

Joyful, Joyful, We Adore Thee

“Hymn To Joy”

Introduction and Handbell Accompaniment

Hymn #7 (Baptist Hymnal)

arr. by Mark S. Arnold



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Hymn to Joy

Ludwig van Beethoven, arr. Mark Arnold

6 Octaves

Handbells Used: 47

This section shows the initial handbell arrangement. It consists of two staves: treble (top) and bass (bottom). Each staff has six octaves of handbells, indicated by the six pairs of vertical stems. The notation uses dots and stems to represent the bells being rung. The first measure starts with a single bell in the bass staff. Subsequent measures show more complex patterns involving multiple bells per octave.

Introduction

This section provides a detailed breakdown of the introduction's handbell patterns. It is divided into eight numbered measures. Measure 1 shows a simple pattern of three bells per octave. Measures 2 and 3 introduce more complexity with different bell sets. Measure 4 shows a return to a simpler pattern. Measures 5 through 8 show a repeating pattern of four bells per octave, with measure 7 featuring a specific stroke technique indicated by a wavy line.

This section continues the handbell patterns from the introduction. It is divided into four numbered measures (5, 6, 7, 8). Measures 5 and 7 begin with a single bell in the treble staff, followed by a cluster of four bells per octave. Measures 6 and 8 start with a single bell in the bass staff, followed by a cluster of four bells per octave. Measures 7 and 8 feature a specific stroke technique indicated by a wavy line.

Musical score for measures 9 through 11. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). Measure 9: Treble staff has a single note. Bass staff has a note followed by a whole rest. Measure 10: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Measure 11: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern.

Musical score for measures 12 through 14. The score consists of two staves: Treble and Bass. The key signature changes to one flat (B-flat) at measure 13. Measure 12: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Measure 13: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Measure 14: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern.

Musical score for measures 15 and 16. The score consists of two staves: Treble and Bass. The key signature changes to one sharp (F#) at measure 15. Measure 15: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern. Measure 16: Treble staff has a sixteenth-note pattern. Bass staff has a sixteenth-note pattern.

Verses

Measures 17 through 20 are shown. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. Measure 17 features a series of eighth-note chords. Measures 18 and 19 show eighth-note chords with some eighth-note bass notes. Measure 20 concludes with a single eighth note followed by a fermata. A "Sk" (skip) is indicated at the end of measure 20.

Measures 21 through 24 are shown. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. Measures 21 and 22 feature eighth-note chords. Measures 23 and 24 show eighth-note chords with some eighth-note bass notes. A "Sk" (skip) is indicated at the end of measure 24.

Measures 25 through 28 are shown. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. Measures 25 and 26 feature eighth-note chords. Measures 27 and 28 show eighth-note chords with some eighth-note bass notes. A "Sk" (skip) is indicated at the end of measure 28.

Measures 29 through 32 are shown. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. Measures 29 and 30 feature eighth-note chords. Measures 31 and 32 show eighth-note chords with some eighth-note bass notes. A "Sk" (skip) is indicated at the end of measure 32.

