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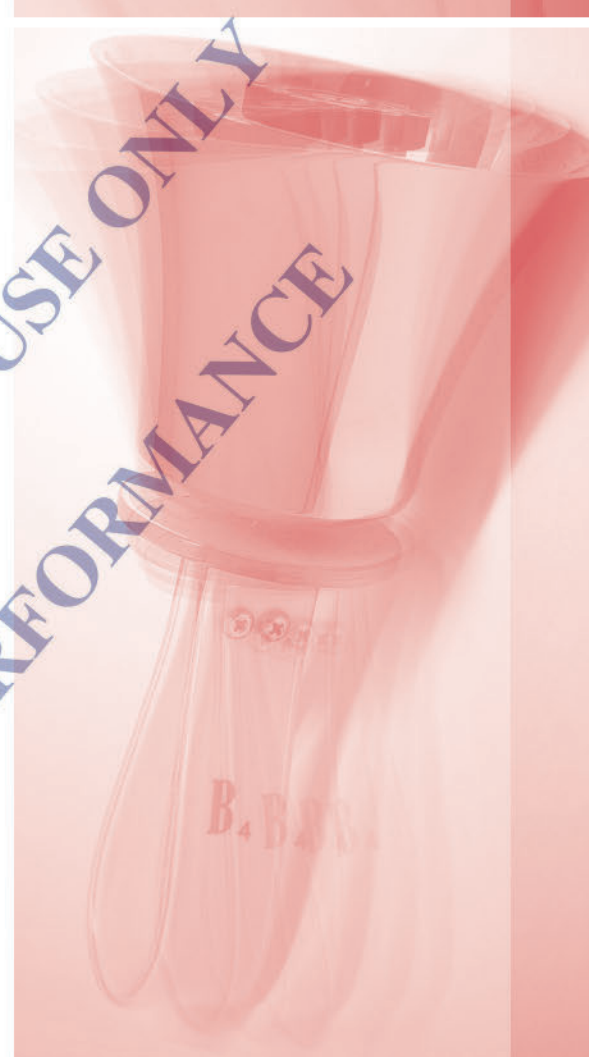
Ring
with **Less**

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Arranged by

Martha Lynn Thompson

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INTRODUCTION

The eight pieces in this collection may be rung by 4, 5, 6, or 7 ringers without the use of tables and without piano accompaniment. All of the arrangements lie between D5 and C7 and use between 13 and 16 bells. They are not all in the same key.

Each arrangement is only 2 pages long so ringers can ring from music stands. Of course, the fewer the ringers the more difficult the music, and when using only 4 ringers most, if not all, must be able to ring 4-in-hand. Please feel free to experiment with the bell assignments to meet the needs of your ringers.

Multiple assignments are given for each piece and these assignments are on the second page of each selection ... with the exception of "To God Be the Glory." The Bells Used chart on the music shows the assignments for 4 ringers. The others are listed below:


Bells used:15



Suggested assignments for 6 ringers

Detailed description: This block shows a musical staff in treble clef with a key signature of one sharp (F#). The melody consists of eight notes: G4, A4, B4, C5, B4, A4, G4, and F#4. The notes are numbered 1 through 6 below the staff, indicating bell assignments for 6 ringers. The first six notes are on the first six lines of the staff, and the final note is on the first line.

Bells used:15



Suggested assignments for 7 ringers

Detailed description: This block shows the same musical staff and melody as above. The notes are numbered 1 through 7 below the staff, indicating bell assignments for 7 ringers. The first seven notes are on the first seven lines of the staff, and the final note is on the first line.

I hope these arrangements will be enjoyable for your ringers as well as for your congregations or your audiences.

Martha Lynn Thompson

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To God Be the Glory

Handbells Used: 15

Musical notation for measures 1-4, showing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 1. G4, 2. A4, 3. B4, 4. C5. There are fingerings 1, 2, 3, and 4 indicated below the notes.

Moderato (♩ = c. 112)

WILLIAM DOANE (1862-1915)
Arranged by Martha Lynn Thompson

Musical notation for measures 5-28, continuing the piece. The notation includes various chordal textures and melodic lines for handbells. Measure numbers 5 through 28 are clearly marked at the beginning of each line. The dynamic marking *mf* (mezzo-forte) is present at the start of measure 5 and at the end of measure 24. A large diagonal watermark reads "PREVIEW COPY NOT FOR PERFORMANCE".

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A musical score for the hymn 'To God Be the Glory'. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of 63 measures, with measure numbers 29 through 63 indicated at the beginning of each line. The score includes various musical notations such as chords, single notes, and rests. Dynamics markings include 'p' (piano) at measure 33, 'mf' (mezzo-forte) at measure 32, and 'f' (forte) at measure 48. The score is overlaid with a large, semi-transparent watermark that reads 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'. At the bottom of the page, there is a promotional message: 'Purchase this music at www.hopecublishing.com'.

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He Is Born, the Divine Christ Child

(Il Est Né)

Handbells Used: 13



Additional assignments on second page

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TRADITIONAL FRENCH CAROL
Arranged by Martha Lynn Thompson

Allegro (♩ = c. 120)

Musical score for handbells, measures 1 through 23. The score is written on a single treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. Measures 1-4 are marked with dynamics *mp*. Measures 5-8 are marked with dynamics *mf*. Measures 9-12 are marked with dynamics *mf*. Measures 13-15 are marked with dynamics *mp*. Measures 16-19 are marked with dynamics *mf*. Measures 20-23 are marked with dynamics *mf a tempo*. The score includes various musical notations such as stems, beams, and rests. A large diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the score.

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He Is Born

24 25 26

Musical staff 24-26 in treble clef with a key signature of two sharps (F# and C#). Measure 24 starts with a quarter note G4. Measures 25 and 26 contain chords and a melodic line. A 'rit.' (ritardando) marking is present above measure 26.

Slightly slower (♩ = c. 92)

27 28 29 30

Musical staff 27-30. Measure 27 starts with a quarter note G4. Measures 28-30 continue the melodic and harmonic progression.

31 32 33 34

Musical staff 31-34. Measure 31 starts with a quarter note G4. Measures 32-34 continue the melodic and harmonic progression.

Tempo I (♩ = c. 120)

35 36 37

Musical staff 35-37. Measure 35 starts with a quarter note G4. Measures 36-37 continue the melodic and harmonic progression.

38 39 40

Musical staff 38-40. Measure 38 starts with a quarter note G4. Measures 39-40 continue the melodic and harmonic progression.

41 42 43

Musical staff 41-43. Measure 41 starts with a quarter note G4. Measures 42-43 continue the melodic and harmonic progression. The staff ends with a double bar line. Dynamics markings 'allargando' and 'ff' are present below the staff.

Handbells Used: 13

A musical staff showing a sequence of notes with fingerings 1, 2, 3, 4, and 5 indicated below the notes.

Suggested assignments for 5 ringers

Handbells Used: 13

A musical staff showing a sequence of notes with fingerings 1, 2, 3, 4, 5, and 6 indicated below the notes.

Suggested assignments for 6 ringers

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Holy, Holy, Holy

Handbells Used: 16

Additional assignments on second page

FRANZ SCHUBERT (1797-1828)
from *Deutsche Messe*
Arranged by Martha Lynn Thompson

Moderato (♩ = 96-104)

1 *mp* LV 2 LV 3 LV 4 LV

5 *mf* LV simile 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

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Musical score for 'Holy, Holy, Holy' in G major, 4/4 time. The score consists of four systems of staves, each with a treble clef and a key signature of one flat. The first system contains measures 25-28, the second 29-32, the third 33-36, and the fourth 37-40. A first ending bracket covers measures 35-36, and a second ending bracket covers measures 39-40. The final system contains measures 41-44, ending with a double bar line. Performance markings include *rit.* and *pp*.

Handbells Used: 16

Handbell assignment for 5 ringers. The staff shows a sequence of notes with fingerings 1, 2, 3, 4, 5 indicated below. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Suggested assignments for 5 ringers

Handbells Used: 16

Handbell assignment for 6 ringers. The staff shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6 indicated below. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Suggested assignments for 6 ringers

Handbells Used: 16

Handbell assignment for 7 ringers. The staff shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7 indicated below. The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G.

Suggested assignments for 7 ringers

Suggested assignments for 8 ringers - 2 bells per ringer

23 24 25 26

Musical notation for measures 23-26, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The notes are: 23 (G4, A4, B4, C5), 24 (B4, C5, D5, E5), 25 (D5, E5, F5, G5), 26 (E5, D5, C5, B4).

27 28 29 30

Musical notation for measures 27-30, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The notes are: 27 (G4, A4, B4, C5), 28 (B4, C5, D5, E5), 29 (D5, E5, F5, G5), 30 (E5, D5, C5, B4).

31 32 33

Musical notation for measures 31-33, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. Measure 31 is marked 'rit.'. Measure 32 is a repeat sign. Measure 33 is the final measure.

Handbells Used: 14

Suggested assignments for 5 fingers

Handbell fingering for 5 fingers: 1 (G), 2 (A), 3 (B), 4 (C), 5 (D).

Handbells Used: 14

Suggested assignments for 6 fingers

Handbell fingering for 6 fingers: 1 (G), 2 (A), 3 (B), 4 (C), 5 (D), 6 (E).

Handbells Used: 14

Suggested assignments for 7 fingers

Handbell fingering for 7 fingers: 1 (G), 2 (A), 3 (B), 4 (C), 5 (D), 6 (E), 7 (F).

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Holy Manna

(Brethren We Have Met to Worship)

Handbells Used: 14



Additional assignments on second page

Moderato (♩ = c. 96-102)

AMERICAN FOLK HYMN
Arranged by Martha Lynn Thompson

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25 *TD pp ff*

26 27

28 *R* 29 30

31 32 *R* 33 *f*

34 35 36

37 38 39

40 *Sk Sk*
Shakes are optional

41 *Sk* 42 *R*
LV R rit.

Handbells Used: 14

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1 2 3 4 5

Suggested assignments for 5 ringers

43 Handbells Used: 14

1 2 3 4 5 6

Suggested assignments for 6 ringers

Suggested assignments for 7 ringers - 2 bells per ringer

Still, Still, Still

Handbells Used: 13

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TRADITIONAL AUSTRIAN CAROL

Arranged by Martha Lynn Thompson

Gently (♩ = c. 92)

1 2 3 4

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

p *mp*

2 3 2 3

2 3

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20 *pp*
f

21 22

23 24 25

26 27 28

29 30 31

The musical score consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff starts at measure 20 with a piano (*pp*) dynamic and a forte (*f*) dynamic. The second staff starts at measure 23. The third staff starts at measure 26. The fourth staff starts at measure 29 and ends with a double bar line at measure 31. The music features various rhythmic patterns and dynamics.

Handbells Used: 13

A musical staff showing a sequence of notes with fingerings 1, 2, 3, 4, and 5 indicated below the notes.

Suggested assignments for 5 ringers

Handbells Used: 13

A musical staff showing a sequence of notes with fingerings 1, 2, 3, 4, 5, and 6 indicated below the notes.

Suggested assignments for 6 ringers

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Come, Let us Anew Our Journey Pursue

Handbells Used: 14



Additional assignments on second page

TRADITIONAL AMERICAN MELODY
Arranged by Martha Lynn Thompson

Moderato (♩ = c. 96)

1 *ff* 2 *mf*

3 4

5 6

7 8

9 10

11 12

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13

14

15

16

17 *p*

18

19

20

21

22

23

24

25

26

27

28

29

30

Handbells Used: 14

Suggested assignments for 6 ringers

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Handbells Used: 14

Suggested assignments for 7 ringers

Havah Nagila

(Let Us Rejoice)

Handbells Used: 15

Additional assignments on second page

ISRAELI FOLK SONG

Arranged by Martha Lynn Thompson

Moderato (♩ = c. 96)

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11 12 13 14 15 16 17 18 19

2.
LV R

ff

Fine
D.S. al Fine

Observe fermata only at *Fine*.

Handbells Used: 15

1 2 3 4 5

Suggested assignments for 5 ringers

Handbells Used: 15

1 2 3 4 5 6

Suggested assignments for 6 ringers

Handbells Used: 15

1 2 3 4 5 6 7

Suggested assignments for 7 ringers

Handbell Music of Martha Lynn Thompson

| Code No. | Title | Octaves | Level |
|----------|--|----------------|-------|
| 1677 | Alleluia from "Exsultate Jubilate" | 3-4 | 2 |
| 2151 | Alleluia from "For Us a Child Is Born" | 3-4 | 1+ |
| 1242 | Begin to Ring | 2 | 1-2 |
| 1243 | Begin to Ring | 3 | 1-2 |
| 1990 | Begin to Ring | 3 Jumbo Size | 1-2 |
| 1253 | Clapper Classics | 2 | 2+ |
| 1254 | Clapper Classics | 3 | 2+ |
| 1662 | Classic Rings | 3 | 2-3 |
| 3009 | Classic Rings 2 | 1-2 | 3 |
| 1492 | Do-Re-Mi | 3-4 | 3 |
| 2106 | Fum, Fum, Fum | 3-5 | 3+ |
| 1971 | Glory to God in the Highest | 3-4 | 2 |
| 2093 | Good King Wencesles | 3-5 | 2 |
| 2268 | Great Is Thy Faithfulness | 3-5 | 2+ |
| 2175 | Hallelujah from <i>Messiah</i> | 3-5 | 3 |
| 1354 | The Heavens Are Telling from <i>The Creation</i> | 3 | 2 |
| 2187 | Holiday Favorites for Handbells | 3-5 | 2 |
| 2081 | Holy Manna | 3-5 | 2 |
| 1519 | Hymn of Promise | 3-5 | 3 |
| 2299 | Hymns of Joy and Praise, Vol. 2 | 3 | 1+ |
| 2278 | It Is Well With My Soul | 3-5 | 2 |
| 2447 | Jazz Pizzicato | 3-5 | 3+ |
| 2362 | Jesus Loves Me, Jesus Loves Me | 3-5 | 2 |
| 1880 | Joshua Fit the Battle of Jericho | 3-5 | 2 |
| 1983 | Joy in the Morning | 3-5 | 2 |
| 1276 | More Clapper Classics | 3 | 2-3 |
| 1937 | The Morning Trumpet | 3-5 | 2+ |
| 1979 | O Come, O Come, Emmanuel | 3-5 | 1+ |
| 1112 | O Come Rejoicing | 3-4 | 2 |
| 1453 | Parade of the Tin Soldiers | 3-4 | 3 |
| 2456 | Parade of the Tin Soldiers | 4-6 | 3 |
| 1704 | Patapan | 3-5 | 3 |
| 2367 | Plink, Plank, Plunk | 3-5 | 3 |
| 2082 | Promised Land | 3-5 | 2 |
| 1110 | Ready to Ring | 2-5 | 1-2 |
| 1352 | Ready to Ring for Christmas | 2 | 1 |
| 1353 | Ready to Ring for Christmas | 3-5 | 1-2 |
| 1168 | Ready to Ring II | 2 | 1-2 |
| 1198 | Ready to Ring III | 3-5 | 1-2 |
| 1772 | Rhythm and Bells | 2-3 | 2 |
| 1234 | Rigaudon | 3-5 | 3 |
| 2376 | Ring with 6 for Christmas | C5-A6 | |
| 2483 | Ring with 6 for Christmas II | C5-C7 | |
| 2348 | Ring with 6 for Lent & Easter | B4-A6 | |
| 2376 | Ring with 6 for Christmas | C5-A6 | |
| 2393 | Ring with 6: The Classics | C5-C7 | |
| 2510 | Ring with 6: Year-Round | A \flat 4-C7 | |
| 1980 | Sing We Now of Christmas | 3-5 | 2 |
| 2336 | Sleigh Ride | 5-6 | 5 |
| 2493 | The Syncopated Clock | 3-5 | 3 |
| 1873 | Time to Ring | 3 | 1-2 |
| 1991 | Time to Ring 2 | 2 | 1-2 |
| 2076 | Time to Ring 5 | 5 | 1-2 |
| 2100 | 'Twas in the Moon of Wintertime | 3-5 | 2+ |
| 2404 | Wassail Song | 3-6 | 3+ |
| 1701 | Were You There on That Christmas Night | 3-5 | 2 |

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