

Reproducible!

L2 and 2+



# Glory to the Newborn King

Reproducible Advent and Christmas music  
for 12 bells (F5 to C7) with or without keyboard



arr. Anna Laura Page





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for 12 bells (F5 to C7) with or without keyboard

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# Ding Dong! Merrily on High

3 octaves  
Handbells used: 12



*BRANLE DE L'OFFICIEL*  
Thoinot Arbeau, 1519-1595  
arr. Anna Laura Page

**Brightly** (♩ c. = 112-126)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 25 measures. Measure 1 is a whole rest. Measure 2 contains a 4-measure rest. Measure 3 begins with a melodic line starting on G4. Measure 4 is a 4-measure rest. Measure 5 starts with a melodic line marked with an asterisk (\*). Measure 6 continues the melodic line. Measure 7 is a 4-measure rest. Measure 8 is a 4-measure rest. Measure 9 continues the melodic line. Measure 10 is a 4-measure rest. Measure 11 continues the melodic line. Measure 12 is a 4-measure rest. Measure 13 begins with a melodic line marked *mp-f*. Measure 14 continues the melodic line. Measure 15 is a 4-measure rest. Measure 16 continues the melodic line. Measure 17 is a 4-measure rest. Measure 18 continues the melodic line. Measure 19 is a 4-measure rest. Measure 20 begins with a first ending (1.) marked *mf*. Measure 21 is a 4-measure rest. Measure 22 continues the melodic line. Measure 23 is a 4-measure rest. Measure 24 continues the melodic line. Measure 25 is a 4-measure rest.

\* If playing with handbells only, begin at measure 5.

The original purchaser is granted permission to reproduce this music.

26 27 28 29

30 31 32 33

*f*

34 35 36 37

38 39 40 41

*mf*

42 43 44 45

46 47 48

*f*

49 50 51

52 53 Sk Sk 54 R 55

*ff*

# O Come, O Come, Emmanuel

3 octaves  
Handbells used: 12



*VENI, EMMANUEL*  
French processional, 15th cent.  
arr. Anna Laura Page

**Thoughtfully** (♩ = c. 76-80)

1 LV *p* 2 3 LV 4

5 LV 6 7 LV 8 *mp*

9 R 10 11 LV 12

13 R 14 15 LV 16

17 R 18 19 LV 20

21 R 22 23 LV 24

25 R *f* 26 27 28

The original purchaser is granted permission to reproduce this music.

29 *mf*

30 *rit.*

31 *mp* LV *a tempo*

32

33 LV

34

35 LV

36

37 LV

38

39 R

40 *mf*

41

42

43

44

45 *f*

46

47

48

49 *mf*

50

51

52 LV *mp* *a tempo*

53

54 LV

55

56 LV

57

58 LV *rit.*

59 *p*

Detailed description: This musical score consists of eight staves of music in a single melodic line. The notation includes various dynamics such as *mf*, *f*, *mp*, and *p*, along with performance instructions like *rit.* (ritardando) and *a tempo*. The score is marked with measure numbers from 29 to 59. Specific techniques are indicated by 'LV' (left hand) and 'R' (right hand). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final chord in measure 59.

# Once in Royal David's City

3 octaves  
Handbells used: 12



IRBY

Henry J. Gauntlett, 1805-1876

arr. Anna Laura Page

**Gently** ( $\text{♩} = \text{c. } 72$ )

1 4 5 \* 6

7 8 9

10 11 12

13 14 15

16 17 18

*mf*

*f*

*mf*

*mp*

\* If playing with handbells only, begin at measure 5.

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19 20 21 LV LV R  
*mf*

Musical staff 19-21: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 19: quarter notes G4, A4, B-flat4, C5. Measure 20: quarter notes D5, E5, F5, G5. Measure 21: quarter notes G5, F5, E5, D5. Handings: LV (Left Voice) for measures 21 and 22, R (Right) for measure 21.

22 23 24

Musical staff 22-24: Treble clef, key signature of three flats. Measure 22: quarter notes D5, E5, F5, G5. Measure 23: quarter notes G5, F5, E5, D5. Measure 24: quarter notes C5, B-flat4, A-flat4, G4.

25 LV LV R 26 27

Musical staff 25-27: Treble clef, key signature of three flats. Measure 25: quarter notes G4, A4, B-flat4, C5. Measure 26: quarter notes D5, E5, F5, G5. Measure 27: quarter notes G5, F5, E5, D5. Handings: LV (Left Voice) for measures 25 and 26, R (Right) for measure 25.

28 29 30  
*f*

Musical staff 28-30: Treble clef, key signature of three flats. Measure 28: quarter notes G4, A4, B-flat4, C5. Measure 29: quarter notes D5, E5, F5, G5. Measure 30: quarter notes G5, F5, E5, D5. Dynamics: *f* (forte) starting at measure 28.

31 32 33  
*mf* *mp*

Musical staff 31-33: Treble clef, key signature of three flats. Measure 31: quarter notes G4, A4, B-flat4, C5. Measure 32: quarter notes D5, E5, F5, G5. Measure 33: quarter notes G5, F5, E5, D5. Dynamics: *mf* (mezzo-forte) at measure 31, *mp* (mezzo-piano) at measure 33.

34 35 36 LV LV

Musical staff 34-36: Treble clef, key signature of three flats. Measure 34: quarter notes G4, A4, B-flat4, C5. Measure 35: quarter notes D5, E5, F5, G5. Measure 36: quarter notes G5, F5, E5, D5. Handings: LV (Left Voice) for measures 36 and 37.

37 38 39 40  
LV LV Rit. *p*

Musical staff 37-40: Treble clef, key signature of three flats. Measure 37: quarter notes G4, A4, B-flat4, C5. Measure 38: quarter notes D5, E5, F5, G5. Measure 39: quarter notes G5, F5, E5, D5. Measure 40: quarter notes C5, B-flat4, A-flat4, G4. Handings: LV (Left Voice) for measures 37 and 38. Dynamics: *Rit.* (ritardando) at measure 38, *p* (piano) at measure 40.

# Hark! The Herald Angels Sing

3 octaves  
Handbells used: 12



MENDELSSOHN  
Felix Mendelssohn, 1809-1847  
arr. Anna Laura Page

With excitement (♩ = c. 92)

1 *f* 2 3 4 *rit.*

5 *a tempo* 6 7 8

9 10 11 12

13 LV 14 R 15 16

17 18 19 20

21 *ff* 22 23 24

The original purchaser is granted permission to reproduce this music.

25 *f* *mf* LV R

29 30 31 32 *f*

33 34 35 36 *rit.* *ff a tempo*

37 38 39 40 *f* LV R

41 42 43 44 *mf* Sk R Sk R

45 46 47 48 *f* Sk

49 50 51 52 *ff* Sk R

53 54 55 56 57 *rit.* *a tempo* *rit.* *fff* Sk R Sk R

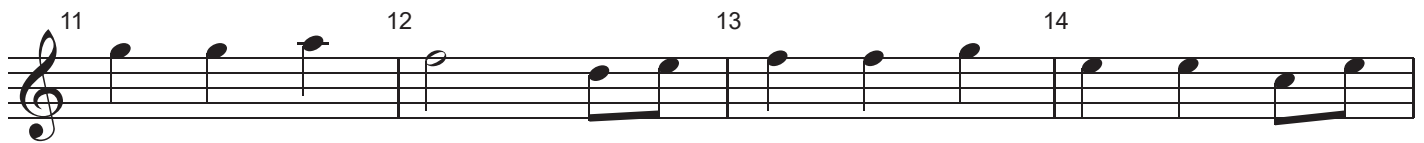
For Cailin and Wren

# Away in a Manger

3 octaves  
Handbells used: 12



CRADLE SONG  
William J. Kirkpatrick, 1838-1921  
arr. Anna Laura Page



\* If playing with handbells only, begin at measure 8.

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27 28 29 30 LV R

*mf* LV R

31 LV 32 33

*rit.* *mp* *a tempo*

34 35 36 37

38 39 40 41

*mf* *mp*

42 43 44 45

46 47 48 LV R

LV R

49 50 51 52

*rit. poco a poco* *p*

# Joy to the World

3 octaves  
Handbells used: 12



*ANTIOCH*  
George Frideric Handel, 1685-1759  
arr. Anna Laura Page

With energy (♩ = c. 104)

\* If playing with handbells only, begin at measure 3.

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26 27 28 LV 29 R

30 LV 31 R 32 33 Sk Sk

Majestically (♩ = c. 88)

34 Sk R 35 36 37

38 39 40

41 42 43

44 45 46 LV 47 LV

48 R 49 Sk R 50 Sk R 51

# Ding Dong! Merrily on High

3 octaves  
Handbells used: 12



*BRANLE DE L'OFFICIEL*  
Thoinot Arbeau, 1519-1595  
arr. Anna Laura Page

**Brightly** (♩ c. = 112-126)

Handbells

**Brightly** (♩ c. = 112-126)

Keyboard (optional)

*mf*

5 6 7 8 9 10 11 12

*mf*

The score consists of three systems of music. The first system shows measures 1-4. The second system shows measures 5-8. The third system shows measures 9-12. The Handbells part is a single treble clef staff with rests in measures 1-4 and notes in measures 5-12. The Keyboard part is a grand staff (treble and bass clefs) with notes in measures 1-12. The tempo is marked 'Brightly' with a quarter note equal to 112-126 beats per minute. The dynamic is marked 'mf'.

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13 *mp - f* 14 15 16

Musical score for measures 13-16. Treble clef has a melodic line with slurs and accents. Bass clef has a simple accompaniment. Dynamic marking *mp - f* is present.

17 18 19 20 1.

Musical score for measures 17-20. Treble clef has a melodic line with slurs and accents. Bass clef has a simple accompaniment. First ending bracket is shown.

21 22 23 24 2. *mf*

Musical score for measures 21-24. Treble clef has a melodic line with slurs and accents. Bass clef has a simple accompaniment. Second ending bracket and dynamic marking *mf* are present.

25 26 27 28

Musical score for measures 25-28. Treble clef has a melodic line with slurs and accents. Bass clef has a simple accompaniment.

29 30 31 32

*f*

This system contains measures 29 through 32. The right-hand part (treble clef) features a melodic line with a fermata over measure 31. The left-hand part (bass clef) has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in both staves.

33 34 35 36

This system contains measures 33 through 36. The right-hand part continues the melodic line with a fermata over measure 35. The left-hand part maintains the eighth-note accompaniment.

37 38 39 40

*mf*

This system contains measures 37 through 40. The right-hand part has a melodic line with a fermata over measure 39. The left-hand part features a more active accompaniment with sixteenth-note patterns. A mezzo-forte (*mf*) dynamic marking is present in both staves.

41 42 43

This system contains measures 41 through 43. The right-hand part has a melodic line with a fermata over measure 42. The left-hand part continues with the sixteenth-note accompaniment.

44 45 46

*f*

This system contains measures 44, 45, and 46. The right-hand part features a melodic line with eighth notes and chords, while the left-hand part provides a harmonic accompaniment. A dynamic marking of *f* is present in both staves.

47 48 49

This system contains measures 47, 48, and 49. The right-hand part continues with a melodic line, and the left-hand part has a more active accompaniment. A dynamic marking of *f* is present in the right-hand staff.

50 51 52

This system contains measures 50, 51, and 52. The right-hand part features a melodic line with some rests, and the left-hand part has a steady accompaniment. A dynamic marking of *f* is present in the right-hand staff.

53 54 55

Sk Sk R

*ff*

This system contains measures 53, 54, and 55. Measure 53 includes a tremolo effect labeled 'Sk'. Measure 54 includes a tremolo effect labeled 'Sk' and a right-hand part labeled 'R'. Measure 55 features a dynamic marking of *ff*. The system concludes with a double bar line.

# O Come, O Come, Emmanuel

3 octaves  
Handbells used: 12



VENI, EMMANUEL  
French processional, 15th cent.  
arr. Anna Laura Page

Handbells

Thoughtfully (♩ = c. 76-80)

1 LV 2 3 LV 4

*p*

Keyboard (optional)

Thoughtfully (♩ = c. 76-80)

*p* roll chords

5 LV 6 7 LV 8

*mp*

9 R 10 11 LV 12

*mp*  
- rolled chords

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13 14 15 LV 16

Musical notation for measures 13-16. Measure 13 has a 'R' marking. Measures 15 and 16 have 'LV' markings. The system includes a single treble clef staff and a grand staff (treble and bass clefs).

17 R 18 19 LV 20

Musical notation for measures 17-20. Measure 17 has a 'R' marking. Measures 19 and 20 have 'LV' markings. The system includes a single treble clef staff and a grand staff (treble and bass clefs).

21 R 22 23 LV 24

Musical notation for measures 21-24. Measure 21 has a 'R' marking. Measures 23 and 24 have 'LV' markings. The system includes a single treble clef staff and a grand staff (treble and bass clefs).

25 R 26 27 28

Musical notation for measures 25-28. Measure 25 has a 'R' marking. Measures 25 and 26 have 'f' markings. The system includes a single treble clef staff and a grand staff (treble and bass clefs).

29 30 31 32

*mf* *rit.* *mp* LV *a tempo*

*mf* *rit.* *mp* *a tempo*  
roll chords

33 LV 34 35 LV 36

37 LV 38 39 R 40

*mf* *- rolled chords* *mf*

41 42 43 44

45 46 47 48

*f*

49 50 51 52 LV

*mf* *rit.* *mp a tempo*

53 54 LV 55 56 LV

*roll chords*

57 R 58 LV 59

*- rolled chords* *rit.* *p*





13 14 15 16

*f* *mf* *mf*

This system contains measures 13 through 16. The top staff features a melodic line with a dynamic marking of *f* at measure 13, which transitions to *mf* by measure 15. The piano accompaniment consists of chords in the left hand and a rhythmic pattern in the right hand, with a dynamic marking of *mf* at measure 13 and *mp* at measure 15. A hairpin crescendo is shown between measures 13 and 15.

17 18 19 20

*mp*

This system contains measures 17 through 20. The top staff continues the melodic line with a dynamic marking of *mp*. The piano accompaniment remains consistent with the previous system. A hairpin crescendo is shown between measures 17 and 19.

21 22 23 24

*mf* *mf*

21 LV LV R

This system contains measures 21 through 24. The top staff has a dynamic marking of *mf* and includes fingerings: LV for the first two notes and R for the third. The piano accompaniment has a dynamic marking of *mf*. The right hand of the piano part features a rhythmic pattern of eighth notes.

25 26 27 28

*mf*

25 LV LV R

This system contains measures 25 through 28. The top staff has a dynamic marking of *mf* and includes fingerings: LV for the first two notes and R for the third. The piano accompaniment has a dynamic marking of *mf*. The right hand of the piano part features a rhythmic pattern of eighth notes.

29 *f* 30 31 *mf*

32 33 *mp* 34

35 36 *LV* 37 *LV*

38 *R rit.* 39 40 *p*

# Hark! The Herald Angels Sing

25

3 octaves  
Handbells used: 12



MEDELSSOHN  
Felix Mendelssohn, 1809-1847  
arr. Anna Laura Page

Handbells

With excitement ( $\text{♩} = \text{c. } 92$ )

1 *f* 2 3 4 *rit.*

Keyboard (optional)

With excitement ( $\text{♩} = \text{c. } 92$ )

*f* *rit.*

Musical score for Handbells and Keyboard (optional). The Handbells part is on a single staff with a treble clef, 4/4 time signature, and key signature of two flats. It starts with a dynamic of *f* and includes markings for *rit.* at the end of the first system. The Keyboard part consists of two staves (treble and bass clefs) with a grand staff bracket. It also starts with a dynamic of *f* and includes markings for *rit.* at the end of the first system. The tempo is marked 'With excitement' with a quarter note equal to approximately 92 beats per minute.

5 *a tempo* 6 7 8

*a tempo*

Musical score for Handbells and Keyboard (optional), measures 5 through 8. The Handbells part continues with a dynamic of *a tempo*. The Keyboard part continues with a dynamic of *a tempo*.

9 10 11 12

Musical score for Handbells and Keyboard (optional), measures 9 through 12. The Handbells part continues with a dynamic of *a tempo*. The Keyboard part continues with a dynamic of *a tempo*.

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CGB961

13 LV R 14 15 16

17 18 19 20

21 22 23 24

*ff*

25 LV R 26 27 28

*f* *mf*

29 30 31 32

*f*

This system contains measures 29 through 32. The top staff features a melodic line with a crescendo leading to a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both the right and left hands.

33 34 35 36

*rit.* *ff a tempo*

This system contains measures 33 through 36. It begins with a ritardando (*rit.*) and a crescendo leading to fortissimo (*ff*) at the start of measure 34, where the tempo returns to the original speed (*a tempo*).

37 38 39 40

*f*

*LV* *R*

This system contains measures 37 through 40. Measure 37 includes a *LV* (left hand) marking. Measure 38 includes an *R* (right hand) marking. The system features a forte (*f*) dynamic.

41 42 43 44

*mf*

*Sk* *R*

This system contains measures 41 through 44. Measures 42 and 44 include *Sk* (skizzando) markings. Measure 43 includes an *R* (right hand) marking. The system features a mezzo-forte (*mf*) dynamic.

45 46 47

*f*

This system contains measures 45, 46, and 47. The music is in a key with two flats and a 3/4 time signature. Measures 45 and 46 feature a piano introduction with a forte (*f*) dynamic. Measure 47 continues the piano part with a forte dynamic.

48 49 50

*ff* Sk R

This system contains measures 48, 49, and 50. Measures 48 and 49 continue the piano part with a forte (*f*) dynamic. Measure 50 features a piano introduction with a fortissimo (*ff*) dynamic, marked with a 'Sk' (scordatura) symbol and a 'R' (ritardando) marking.

51 52 53

*rit.*

This system contains measures 51, 52, and 53. Measures 51 and 52 continue the piano part with a forte (*f*) dynamic. Measure 53 features a piano introduction with a ritardando (*rit.*) marking.

54 55 56 57

*a tempo* Sk R *rit.* *fff*

This system contains measures 54, 55, 56, and 57. Measures 54 and 55 feature a piano introduction with an *a tempo* marking. Measures 56 and 57 feature a piano introduction with a ritardando (*rit.*) marking and a fortissimo (*fff*) dynamic. The system concludes with a final chord marked with a fermata and a fortissimo (*fff*) dynamic.

For Cailin and Wren  
**Away in a Manger**

3 octaves  
Handbells used: 12



**CRADLE SONG**  
William J. Kirkpatrick, 1838-1921  
arr. Anna Laura Page

1 **Quietly** (♩ = c. 72) 2 3 4 5

Handbells

6 7 8 9 10

11 12 13 14 15

Keyboard (optional)  
*mp*

*mp*

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CGB961

16 17 18 19 20

*mf*

21 22 23 24 25

*mp*

26 27 28 29 30

*mf* LV R

31 32 33 34 35

*rit.* LV *mp* *a tempo*



36 37 38 39

40 41 42 43

*mf* *mp*

44 45 46 47 48

LV R

49 50 51 52

*rit. poco a poco* *p*

*rit. poco a poco*

# Joy to the World

3 octaves  
Handbells used: 12



*ANTIOCH*  
George Frideric Handel, 1685-1759  
arr. Anna Laura Page

**Handbells**

**With energy** (♩ = c. 104)

1 2 3 4

**Keyboard (optional)**

**With energy** (♩ = c. 104)

*f*

5 6 7 Sk Sk R 8

*rit.*

9 10 11 Sk Sk 12 R

*a tempo*

The original purchaser is granted permission to reproduce this music.

13 14 15 Sk 16 R

17 18 19 20

21 22 23 24

*mf*

25 26 27 28 LV

*f*

29 R 30 LV R 31 32

*mf*

*mf*

33 Sk Sk 34 Sk R 35

*cresc. poco a poco*

*rit.*

*cresc. poco a poco*

*rit.*

36 Majestically (♩ = c. 88) 37 38

*ff*

*ff*

*ff*

39 40 41

42 *mf* 7 43 *rit.* 44 *f a tempo*

45 46 LV 47 LV *cresc. poco a poco*

48 *ff* R 49 *Sk* R 50 *no rit.* *Sk* R 51 *fff*

# Typical Assignment Options for 12 Bells

(shown for the key of F major)

Arranged for:

6 ringers, 5 ringers, 4 ringers or 3 ringers.

6 Ringers



5 Ringers



4 Ringers



3 Ringers



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## Other Reproducible 12 Bell Collections from Choristers Guild

### **All Glory and Praise, Volume 1**

(Reproducible hymn arrangements for twelve bells,  
to ring the whole year through)

arr. Jason W. Krug

Twelve bells (F5 to C7)

Levels 2 & 3 • CGB920

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(Small ensemble music with or without keyboard)

arr. Sandra Eithun

1 1/2 or 2 octaves handbells and optional keyboard

Level 2 • CGB880

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(Distinctive Arrangements for F5 to C7)

arr. Sandra Eithun

Levels 2 & 3 • CGB943



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