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*Indicates alternate selection using this hymn tune.

Foreword

Hymn Descants for Ringers and Singers is a wonderful worship resource that provides fresh opportunities for programming with handbells, singers and keyboard. The collection is presented in four volumes focusing on seasonal applications:

- Volume I—Advent, Christmas & Epiphany
- Volume II—Lent, Holy Week & Easter
- Volume III—All Saints', Ascension, Christ the King, Communion, Pentecost, Reformation & Trinity Sunday
- Volume IV—Patriotism, Stewardship & Thanksgiving

Each volume contains 10 tunes arranged for 3-octaves handbells. Each tune was selected based upon its appropriateness to both festal days and special events in the church year as well as to its common usage in most major denominational hymnals.

The handbell arrangements may serve as hymn introductions, interludes, postludes or accompaniments. The rich harmonizations are based upon the standard harmonic structures of each hymn, enhancing them without straying too far afield. Thus, they may be used to accompany hymn singing, inspiring rather than frightening the average congregant! These arrangements may also be performed as separate handbell pieces without singing.

Each handbell volume may be paired with a *vocal descant/keyboard pack* (available separately). These packs are comprised of song sheets with corresponding keyboard hymn harmonizations and unison vocal descants which may be performed with or without handbells. Each song sheet may be photocopied as necessary for performance with choir and congregation.

The handbell volumes and vocal descant/keyboard packs can be combined to provide great opportunities for *creative worship programming*. For example, the following assignments would make a terrific anthem:

- Introduction—handbell harmonization, 1 stanza
- Verse 1—unison choir, keyboard harmonization, melody doubled in octaves by handbells
- Verse 2—unison choir with handbell harmonization only
- Verse 3—unison choir with handbell and keyboard harmonizations
- Verse 4—unison choir with descant and congregational singing, keyboard harmonization, melody doubled in octaves by handbells

Since styles of hymn singing vary widely, the author has intentionally omitted dynamic and tempo indications, which may be added at the director's discretion. Directors are encouraged to consult the Tables of Contents for alternate hymn texts. For example, the hymn tune "St. Theodulph" appears in Volume II as the popular Palm Sunday title "All Glory, Laud and Honor." This hymn tune may also be performed with the lovely Advent text, "O Lord, How Shall I Meet You?"

1. COME, THOU LONG-EXPECTED JESUS

HYFRYDOL

8. 7. 8. 7. D.

Handbells used: 22



Arranged by
ANNA LAURA PAGE

Music by
ROWLAND H. PRICHARD (1811-1887)

Musical score for measures 1-4, piano accompaniment. The score is in 3/4 time with a key signature of one flat (Bb). The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 5-8, piano accompaniment. The score continues the melody and accompaniment from the previous system, ending with a repeat sign at measure 8.

Musical score for measures 9-12, piano accompaniment. Measure 9 is circled. The score continues the melody and accompaniment, ending with a repeat sign at measure 12.

Musical score for measures 13-16, piano accompaniment. The score continues the melody and accompaniment, ending with a repeat sign at measure 16.