C minor) with 'R' below. Measure 16: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 17: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 18: Treble clef, two chords (F major and C minor) with 'R' below.

19 20 21 22 23

LV LV LV

Musical notation for measures 19-23. Measure 19: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 20: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 21: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 22: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 23: Treble clef, two chords (F major and C minor) with 'LV' below.

24 25 26 27 28

LV LV LV R LV

Musical notation for measures 24-28. Measure 24: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 25: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 26: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 27: Treble clef, two chords (F major and C minor) with 'R' below. Measure 28: Treble clef, two chords (F major and C minor) with 'LV' below.

29 30 31 32 33

LV R LV R

f

Musical notation for measures 29-33. Measure 29: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 30: Treble clef, two chords (F major and C minor) with 'R' below. Measure 31: Treble clef, two chords (F major and C minor) with 'LV' below. Measure 32: Treble clef, two chords (F major and C minor) with 'R' below. Measure 33: Treble clef, two chords (F major and C minor) with 'R' below. A dynamic marking *f* is present at the end of the system.

Morning Has Broken

34 *p* 35 36 37 38

39 40 41 42 43

44 45 46 47 48

cres.

49 50 51 52 53

ff

54 55 56 57

Morning Has Broken

58 59 60 61

R. R. >> end

62 63 64 65 66

dim.

67 68 69 70

p

NOT FOR PRINT

SUGGESTIONS FOR RANDOM RINGING

During Random Ringing each notated pitch is sounded numerous times. Each bell should be rung at a steady time interval, not intermittently. All bells should be rung at the same dynamic level. No two bells should be rung at the same time twice in a row.

We Gather Together

(KREMSER)



Bells Used: 4 octaves (xx bells)

Gently

arr. by Timothy Shepard

15 16 17 18

Musical notation for measures 15-18. The piece is in G major (one sharp) and 4/4 time. Measures 15-18 feature a melody in the right hand with dotted rhythms and a bass line in the left hand with block chords and moving lines.

19 20 21 22 23 24

Musical notation for measures 19-24. The melody continues with eighth and quarter notes. Measure 23 includes a fermata over a dotted quarter note. Measure 24 ends with a whole note chord.

p LV 25 26 27 LV LV

mf

Musical notation for measures 25-27. Measure 25 starts with a piano (*p*) dynamic and a *LV* (Lento Vivace) marking. Measure 26 has a mezzo-forte (*mf*) dynamic. Measure 27 returns to *LV*. The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with block chords.

LV 28 29 30 LV LV

Musical notation for measures 28-30. Measures 28-30 continue the *LV* tempo. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand remains mostly block chords.

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