

Joy to the World

2 or 3 octaves
Handbells used: 17, (25)

Handbell notation for two staves. The top staff has notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bottom staff has notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Brackets indicate optional notes: the first four notes of the bottom staff and the last three notes of the top staff.

2 octave choirs omit notes in ().

ANTIOCH
George Frederick Handel, 1685-1759
arr. Bill Ingram

1 **With joy; lively** 2 3 4

Measures 1-4 of the piano accompaniment in 4/4 time, key of D major. Measure 1 starts with a forte (*f*) dynamic. Measure 4 contains a chord with notes G4, A4, B4, C5, D5, E5, F5, G5.

5 6 7 8 9

Measures 5-9 of the piano accompaniment. Measure 8 includes a triplet of eighth notes in the bass line with fingerings 2, 3, 4.

10 11 12 13 14

Measures 10-14 of the piano accompaniment. Measure 11 is marked 'LV' (Left Hand). Measure 12 includes a triplet of eighth notes in the bass line with a fingerings 2 and a downward arrow.

15 16 17 18 19

20 21 22 23 24

25 26 27 28

29 30 31 32 33

ff 2 3 4

2

TD R TD R

2 3 4

* Only the G6 is included in the parentheses.

We Three Kings

2 or 3 octaves
Handbells used: 17, (25)

Handbell musical notation for the first part of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody is written in a simple, stepwise fashion. There are two bracketed sections labeled "optional": one under the first four notes of the bass staff and another under the last three notes of the treble staff.

2 octave choirs omit notes in ().

Moderately (♩ = 112-120)

KINGS OF ORIENT
John H. Hopkins, Jr., 1820-1891
arr. Valerie W. Stephenson

Piano accompaniment for the piece. It is written in 3/4 time and consists of two systems of two staves each (treble and bass clef). The first system starts with a dynamic marking of *mf* and the instruction "Mallets/PI*". The music features a steady accompaniment of eighth notes in the bass and quarter notes in the treble. The melody is indicated by numbers 1 through 8 above the treble staff notes. The key signature has one flat (B-flat).

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9 *mf* 10 11 12

13 14 15 16

17 18 19 20 *f* *mf*

21 *mf* 22 23 24 *mp* SW 2 3

Savior of the Nations, Come

2 or 3 octaves
Handbells used: 15, (21)

2 octave choirs omit notes in ().

NUN KOMM, DER HEIDEN HEILAND
16th century German tune
arr. Cathy Moglebust

Freely; chantlike (♩ = c. 72)

LV (melody only)

A part for optional chime tree/wind chime, triangle, and finger cymbals is printed on pages 20-21.

In time
+ Tri., Fing. Cym.

11 12 13

R

14 15 16

LV

17 18 19

LV

p (mallets on susp. bells)

20 21 22 23

Prince of Peace

2 or 3 octaves
Handbells used: 15, (22)

Handbell notation consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The upper staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The lower staff contains notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Brackets labeled "optional" indicate that the final notes (C6 in the upper staff and G4 in the lower staff) are optional.

2 octave choirs omit notes in ().

For Unto Us a Child Is Born
George F. Handel, 1685-1759
ADESTE FIDELES
attr. John Francis Wade, 1710-1786
arr. Bill Ingram

Lively

Piano accompaniment for 'Adeste Fideles' in 4/4 time, key of D major. The music is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics range from *mp* (measures 1-3) to *f* (measures 4-8). Measure 3 contains a trill. Measure 4 contains notes in parentheses: (G4) (A4). Measure 7 has a 'LV' marking, and measure 8 has an 'R' marking. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 9-12. Measure 9: Treble clef, key signature of one sharp (F#), bass clef, dynamic *ff*. Measure 10: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 11: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 12: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Hand positions: LV (measures 9, 11), R (measures 10, 12).

Musical notation for measures 13-16. Measure 13: Treble clef, key signature of one sharp (F#), bass clef, dynamic *ff*. Measure 14: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 15: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 16: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Hand positions: LV (measures 13, 15), R (measures 14, 16).

Musical notation for measures 17-20. Measure 17: Treble clef, key signature of one sharp (F#), bass clef, dynamic *ff*. Measure 18: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 19: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 20: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Hand positions: R (measures 18, 19, 20).

Musical notation for measures 21-24. Measure 21: Treble clef, key signature of one sharp (F#), bass clef, dynamic *ff*. Measure 22: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 23: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Measure 24: Treble clef, dynamic *ff*, bass clef, dynamic *ff*. Hand positions: R (measures 21, 22, 24). Dynamics: *ff* (measures 21, 22), *mf* (measure 23), *f* (measure 24). Performance markings: *J*₂ (measure 22), *mf* (measure 23), *f* (measure 24).