

Level  
**1**

# KEEP IT SIMPLE<sup>2</sup>

For Level 1 Handchime or Handbell Choirs

**WERE YOU THERE? ●**

**FAIREST LORD JESUS ●**

**BE THOU MY VISION ●**

**PRAISE TO THE LORD, THE ALMIGHTY ●**

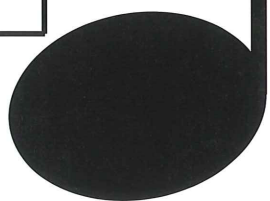
**JESUS! WHAT A FRIEND FOR SINNERS! ●**

**WHEN I SURVEY THE WONDROUS CROSS ●**

**COME, THOU FOUNT OF EVERY BLESSING ●**

**HOLY, HOLY, HOLY! LORD GOD ALMIGHTY ●**

ARRANGED BY  
**LLOYD LARSON**



## FOREWORD

I have been directing or playing handbells since the late 1970s when the church I was serving just out of college bought its first set of handbells. Over the years I have directed, performed with, and heard bell choirs representing the entire skill-level spectrum. Some of those choirs have been beginning groups with children picking up a handbell for the very first time. Others have been loaded with extremely skilled and experienced ringers. There is an energy and enthusiasm which is contagious in bell choirs of all shapes and sizes. There is a partnership in rehearsal and performance settings which is evident to both participants and audiences. Handbell ringers are, without question, part of a team sport and each participant plays an integral part in the success of the entire team.

The arrangements in this collection are, by design, intended to be accessible for all ringers, regardless of one's musical background. They are among my favorite hymn tunes and intended to be simple without sounding simplistic. If your bell choir is composed of lesser-experienced ringers, I hope you will find these to be accessible and rewarding arrangements to play. If you have experienced ringers in your choir, you likely will find these to be readily learned, and that is often a good thing for busy bell groups needing a sizable repertoire of music.

Regardless of the nature of your group, remember that you are part of a larger network of colleagues in this art of handbell ringing. And it is a great family with which to be associated! Keep ringing!

—Lloyd Larson

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Code No. 2389

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# Be Thou My Vision

Handbells used: 3 octaves (22 bells)

Handbell notation for the first system, showing a treble and bass clef staff with a melodic line and a bass line.

SLANE

Arranged by Lloyd Larson

Expressively (♩ = ca. 104)

Musical notation for measures 1-4, including dynamics like *p cresc. poco a poco*.

Musical notation for measures 5-8, including dynamics like *f* and *dim. poco a poco*.

Musical notation for measures 9-12, including dynamics like *poco rit.* and *a tempo mp*.

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of two flats, and a common time signature. The bass clef part begins in measure 14 with a half note, followed by a slur over two more half notes in measures 14 and 15. Measure 16 contains a whole rest in the bass clef.

Musical notation for measures 17-20. Measure 17 features a treble clef, two flats, and common time. The bass clef part has a half note in measure 17, followed by eighth notes in measures 18 and 19, and a whole note in measure 20. Slurs connect notes between measures 18-19 and 19-20 in both staves.

Musical notation for measures 21-24. Measure 21 has a treble clef, two flats, and common time. The bass clef part has a half note in measure 21, followed by quarter notes in measures 22 and 23, and a half note in measure 24. Slurs connect notes between measures 21-22 and 23-24 in both staves.

Musical notation for measures 25-27. Measure 25 includes a treble clef, two flats, common time, and the dynamic marking *mf*. The bass clef part has a half note in measure 25, followed by quarter notes in measures 26 and 27, and a half note in measure 27. Slurs connect notes between measures 25-26 and 26-27 in both staves.

# Come, Thou Fount of Every Blessing

Handbells used: 3 octaves (22 bells)



NETTLETON  
Arranged by Lloyd Larson

With steady motion (♩ = ca. 92)

16 17 18 19

*rit.* *mp* *a tempo*

20 21 22 23

24 25 26 27

28 29 30 31

# Fairest Lord Jesus

Handbells used: 3 octaves (22 bells)

Handbell notation for 'Fairest Lord Jesus' in G major, 4/4 time. The notation is written on a grand staff with a treble clef on the top line and a bass clef on the bottom line. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, 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# Holy, Holy, Holy! Lord God Almighty

Handbells used: 3 octaves (22 bells)

Handbell notation for the first system, showing a treble and bass clef staff with a sequence of notes.

NICAEA

Arranged by Lloyd Larson

With assurance, steady (♩ = ca. 96)

Musical notation for the second system, measures 1-4, in 4/4 time with a mezzo-piano (*mp*) dynamic.

Musical notation for the third system, measures 5-8, continuing the melody.

Musical notation for the fourth system, measures 9-12, ending with a crescendo (*cresc.*) dynamic.

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a dynamic marking of *mf*. The bass clef has a whole rest. Measures 14 and 15 continue with chords in the treble and notes in the bass. A fermata is placed over the final chord of measure 15.

Musical notation for measures 16-18. Measure 16 has a treble clef with a dynamic marking of *mp* and a bass clef with a dynamic marking of *mf*. A melodic line is indicated by the label *mel.* in the bass clef. Measures 17 and 18 continue with chords in the treble and notes in the bass.

Musical notation for measures 19-21. Measures 19 and 20 feature chords in the treble and notes in the bass. Measure 21 continues with chords in the treble and notes in the bass.

Musical notation for measures 22-24. Measures 22 and 23 feature chords in the treble and notes in the bass. Measure 24 has a treble clef with a dynamic marking of *mf* and a bass clef with a dynamic marking of *mf*. A fermata is placed over the final chord of measure 24.

# Jesus! What a Friend for Sinners!

(Come, Thou Long-Expected Jesus)

Handbells used: 3 octaves (22 bells)

Handbell notation for the first system, showing a treble and bass clef staff with notes and accidentals.

HYFRYDOL  
Arranged by Lloyd Larson

Resolutely, steady (♩ = ca. 126)

Piano notation for measures 1-6, including a treble and bass clef staff with notes, rests, and dynamics.

Piano notation for measures 7-11, including a treble and bass clef staff with notes, rests, and dynamics.

Piano notation for measures 12-17, including a treble and bass clef staff with notes, rests, and dynamics.

Piano notation for measures 18-22, including a treble and bass clef staff with notes, rests, and dynamics.

Musical notation for measures 23-27. The piece is in a minor key. Measure 23 features a treble clef with a dotted quarter note followed by two eighth notes, and a bass clef with a dotted quarter note followed by two eighth notes. Measure 24 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 25 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 26 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 27 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. The dynamic marking *mp* is placed between measures 25 and 26.

Musical notation for measures 28-32. Measure 28 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 29 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 30 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 31 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 32 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. The dynamic marking *cresc.* is placed between measures 29 and 30, and *f* is placed between measures 31 and 32. The dynamic marking *mp* is placed at the end of measure 32.

Musical notation for measures 33-37. Measure 33 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 34 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 35 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 36 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 37 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. The dynamic marking *cresc. poco a poco* is placed between measures 34 and 35.

Musical notation for measures 38-42. Measure 38 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 39 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 40 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 41 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. Measure 42 has a treble clef with a dotted quarter note and a bass clef with a dotted quarter note. The dynamic marking *poco rit.* is placed between measures 39 and 40, and *f a tempo* is placed between measures 41 and 42.



13 14 15 16

17 18 19

20 21 22

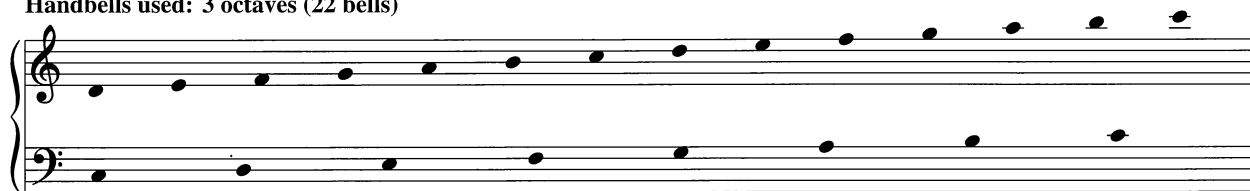
LV

23 24 25

*mp*  
*mf*

# Were You There?

Handbells used: 3 octaves (22 bells)



WERE YOU THERE  
Arranged by Lloyd Larson

Expressively (♩ = ca. 96)

Musical notation for measures 1-4, featuring a piano (*p*) dynamic and a 4/4 time signature. The notation includes a treble and bass clef staff with various note values and rests.

Musical notation for measures 5-8, continuing the piece with various note values and rests.

Musical notation for measures 9-12, featuring a mezzo-piano (*mp*) dynamic and a 4/4 time signature. The notation includes a treble and bass clef staff with various note values and rests.

Musical notation for measures 13-16. Measure 13 features a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 14 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 15 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 16 has a treble clef with a quarter note and a bass clef with a dotted quarter note. A dynamic marking  $\lambda$  is present in measure 16.

Musical notation for measures 17-20. Measure 17 features a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 18 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 19 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 20 has a treble clef with a quarter note and a bass clef with a dotted quarter note. A dynamic marking  $p$  is present in measure 17.

Musical notation for measures 21-24. Measure 21 features a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 22 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 23 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 24 has a treble clef with a quarter note and a bass clef with a dotted quarter note.

Musical notation for measures 25-27. Measure 25 features a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 26 has a treble clef with a quarter note and a bass clef with a dotted quarter note. Measure 27 has a treble clef with a quarter note and a bass clef with a dotted quarter note.

# When I Survey the Wondrous Cross

Handbells used: 3 octaves (22 bells)

Musical notation for handbells, showing two staves with notes and accidentals.

HAMBURG

Arranged by Lloyd Larson

Tenderly (♩ = ca. 96)

Musical notation for the first system of the piano accompaniment, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked *p* (piano). Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for the second system of the piano accompaniment, measures 5-8. Measure numbers 5, 6, 7, and 8 are indicated above the staff.

Musical notation for the third system of the piano accompaniment, measures 9-12. The piece is marked *mp* (mezzo-piano) starting at measure 10. Measure numbers 9, 10, 11, and 12 are indicated above the staff.

Musical notation for measures 13-16. The piece is in G major (one sharp). Measures 13-15 feature a melody in the right hand with eighth notes and quarter notes, while the left hand provides a simple accompaniment of quarter notes. Measure 16 contains a whole-note chord in both hands.

Musical notation for measures 17-20. Measures 17-18 feature a sustained chord in the right hand. Measures 19-20 feature a melody in the right hand with eighth notes, while the left hand continues with quarter notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 20.

Musical notation for measures 21-24. Measures 21-22 feature a melody in the right hand with eighth notes, while the left hand has quarter notes. Measures 23-24 feature a melody in the right hand with eighth notes and quarter notes, while the left hand has quarter notes.

Musical notation for measures 25-28. Measures 25-26 feature a melody in the right hand with eighth notes, while the left hand has quarter notes. Measures 27-28 feature a melody in the right hand with eighth notes and quarter notes, while the left hand has quarter notes.

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