

From Heaven Above to Earth I Come

3-5 Octave Handbells with Optional SATB Choir (or Unison Voices/Soloist)

Harm. Hans Leo Hassler (1564-1612)
transcribed by Kevin McChesney

3, 4, or 5 octaves
Handbells Used - 27, 34, 41

Handbell accompaniment for the first system, consisting of two staves (treble and bass clef). The melody is written in a simple, stepwise fashion with some accidentals. The bass line provides a steady accompaniment.

Vocal line with lyrics and handbell accompaniment for the second system. The vocal line is in 4/4 time and features four numbered phrases. The handbell accompaniment is in the bass clef, providing a harmonic foundation for the vocal melody.

1. From heav'n a - bove to earth I come To bring good news to ev - ery - one! Glad
2. To you this night is born a child Of Ma - ry, cho - sen vir - gin mild; This
3. This is the Christ, God's Son most high, Who hears your sad and bit - ter cry; He
4. "Glo - ry to God in high - est heav'n, Who un - to us the Christ has given." With

Handbell accompaniment for the third system, consisting of two staves (treble and bass clef). The melody continues from the previous system, with the handbells playing chords and single notes in both staves.

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5 6 7 8

tid - ings of great joy I bring To all the world, and glad - ly sing:
new - born child of low - ly birth Shall be the joy of all the earth.
will Him - self your Sav - ior be And from all sin will set you free.
an - gels sing the Sav - ior's birth, A glad new year to all the earth.

The musical score consists of four staves. The top two staves are for the vocal line, with the lyrics written below the notes. The bottom two staves are for the piano accompaniment. The score is marked with measure numbers 5, 6, 7, and 8. A large watermark 'PREVIEW' is overlaid diagonally across the page.

Performance Note: This setting may be performed with handbells alone, or with SATB choir, or with solo voice or unison choir (singing the soprano line). It may be performed with the Pastorale by Pachelbel in an A-B-A form: Chorale (one verse or multiple verses) - Pastorale (bells alone) - Chorale (one verse or multiple verses). It may also be performed with the Pastorale in a two-part form: Pastorale - Chorale (one verse or multiple verses).

From Heaven Above to Earth I Come

Pastorale
3-5 Octaves
Level III

Johann Pachelbel
trans. Kevin McChesney

3, 4, or 5 octaves
Handbells Used - 27, 35, 42

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is written in a simple, linear fashion with notes and accidentals.

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
No dynamic markings are given in the original
and are therefore left to the discretion of the
director and ringers.

Allegretto ♩ = c, 56

The second system of music is in 6/8 time. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is marked 'Allegretto' and includes a section labeled 'Chorale*'. The notation includes various rhythmic values and accidentals.

Chorale*

The third system of music continues the piece with measures 5 and 6. It features a treble clef staff and a bass clef staff. The notation includes various rhythmic values and accidentals.

*Chorale melody is the bass line.

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7 8

9 10 11 12

13 14 15 16

17 18 19

Sk

Musical notation for measures 20-23. The score is in G minor (one flat) and 3/4 time. Measure 20 features a complex rhythmic pattern in the right hand with eighth and sixteenth notes, while the left hand plays a simple bass line. Measures 21-23 continue with similar rhythmic complexity and melodic lines in both hands.

Musical notation for measures 24-27. The right hand continues with intricate rhythmic patterns, including some sixteenth-note runs. The left hand provides a steady accompaniment with quarter and eighth notes.

Musical notation for measures 28-31. A large slur labeled "Sk*" spans measures 29, 30, and 31, indicating a continuous shake. The right hand has a more active melodic line, while the left hand has a more static accompaniment.

Musical notation for measures 32-35. The right hand features a series of chords and melodic fragments. The left hand has a long, sustained note in measure 34, indicated by a large oval, before moving to a final cadence in measure 35.

*Shake C7 only, one continuous shake (no restrrike).

36 37 38 39

40 41 42 43

44 45

46 47 48

rit.