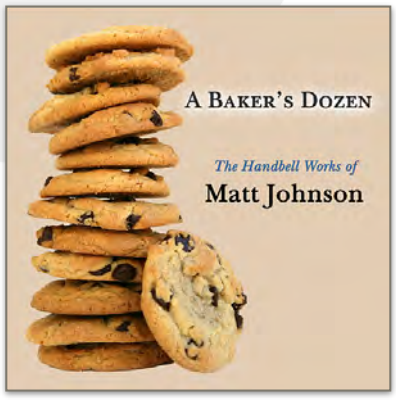
A Baker's Dozen

The Handbell Works of

Matt Johnson

www.MattJohnsonMusic.com



DOLCE & NUIT PRODUCTIONS

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01. **Chopstix** 2/3 octaves page 3
Brilliant encore or novelty piece, utilizing mallets or martellato technique.

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Theme repeats until the ringers are at the tables and ready to perform the rest of the piece.

03. **New Life** 3 octaves page 23
Enthusiasm of a child's birth...captured for handbells.

04. **Brells** 3 octaves page 34
*Energetic original work which combines a **Br**ass ensemble and Handb**ells**, with optional rhythm section.*

05. **Every Time I Feel the Spirit** 2 octave choirs *(using a 3 octave set)* page 52
A slow "swing" version…ideal for Pentecost.

06. **World Communion Handbells** Quartet, with piano accompaniment page 61
Arranged for World Communion Sunday, includes Let Us Break Bread Together and One Bread, One Body.

07. **We Gather Together** Quartet or 2 octave choirs pages 91/99
Thanksgiving events will appreciate this traditional melody with a repetitive harmonic motif.

08. **Come, Ye Thankful People, Come** Quartet or 2 octave choirs pages 106/114
Thanksgiving arrangement utilizing time, key and harmonic changes throughout.

09. **Christmas Carol Medley** 2 octaves page 121
Includes Away in a Manger, O Little Town of Bethlehem, It Came Upon the Midnight Clear and The First Noel.

10. **The First Noel** 2 octaves page 130
Melodic handbells above a flowing piano accompaniment with harmonic swirls around a repetitive rhythmic motif.

11. **Night in a Manger** 3 octaves page 146
*Intertwines the familiar carols Silent **Night** and Away **in a Manger**.*

12. **Silent Night** 3 octaves page 156
Melodic handbell solo over unique harmonies in the piano accompaniment.

13. **Surprise Postlude** 3 octaves page 168
Wonderful "surprise" ending to a church service or concert event.

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CHOPSTIX

for 2-3 Octaves
Handbell Choir

arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

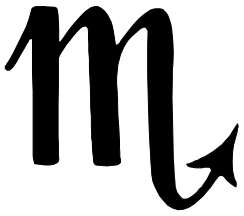
- *While this score indicates the use of mallets, the original arrangement simply used martellato technique throughout...with care.*

- *The engraving was done by the composer.*

Namaste,

Matt Johnson





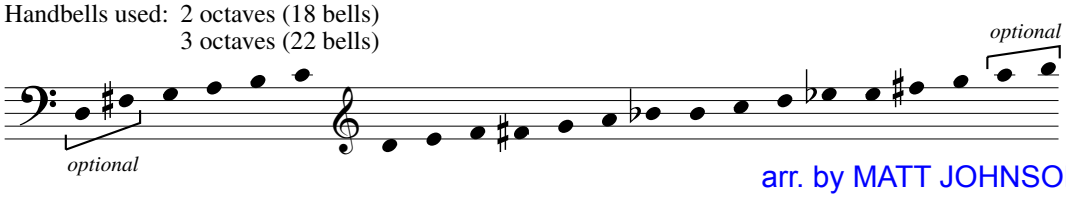
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For the Youth Handbell Choir
The North Parish Church of North Andover, MA

CHOPSTIX

Handbells used: 2 octaves (18 bells)
3 octaves (22 bells)



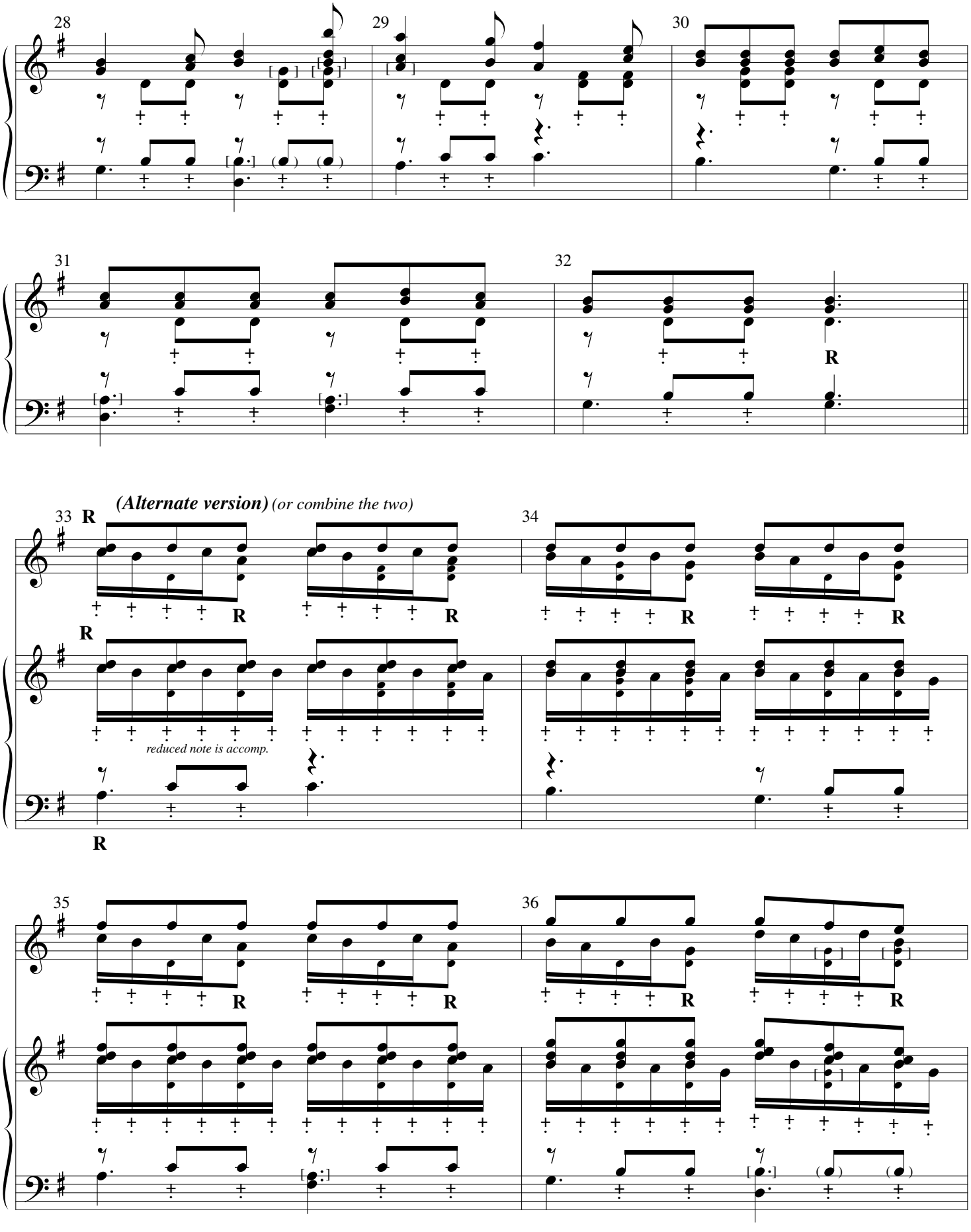
Traditional
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

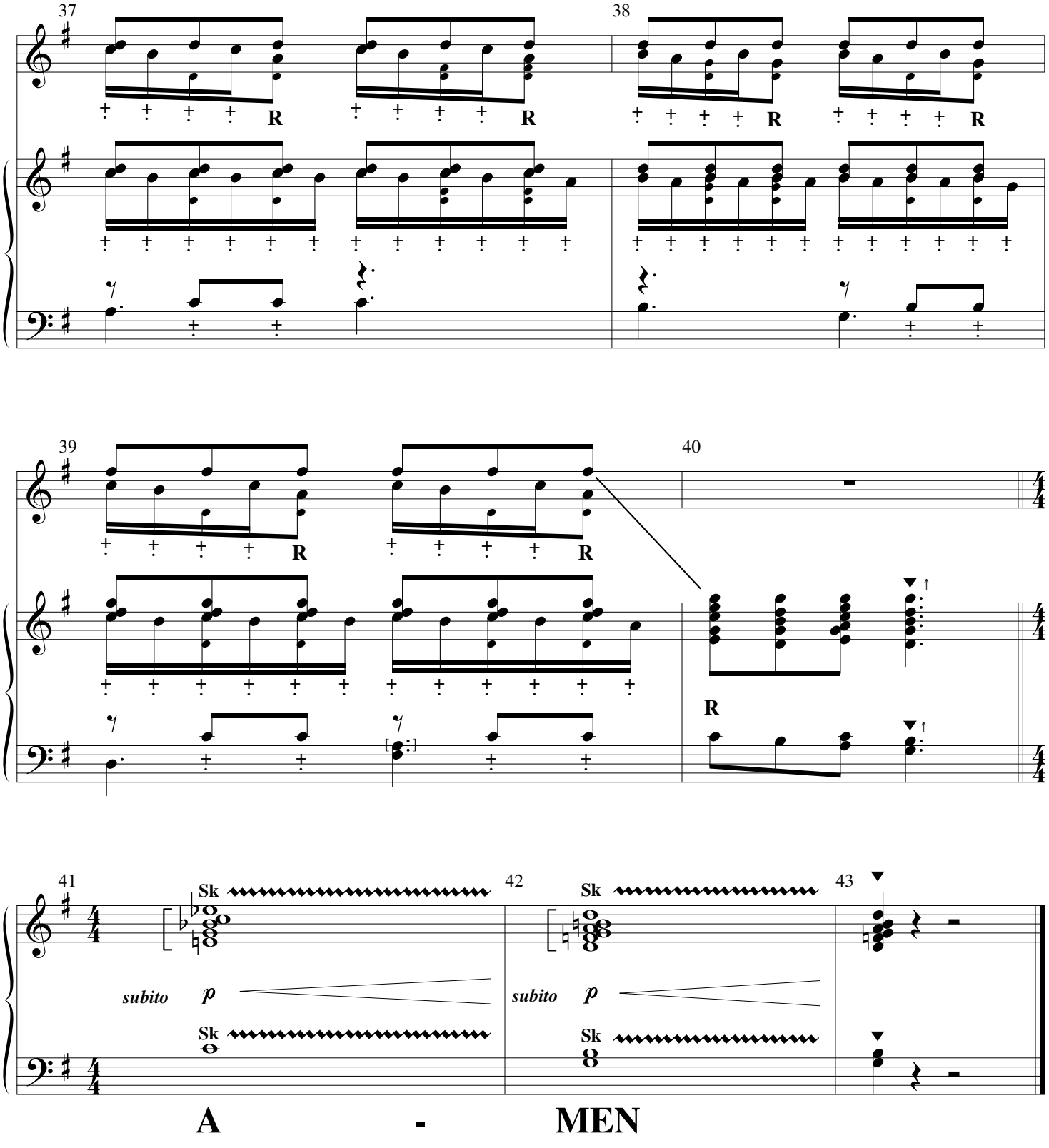


** Three octave choirs omit notes in brackets; two octave choirs omit notes in parentheses.*

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13
14
15
16
17
18
R
19
20
21
22
23
24
R
R
25
26
27
R


28
29
30
31
32
33
34
35
36
R
(Alternate version) (or combine the two)
reduced note is accomp.


37
38
39
40
41
42
43
R
Sk
subito
p
A - MEN

CHOPSTIX



HANDBELL PROCESSIONAL

for 5-Octave
Handbell choir

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

The eye-catching and giggle-invoking cover graphic *(below)* belies a more serious 5-octave handbell work. This piece was created during Matt's 30+ year career as Director of Music within the church world. He often composed or arranged for the handbell choirs he directed.

Intended as a dramatic musical opening for a service or concert event, the first 16 measures may be repeated as a processional, until all ringers are at the tables and ready to perform the rest of the piece.

Acknowledgements

- The work was created on piano and then arranged for a 5-octave set of handbells. This is an important distinction, since 5-octave handbell works generally tend to keep all the ringers busy most of the time. Therefore, directors may make liberal use of doubling at the octave, as desired. Specifically, the upper bells may double the lyrical melody in the middle section (measure 49), if desired.

- The composer engraved this work and further acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson



www.MattJohnsonMusic.com

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HANDBELL PROCESSIONAL

5 Octaves
Handbells Used: 48



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www.MattJohnsonMusic.com



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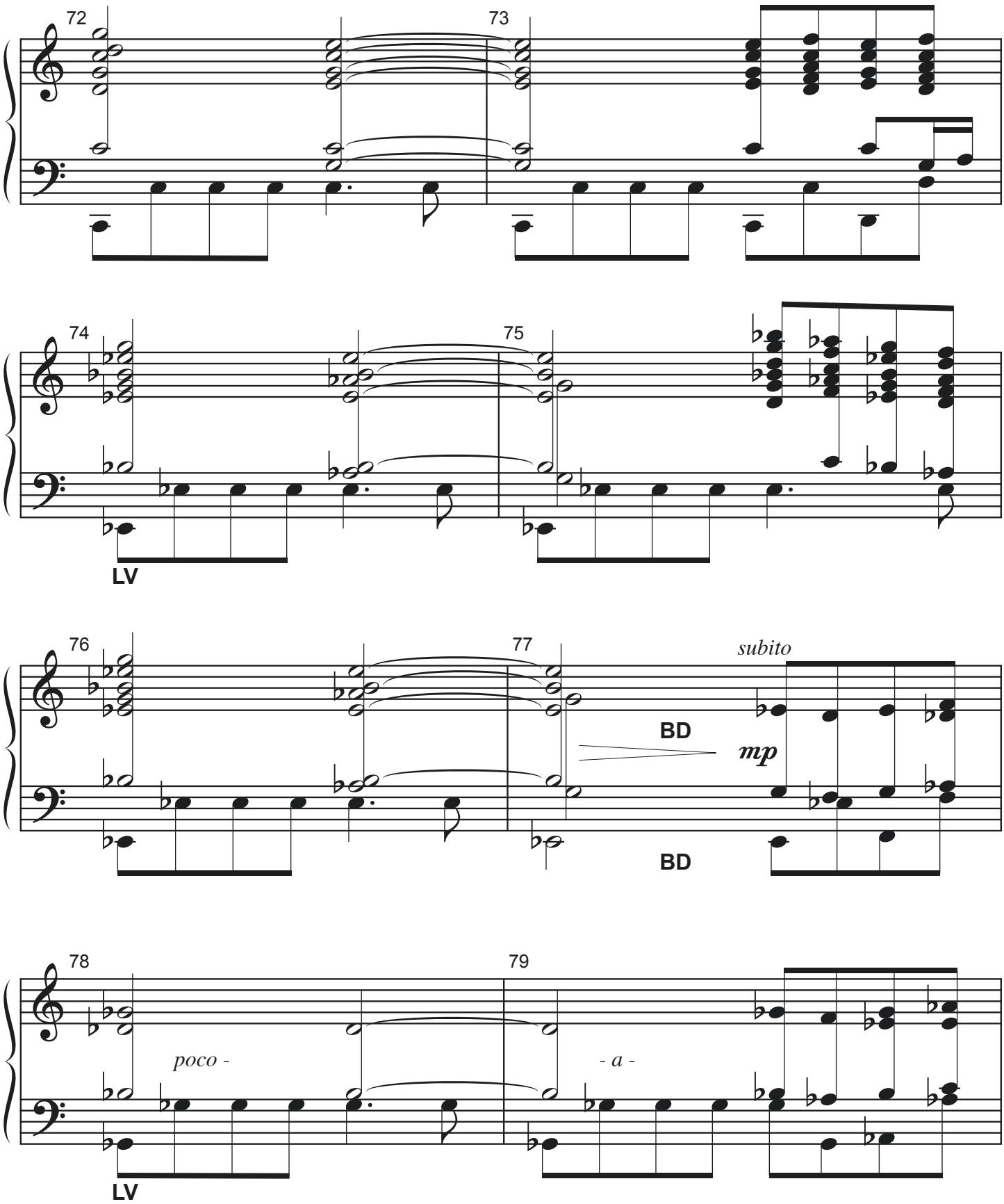

10
11
12
13
14
15
LV
16
17
R
18
mf
LV
19
20
21
LV


22
23
24
25
26
27
LV
28
29
30
cresc.
LV
31
32
LV
cresc.
LV


33
R
34
35
36
f
LV
37
R
38
39
f
LV
40
41
42
LV
43
44
45
LV


46
47
48
decresc.
ritard.
R
49
♩ = 132
R
p
50
51
52
LV
53
54
55
56
sl. ritard.
3
a tempo
57
58
59
broaden
poco -
- a -
- poco -


ritard.
♩ = 104
60
61
62
R
- cresc.
mf
63
64
65
Sk
Sk
♩=♩
ritard.
accel. e cresc.
LV
LV
Tempo I
66
67
68
69
R
f
LV
70
71
R
f
LV


72
73
74
75
LV
76
77
subito
BD
mp
BD
78
79
poco -
- a -
LV


80
81
- poco -
- cresc.
LV
82
83
f
LV
84
85
cresc.
R
86
87
ff
LV


88
89
90
91
poco -
LV
92
93
- a -
94
95
- poco -
LV
LV


96
97
- cresc.
LV
LV
98
99
100
fff
decresc.
LV
101
102
103
p

HANDBELL PROCESSIONAL



NEW LIFE

for 3 Octave
Handbell Choir

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *This handbell piece was created in anticipation of the birth of my first child, Luke.*

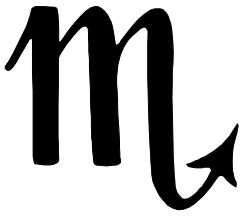
- *The premiere performance was at his Dedication Ceremony at the North Parish of North Andover in June, 1991.*

- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson





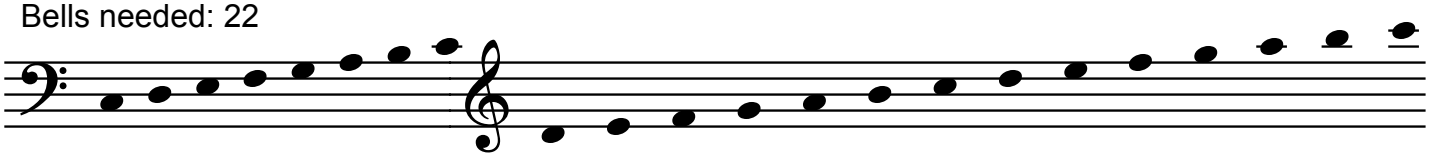
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In celebration of Luke Rego Johnson's birth

NEW LIFE

3 octaves
Bells needed: 22



MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Joyfully (♩. = 58)



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7
8
LV
LV
LV
9
10
LV
11
12
LV
13
14
LV


15
16
LV
LV
17
18
LV
LV
19
20
LV
LV
LV
21
22
LV
LV


23
LV
24
LV
LV
25
p
LV
26
LV
27
LV
28
LV
29
mf
LV
30


31
32
LV
33
34
LV
35
36
LV
37
38
LV
poco -


39
40
LV
- a -
41
42
LV
- poco -
43
44
LV
-cresc.
45
46
ff LV
LV


47
48
LV
LV
LV
49
50
LV
LV
51
52
53
LV
LV
LV
R

In celebration of Luke Rego Johnson's birth

NEW LIFE

CELLO PART

(optional)

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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New
Life

Brells

*(for **Br**ass ensemble, 3-octave Handb**ells***
and optional rhythm section)

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

Composed during Matt's time at Harvard University, this original work is a musical dialogue between a Brass ensemble and a Handbell choir. Their bantering with changing time signatures and unexpected harmonic choices ultimately produces a rousing opening concert piece. The title was created using letters from **Br**ass and Handb**ells**.

This piece was created during Matt's 30+ year career as Director of Music within the church world. He often composed or arranged for the handbell choirs he directed.

*Disclaimer: Although Matt studied at the New England Conservatory in Boston, the musical ideas for **Brells** revealed themselves while he was playing a "gig" at Harvard University in 1989. You never know when inspiration may strike.*

• • • • •

BRASS
- Parts for C, B-flat and E-flat instruments are included—depending on the instrumentation available for the performance.
- A solo brass instrument can play the melodic line, if needed.

HANDBELLS
- The division of labor for the lower two parts may be somewhat unorthodox, but works well.
- Positions 1 and 2 play all the bass clef bells…with some sharing…and Position 2 occasionally rings Db5.
  Position 1 bell assignments: C4, Db4, E4, G4, Ab4, Bb4 and B4.
  Position 2 bell assignments: D4, Eb4, F4, Gb4, A4, Cb5, C5, and (Db5).

RHYTHM
- Chord symbols are included above the handbell part for a rhythm section to augment the performance if the director so desires. The suggested rhythm section might include bass, drums and cymbal (rolls).
- Drums should play light cymbals in the 6/8 sections and "groove" in the 4/4 measures.
- In measures 11 and 15, simply "mark" the beat on high hat initially; similar measures later on should have a light groove with a firm backbeat.
- Bass should play softly and simply throughout in the upper registers.
- Please anticipate the bass notes in the 6/8 sections with the handbells.
- Cymbal swells may transition into the different musical sections as desired.
- Any added rhythm section should never cover up the delicate bells, but simply support the rhythm.

The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson



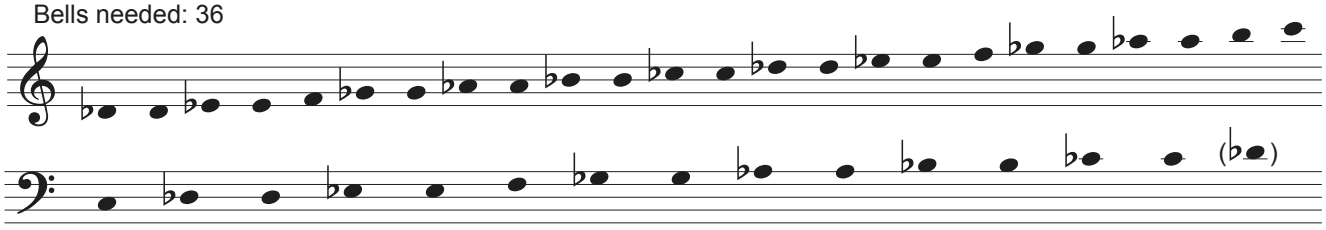
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Brells

*(for **Br**ass ensemble, 3-octave Handb**ells** and optional rhythm section)*

3 octaves
Bells needed: 36



MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Energetic ♩ = 84 (♪ = ♪ throughout)

Brass

mf

2

Handbells

Cymbal roll

2

Cymbal roll

(Rhythm section - IN)

FMaj7 C9 FMaj7 C9

3 4

HB *f* LV LV LV LV

FMaj7 C9 G

5 6

Sk R

LV LV LV R

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FMaj7
C9
FMaj7
C9
7
8
LV
LV
LV
LV
FMaj7
C9
G
Sk
R
9
10
LV
LV
LV
R
11
12
mf
C
11
12
sfz
LV
13
a3
14
Am
G
13
14
f
LV
LV
R


15
16
C
G/B
R
LV
mp
Am
G
F
17
18
LV
mf
19
20
21
22

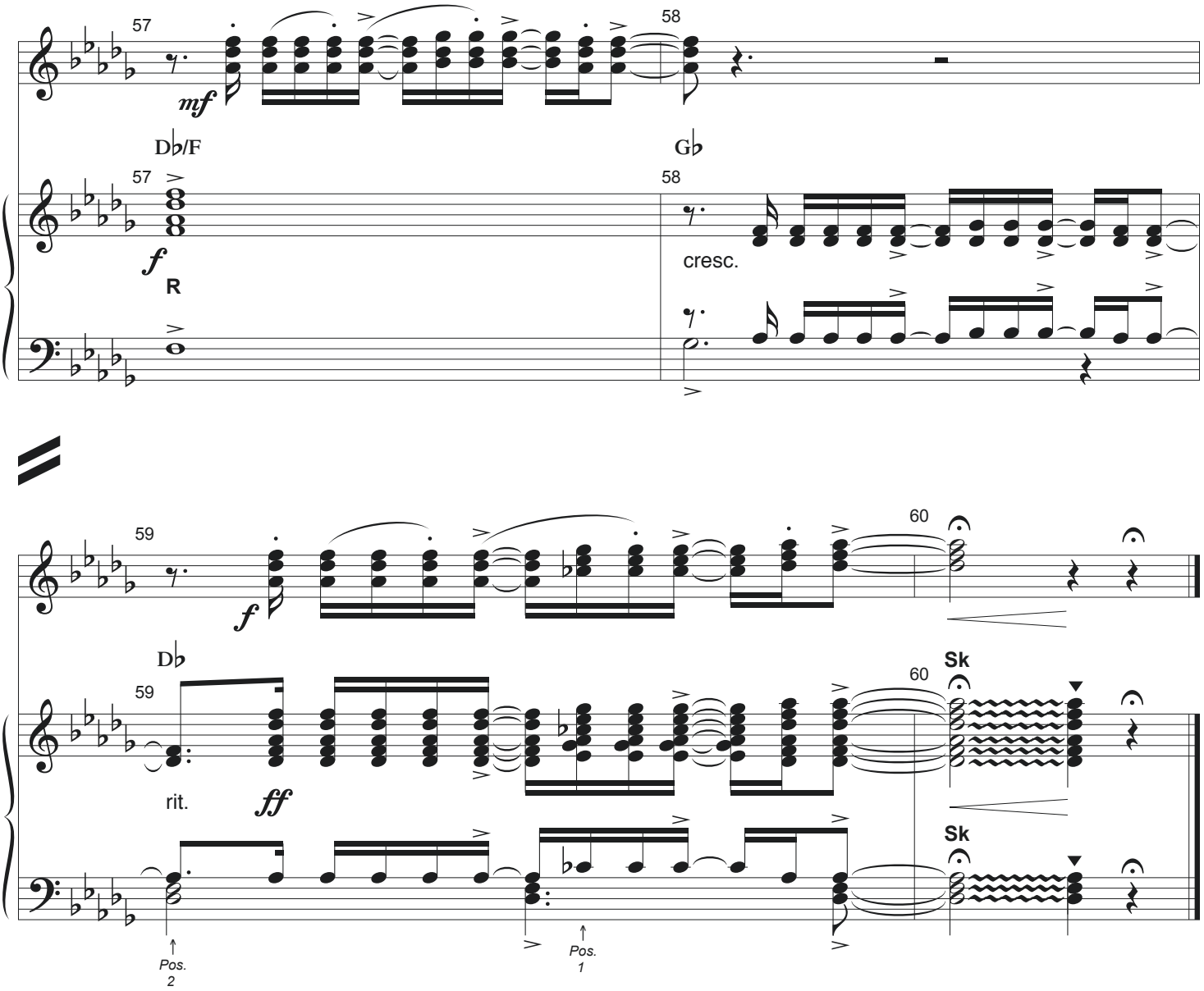

Am
G
C
23
24
LV
LV
cresc.
R
LV
LV
LV
LV
Pos. 1
Pos. 2
25
26
mf
C
G/B
25
26
f
LV
LV
27
28
Am
G
27
28
LV
LV


29
30
C
G/B
LV
Am
G
31
32
mf
F
33
34
R
FMaj7
C9
35
36


FMaj7
C9
G
Sk
37
38
LV
LV
LV
R
cresc.
GbMaj7
Db9
GbMaj7
Db9
39
40
f
LV
LV
LV
LV
GbMaj7
Db9
Ab
41
42
R
LV
LV
LV
43
44
mf
Db
Cb
43
44
f
LV
LV


45
46
Bbm
Ab/C
Ebm
Gb
Db
F
Ab
Db
LV
R
LV
R
47
48
(Db)
Ab/C
LV
LV
Bbm
Ab
Gb
Ab
49
50
mf
LV
LV
LV
LV


B♭m
A♭7
D♭
51
52
LV
LV
LV
R
decresc.
53
1.
54
a2
p
cresc.
G♭Maj7
D♭9
G♭Maj7
D♭9
53
54
mp
cresc.
LV
LV
LV
LV
55
a3
56
mp
G♭Maj7
D♭9
A♭
55
56
mf
LV
LV
LV
R


57
58
mf
D♭/F
G♭
57
58
f
R
cresc.

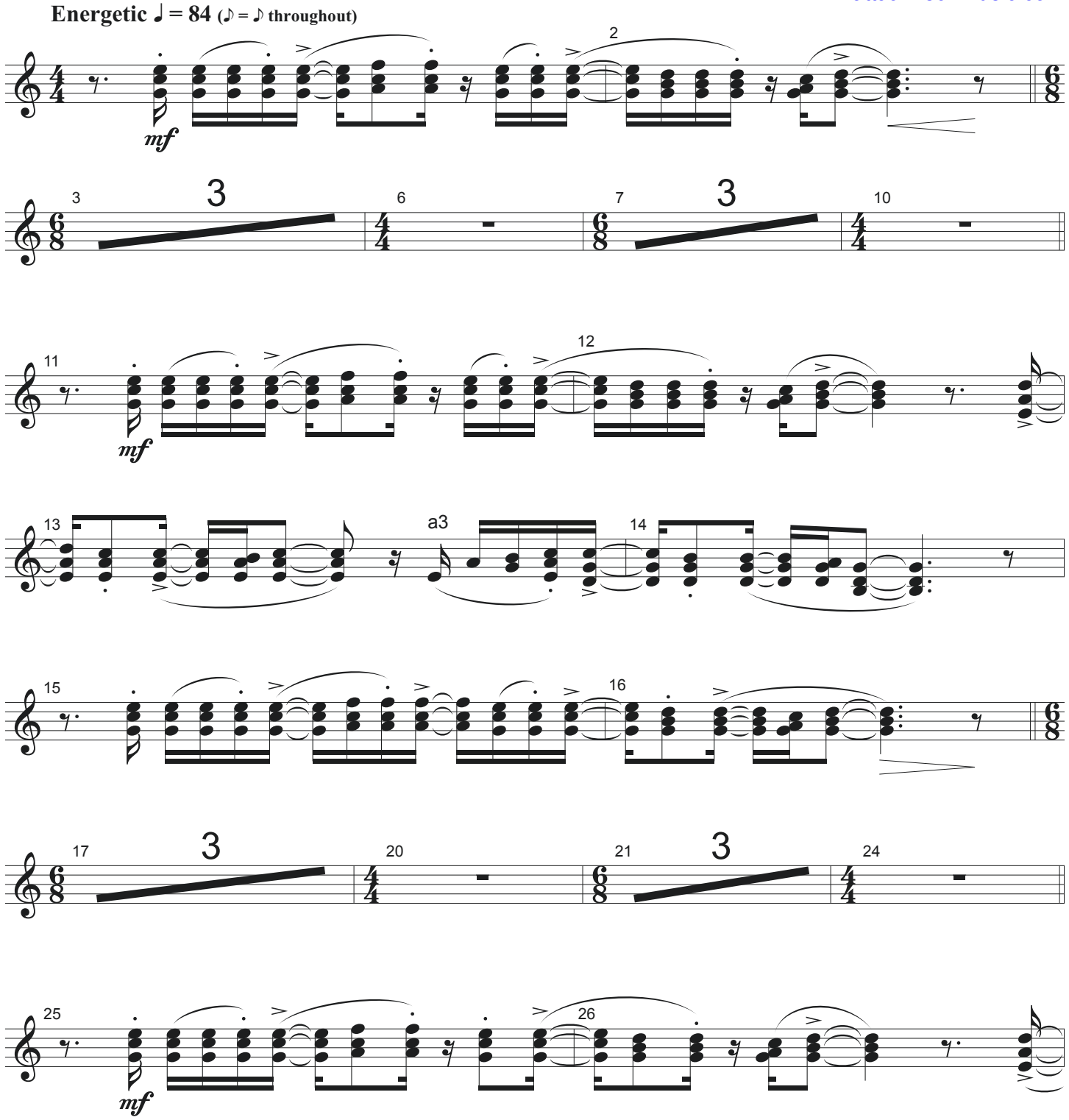
59
60
f
D♭
59
60
Sk
rit.
ff
Sk
Pos. 2
Pos. 1

Brells

*(for **Br**ass ensemble, 3-octave Handb**ells** and optional rhythm section)*

BRASS PARTS
Concert pitch

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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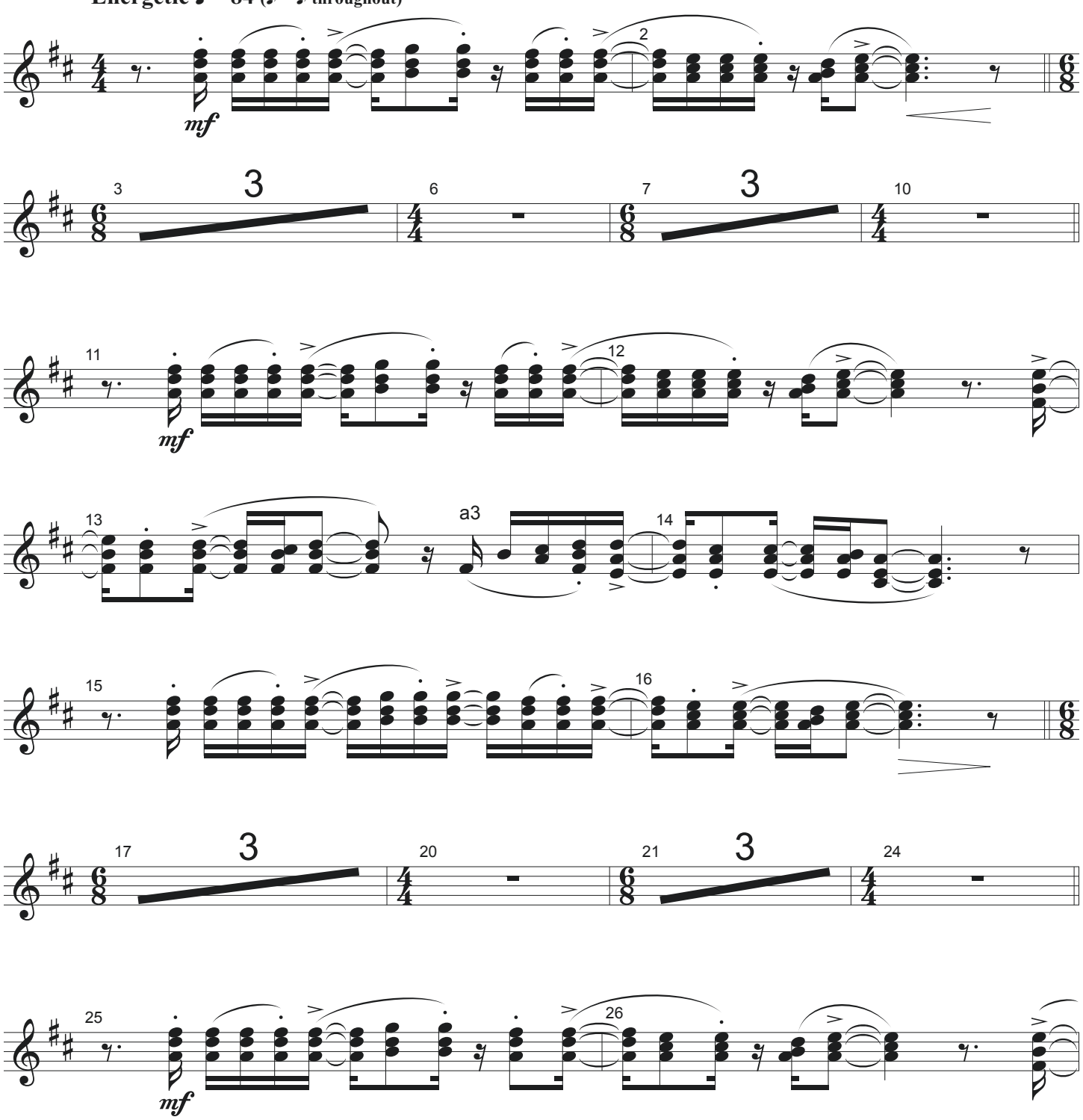

27
28
29
30
31
3
34
35
3
38
39
3
42
43
mf
44
45
46
47
48
49
3
52
53
1.
p
54
a2
cresc.
55
a3
mp
56
57
mf
58
59
rit.
f
60

Brells

*(for **Br**ass ensemble, 3-octave Handb**ells** and optional rhythm section)*

BRASS PARTS
B-flat Instruments

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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27
28
29
30
31
3
34
35
3
38
39
3
42
43
mf
44
45
46
47
48
49
3
52
1.
53
p
a2
54
cresc.
a3
55
mp
56
57
mf
58
59
rit.
f
60

Brells

*(for **Br**ass ensemble, 3-octave Handb**ells** and optional rhythm section)*

BRASS PARTS
E-flat Instruments

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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27
28
29
30
31
3
34
35
3
38
39
3
42
43
mf
44
45
46
47
48
49
3
52
53
1.
p
54
a2
cresc.
55
a3
mp
56
57
mf
58
59
rit.
f
60



Brells





EVERY TIME I FEEL THE SPIRIT

for 2 Octave Handbell Choirs

(using 3 Octaves of bells)

arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *A contemporized reworking of the traditional Spiritual piece for a **2 octave handbell choir**…using three octaves of handbells… in a slow swinging style.*

- **Suggested division of bells for eight ringers:**
  1. C4, (C♯4/D♭4), D4, (D♯4)—and F6
  2. (E♭4), E4, F4, (F♯4)
  3. (G♭4), G4, (G♯4/A♭4), A4, (A♯4)
  4. (B♭4), B4, C5, C♯5—and G6
  5. D5, E♭5, E5—and E♭6, E6
  6. F5, F♯5, G5, (G♯5)
  7. (A♭5), A5, (A♯5/B♭5), B5
  8. C6, D6—and A6, C7

- *The engraving of this work was done by the arranger.*

Peace,

Matt Johnson





www.MattJohnsonMusic.com

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EVERY TIME I FEEL THE SPIRIT

3 Octaves—8 ringers
Bells needed: 32



Slow Swing ♩♩ = ♩ ³ ♪

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



** Always bring out melody more than accompaniment.*

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7
8
9
10
11
12
mf
13
14
15
16


17
18
19
20
21
22
23
mf
3
24
SK
25
SK
26
SK
27


28
SK
29
SK
30
SK
31
mf
32
SK
33
SK
34
3
3
3
35
SK
36
SK
3
37
SK
3


38
39
40
41
SK
SK
42
cresc.
43
SK
f
44
SK
45
46


47
SK
48
SK
49
SK
50
51
mf
52
53
decresc. e rit.
mp
pp


Every
Time
I Feel
the Spirit

World Communion Handbells

Quartet for Handbells

(3 Octaves—21 bells)

arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *"**Let Us Break Bread Together**" and "**One Bread, One Body**" are utilized within this medley. Arranged for **handbell quartet**—using 21 bells from a three octave handbell set—with **piano accompaniment**.*
- *Creating an engaging and interesting arrangement that was relatively easy for a "beginning" handbell quartet…proved challenging. The piano accompaniment provides the majority of the harmonic motion and rhythmic subdivisions.*
- **Suggested division of bells for quartet:**
    1. B♭5, B5, C6, C♯6, D6, B6
    2. (E♯5/F5), F♯5, G5, (G♯5/A♭5), {A5}, G6
    3. D5, (D♯5/E♭5), E5, {A5}, E♭6
    4. B♭4, B4, C5, C♯5, A♭5, A5, E6
- Notes wrapped in curly brackets { } indicates shared bells.

- *The engraving of this work was done by the arranger.*

Peace,

Matt Johnson





www.MattJohnsonMusic.com

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World Communion Handbells

Handbell quartet, with piano

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

3 Octaves—Quartet
Handbells Used: 21





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7
8
9
E♭
A♭/E♭
E♭
Gm
simile
10
11
12
C m7
F 7
F m7
B♭7


13
14
15
E♭
B♭/D
Csus7
C7/E
Fm
A♭/E♭
16
17
18
D♭
Cm
Cm/B♭
Fm7
B♭7


19
20
21
E♭
A♭/E♭
E♭Maj7
Fm7/E♭
Gsus/D
mp
mf
♩ = 100
"One Bread, One Body"
22
23
24
rit.
mf
mp
D7
G
C/G
GMaj7
C/G


25
26
27
G
D/F♯
Em
B
Em
D7
28
29
30
G
Em
A7
D7


31
32
33
G
C/G
G Maj7
C/G
G
D/F♯
34
35
36
Em
B
Em
D7
G
Em

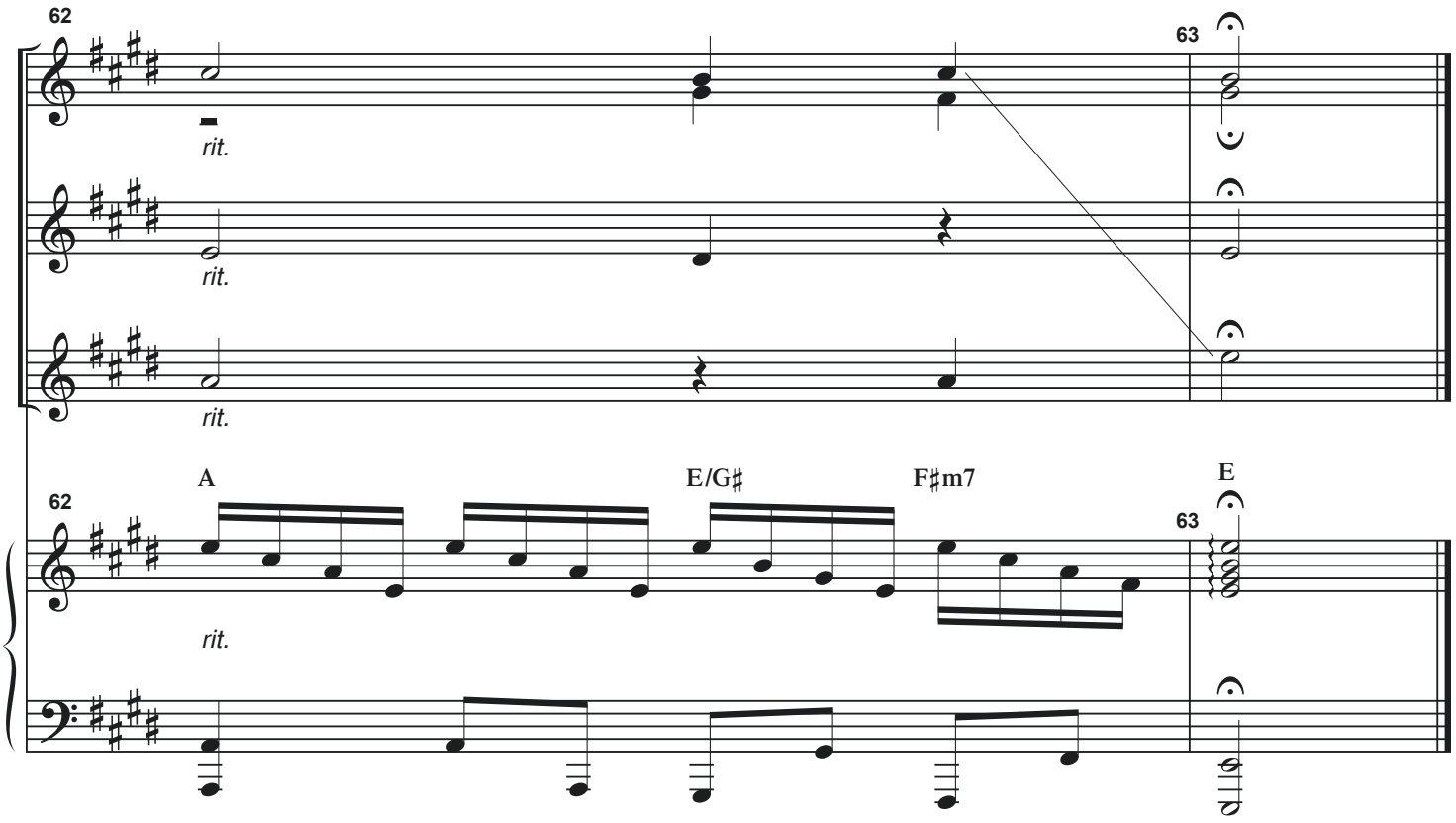

37
38
39
A 7
D 7
G
C/G
G
2
40
41
42
43
mf
mf
mf
Em
D
Em
D
mf


44
45
46
47
sl. ritard.
sl. ritard.
sl. ritard.
f
C
F
Am
Dsus
B7
44
1
45
46
47
sl. ritard.
f
8vb
"Let Us Break Bread Together"
48
♩ = 76-80
49
f
f
♩ = 76-80
E
D9
C
D
48
49
mf


50
51
mp
f
mp
f
mp
E
A/E
E
50
51
52
53
G
A9
52
53


54
55
B
B 7
54
55
56
57
take Ringer 4 C♯
pass C♯ to Ringer 3
E
B/D♯
C♯
C♯/E♯
56
57


58
59
F♯m
F♯m7/E
G9
G
F
58
59
60
61
E
C♯m
F♯m
B
60
61


62
63
rit.
rit.
rit.
A
E/G♯
F♯m7
E
62
63
rit.

World Communion Handbells

Piano accompaniment

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

3 Octaves—Quartet
Handbells Used: 21





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7
8
9
E♭
A♭/E♭
E♭
Gm
simile
10
11
12
C m7
F 7
F m7
B♭7
4
13
14
15
E♭
B♭/D
C sus 7
C 7/E
Fm
A♭/E♭


16
17
18
D♭
Cm
Cm/B♭
Fm7
B♭7
19
20
21
E♭
A♭/E♭
E♭Maj7
Fm7/E♭
Gsus/D
mp
mf
♩ = 100
"One Bread, One Body"
22
23
24
rit.
mf
D7
G
C/G
GMaj7
C/G
mp


25
26
27
G
D/F♯
Em
B
Em
D7
28
29
30
G
Em
A7
D7
31
32
33
G
C/G
GMaj7
C/G
G
D/F♯


34
35
36
Em
B
Em
D7
G
Em
37
38
39
A7
D7
G
C/G
G
40
41
42
43
mf
Em
D
Em
D


44
45
46
47
sl. ritard.
f
C
F
Am
Dsus
B7
1
sl. ritard.
f
8vb
"Let Us Break Bread Together"
48
♩ = 76-80
49
♩ = 76-80
E
D9
C
D
mf
50
51
mp
f
E
A/E
E


52
53
G
A9
52
53
54
55
B
B7
54
55
56
57
E
B/D♯
C♯
C♯/E♯
56
57


58
59
F♯m
F♯m7/E
G9
G
F
58
59
60
61
E
C♯m
F♯m
B
60
61
62
63
rit.
A
E/G♯
F♯m7
E
62
63
rit.

World Communion Handbells

Quartet

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

3 Octaves—Quartet
Handbells Used: 21





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♩ = 100
"One Bread, One Body"
21
22
23
24
25
26
rit.
rit.
rit.
mf
mp
mp
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
mf
mf
mf


43
44
45
46
47
sl. ritard.
sl. ritard.
sl. ritard.
f
"Let Us Break Bread Together"
♩ = 76-80
48
49
50
51
52
53
f
mp
f
f
mp
f
mp
54
55
56
57
58
take Ringer 4 C♯
pass C♯ to Ringer 3
59
60
61
62
63
rit.
rit.
rit.

World Communion Handbells

• *suggested division of ringers*
• *use as a Lead Sheet*

Quartet Parts:
Part 1: B♭5, B5, C6, C♯6, D6, B6
Part 2: (E♯5/F5), F♯5, G5, (G♯5/A♭5), {A5}, G6
Part 3: D5, (D♯5/E♭5), E5, {A5}, E♭6
Part 4: B♭4, B4, C5, C♯5, A♭5, A5, E6

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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31 G C/G GMaj7 C/G G D/F♯
34 Em B Em D7 G Em
37 A7 D7 G C/G G
40 Em D Em D
mf
44 C F Am Dsus B7
sl. ritard.
f
♩ = 76-80 "Let Us Break Bread Together"
48 E D9 C D E A/E E
mp
f
52 G A9 B B7
56 E B/D♯ C♯ C♯/E♯ F♯m F♯m7/E G9 G F
(1 switches with 2)
60 E C♯m F♯m B A E/G♯ F♯m7 E
rit.

World Communion Handbells

LEAD SHEET

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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31 G C/G GMaj7 C/G G D/F♯
32
33
34 Em B Em D7 G Em
35
36
37 A7 D7 G C/G G
38
39
40 Em D Em D
mf
41
42
43
44 C F Am Dsus B7
45
46
sl. ritard.
47
f
♩ = 76-80
"Let Us Break Bread Together"
48 E D9
49 C D
50 E A/E
51 E
mp
f
52 G A9 B B7
53
54
55
56 E B/D♯ C♯ C♯/E♯ F♯m F♯m7/E G9 G F
57
58
59
60 E C♯m F♯m B A E/G♯ F♯m7 E
61
62
63
rit.

World Communion Handbells



WE GATHER TOGETHER

for 2 Octave
Handbell Quartet

Arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *The premiere of this work took place at The North Parish of North Andover on the Sunday before Thanksgiving, 1993.*

- *A repetitive harmonic motif winds its way throughout the arrangement. The melody is presented by both the lower and upper bells, with some reharmonization later in the piece.*

- *This is the Handbell Quartet arrangement.*

- *There is also a 2 octave Handbell Choir rendition available.*

- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson



www.MattJohnsonMusic.com

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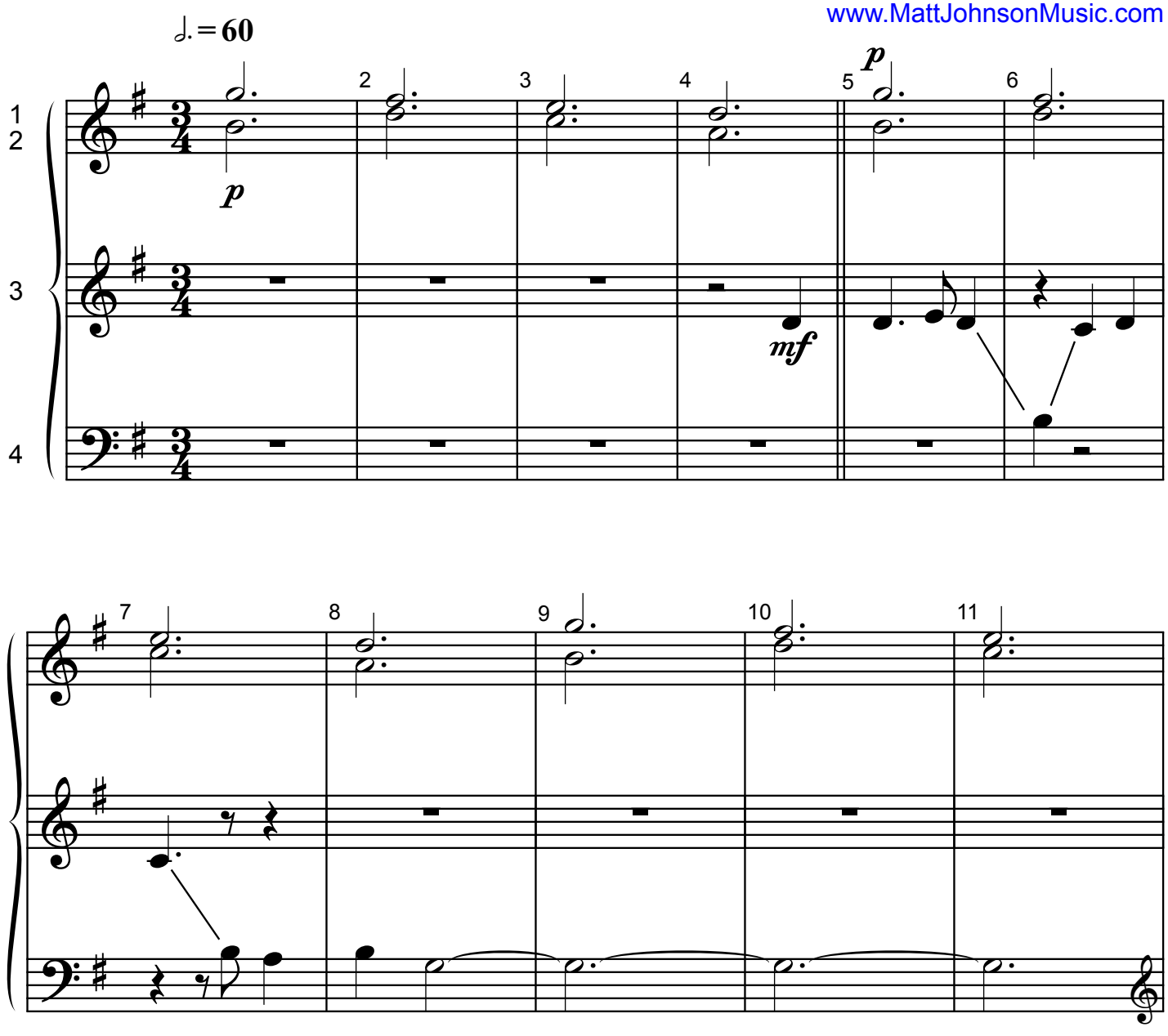
WE GATHER TOGETHER

Quartet for Handbells

2 octaves
Bells needed: 19



Traditional
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27


28
29
30
31
32
33
34
35
36
cresc.
37
38
39
40
decresc.
mf
decresc.



** S+ indicates a shelly plus. Both bells are rung shelly in the left hand.*


53
54
55
56
S+
57
58
59
60
61
62
63
64


65
66
67
68
69
70
71
72
f
73
74
75
76
f

WE GATHER TOGETHER

for 2 Octave
Handbell Choir

Arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *The premiere of this work took place at The North Parish of North Andover on the Sunday before Thanksgiving, 1993.*

- *A repetitive harmonic motif winds its way throughout the arrangement. The melody is presented by both the lower and upper bells, with some reharmonization later in the piece.*

- *This is the 2 octave Handbell Choir arrangement.*

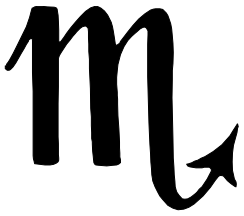
- *There is also a Handbell Quartet rendition available.*

- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson





www.MattJohnsonMusic.com

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WE GATHER TOGETHER

2 octaves
Bells needed: 19



Traditional
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
cresc.
37
38
39
40
mf
decresc.


41
42
43
44
p
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60


61
62
63
64
65
66
67
68
69
70
71
72
f
73
74
75
76



We Gather Together

COME, YE THANKFUL PEOPLE, COME

for 2 Octave
Handbell Quartet

Arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

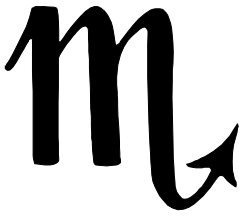
COMPOSER'S NOTES

- *The premiere of this work took place at The North Parish of North Andover on the Sunday before Thanksgiving, 1993.*
- *Time signature, key signature and harmonic changes are used throughout this interesting arrangement.*
- *This is the Handbell Quartet arrangement.*
- *There is also a 2 octave Handbell Choir rendition available.*
- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson





www.MattJohnsonMusic.com

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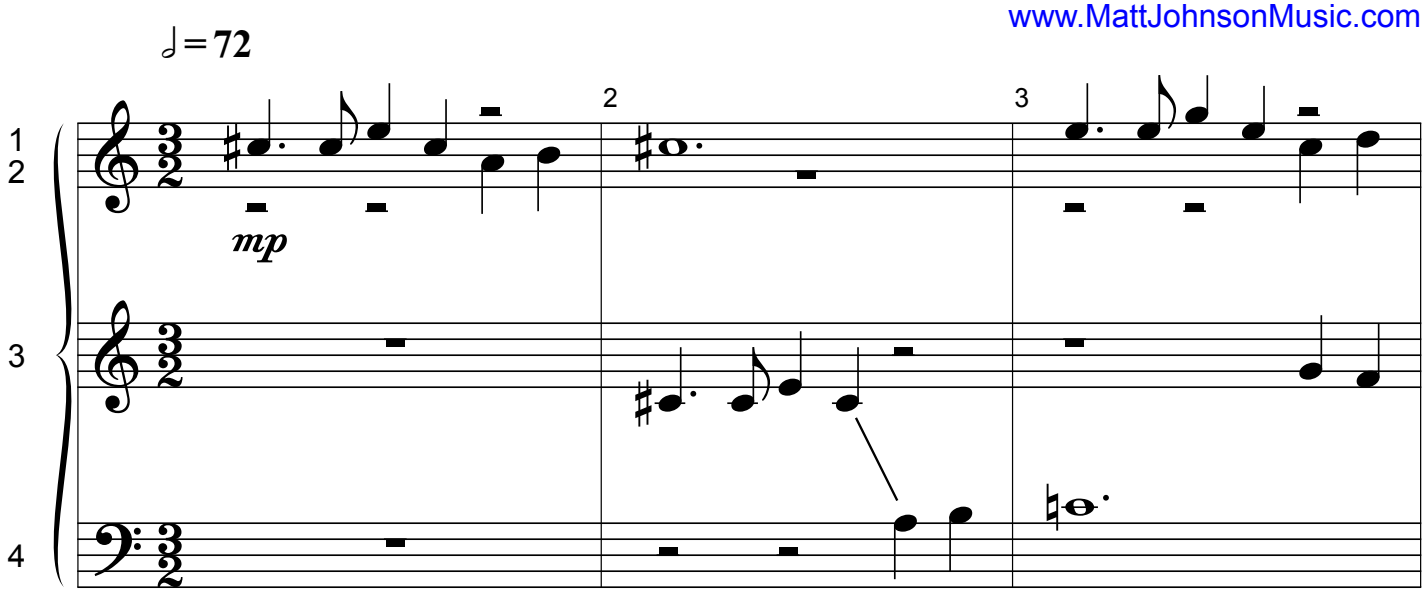
COME, YE THANKFUL PEOPLE, COME

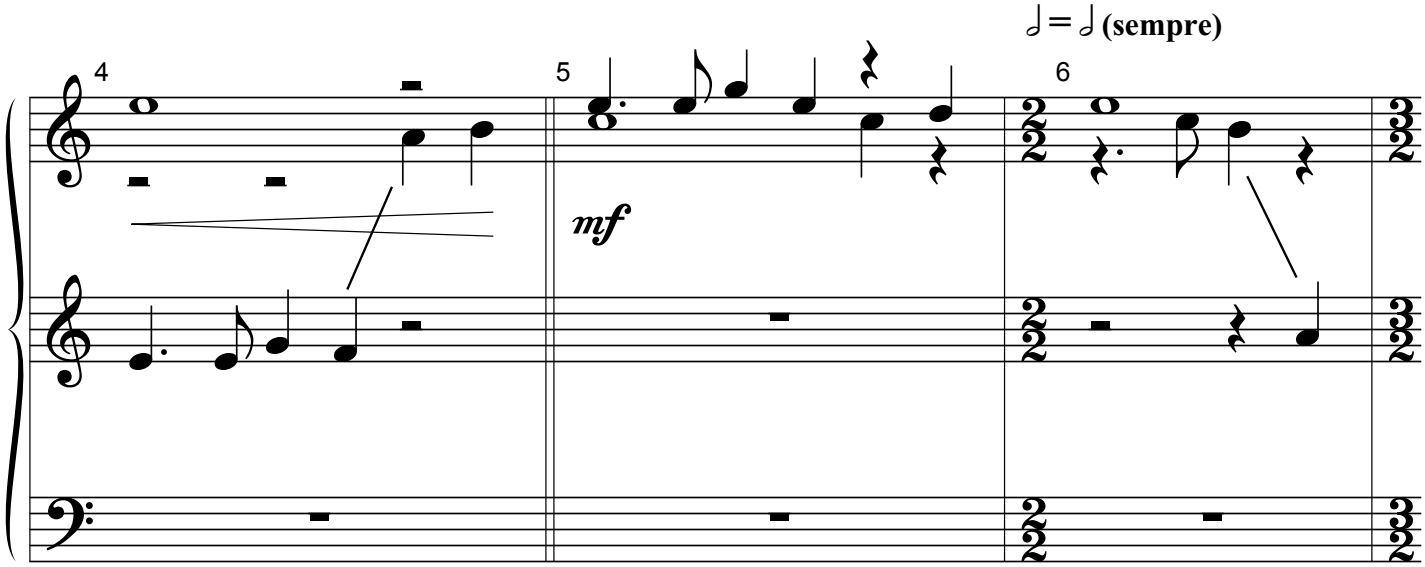
Quartet for Handbells

2 octaves
Bells needed: 25



Traditional
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com





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7
8
9
10
11
12
13
14


15
16
17
18
19
20
21
S
S
sfz
sfz


ritard.
22
23
cresc.
cresc.
Broadly (♩ = 100)
24
25
f
f
26
27


28
29
30
31
32
33
34


35
36
37
38
39
40
41
decresc.
decresc.
mf
With Motion (♩= 60)
decresc.
decresc.
p
p

COME, YE THANKFUL PEOPLE, COME

for 2 Octave
Handbell Choir

Arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *The premiere of this work took place at The North Parish of North Andover on the Sunday before Thanksgiving, 1993.*
- *Time signature, key signature and harmonic changes are used throughout this interesting arrangement.*
- *This is the 2 octave Handbell Choir arrangement.*
- *There is also a Handbell Quartet rendition available.*
- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson



www.MattJohnsonMusic.com

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COME, YE THANKFUL PEOPLE, COME

2 octaves
Bells needed: 25



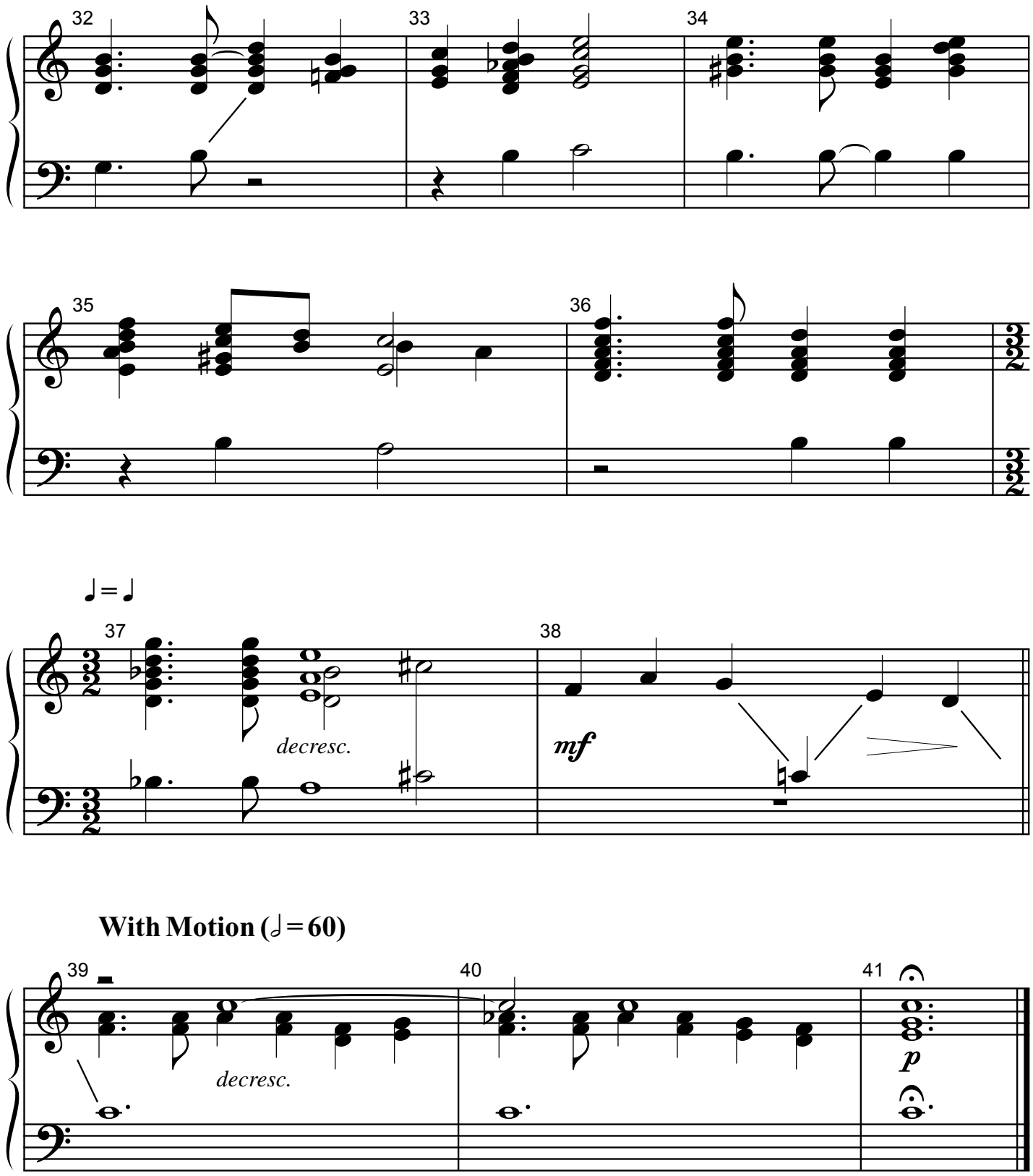
Traditional
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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9
10
11
12
13
14
15
sfz
16
17
18
19
20
21


22
23
ritard.
cresc.
Broadly (♩ = 100)
24
f
25
26
27
28
29
30
31



With Motion (♩ = 60)

Come, Ye Thankful People, Come



CHRISTMAS CAROL MEDLEY

for 2 Octave
Handbell Choir

Arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *This arrangement incorporates four familiar Christmas carols, presented simply…with some harmonic variations:*

- *- Away in a Manger*
  - O Little Town of Bethlehem
  - It Came Upon the Midnight Clear
  - The First Noel

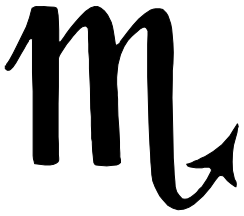
- *The tune "O Tannenbaum" is used to open and close the work.*

- *The engraving of this work was done by the composer.*

Namaste,



Matt Johnson



www.MattJohnsonMusic.com

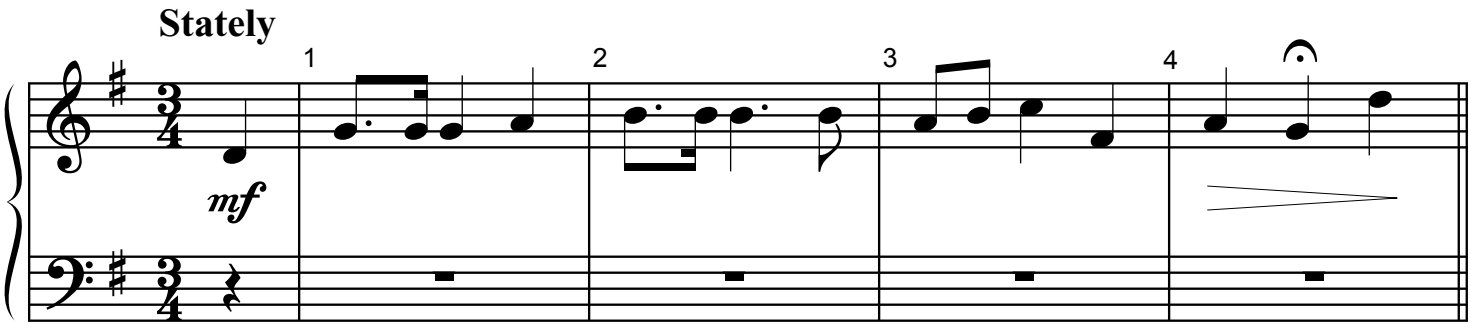
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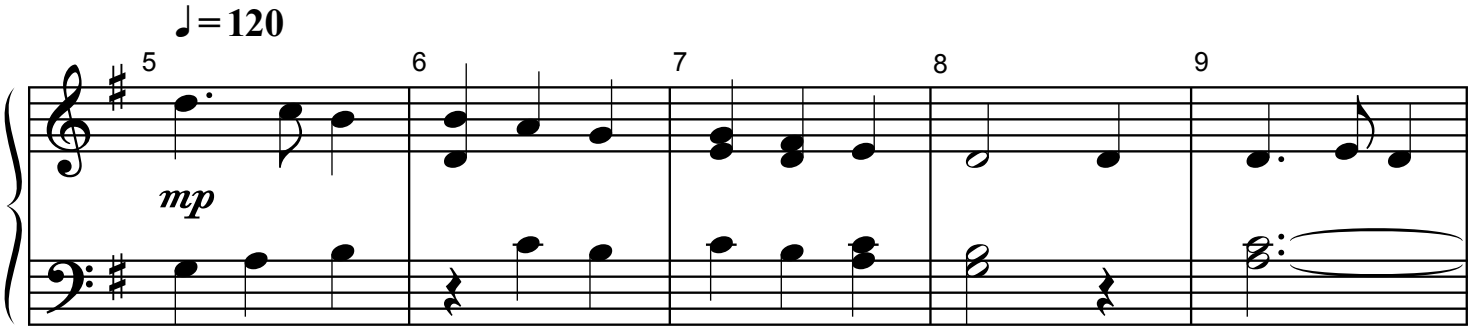
CHRISTMAS CAROL MEDLEY

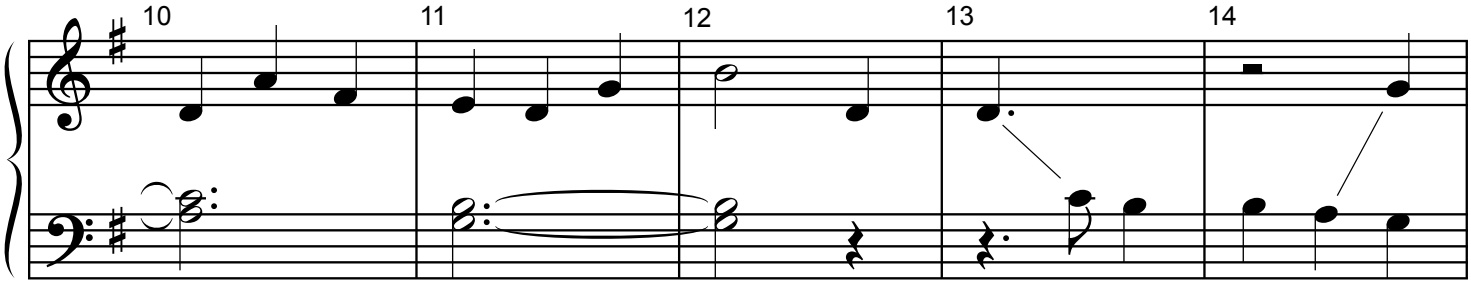
2 octaves
Bells needed: 24



Traditional Carols
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com







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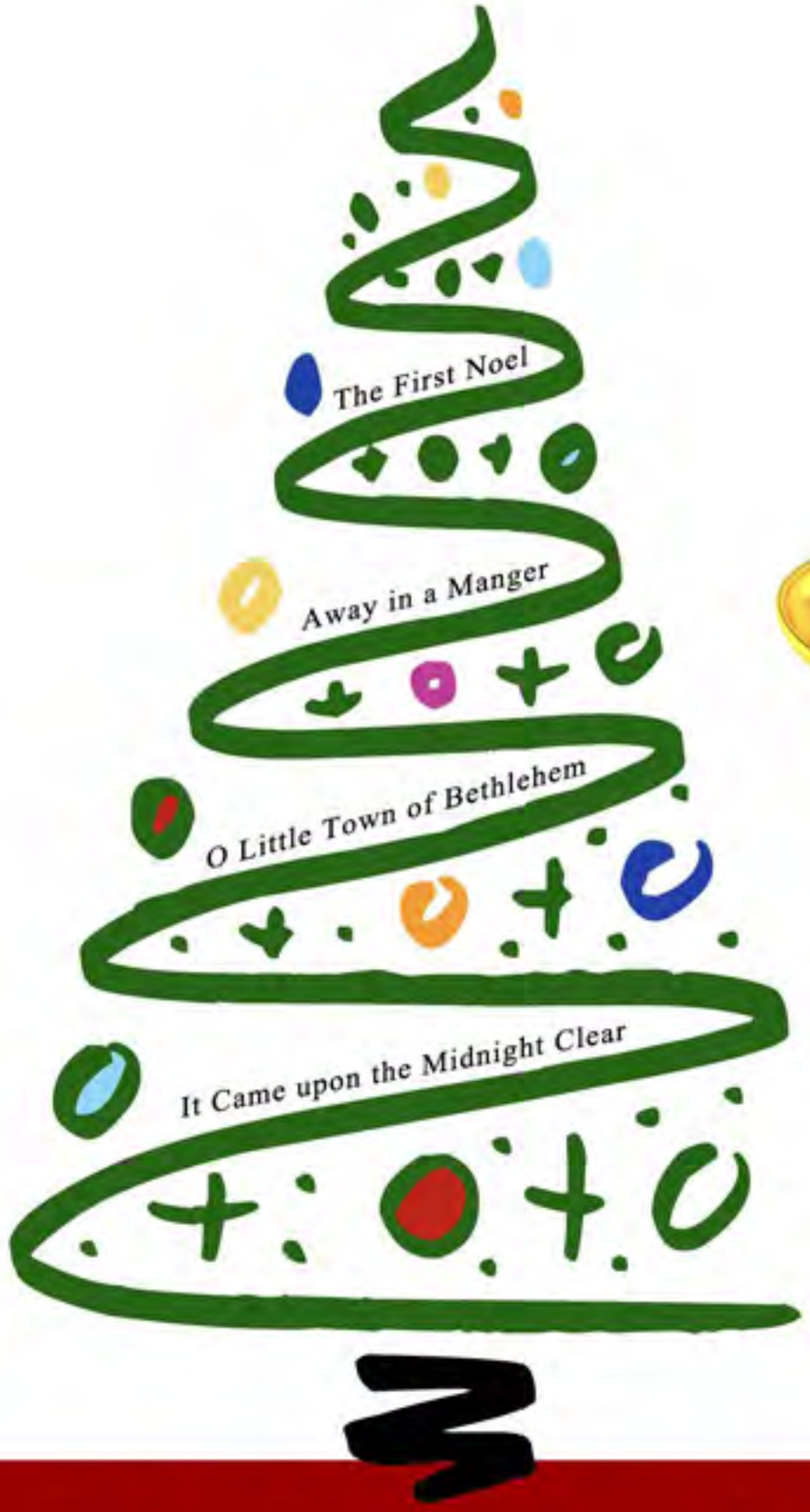

15
16
17
18
19
♩= 60
20
21
22
23
R
24
mf
25
26
27
LV
LV
LV
28
29
30
31
LV
LV
32
33
34
35
LV
LV
LV


36
37
38
R
39
LV
LV
LV
LV
40
41
42
rit.
43
44
45
rit.
mp
46
47
48
49
50
51
52
53


54
55
56
57
58
59
60
61
rit.
♩ = 100
62
mf
63
64
65
66
67
68
69
70
71
72
73
74


75
76
77
78
79
80
81
82
83
84
85
86
mp
87
cresc.
88
89
90
mf
91
92
93
rit.


♩ = 88
94
95
96
cresc.
97
rit.
Stately
98
f
99
100
rit.
SK
101
102





Christmas Carol Medley

The First NOEL

Handbell arrangement

(using 18 bells from a 3-octave set)

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

This intimate adaptation features melodic handbells floating above the harmonic swirls of the piano. On the recording, elegantly sparse orchestration frames the hypnotic rhythm and lulls the listener into a peaceful mood. The work was created during Matt's 30+ year career as Director of Music within the church world. He often composed or arranged for the handbell choirs he directed.

- *The composer engraved this arrangement and acknowledges that clarity of intent often won over strict adherence to notational rules. For example, all notes were written in the treble clef…while handbell notation dictates notes below middle-C should be written in the bass clef. This provided melodic clarity and a cleaner look. Also, since the chords were left above the staff, the handbell part may double as a "lead sheet."*
- *Two bells from a 3-octave set of handbells are needed to play the highest notes in this 2-octave arrangement.*
- *While notated in 4/4 time signature, it may prove helpful to count as if in 12/8.*
- *Ring pick-up notes lighter with a slight crescendo into the down beat of each phrase.*
- *Original concept was to have a small number of ringers playing the piece from memory, gathered around the piano, for a more intimate and visually appealing presentation.*
- *The 18 bells may be assigned to six (6) ringers as follows:*
  - *Ringer 1: G4, A4, F#6, G6*
  - *Ringer 2: B4, C5, E6*
  - *Ringer 3: D5, D#5, E5, A6*
  - *Ringer 4: F#5, G5, B6*
  - *Ringer 5: A5, B5*
  - *Ringer 6: C6, D6*

Peace,

Matt Johnson



www.MattJohnsonMusic.com

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The First NOEL

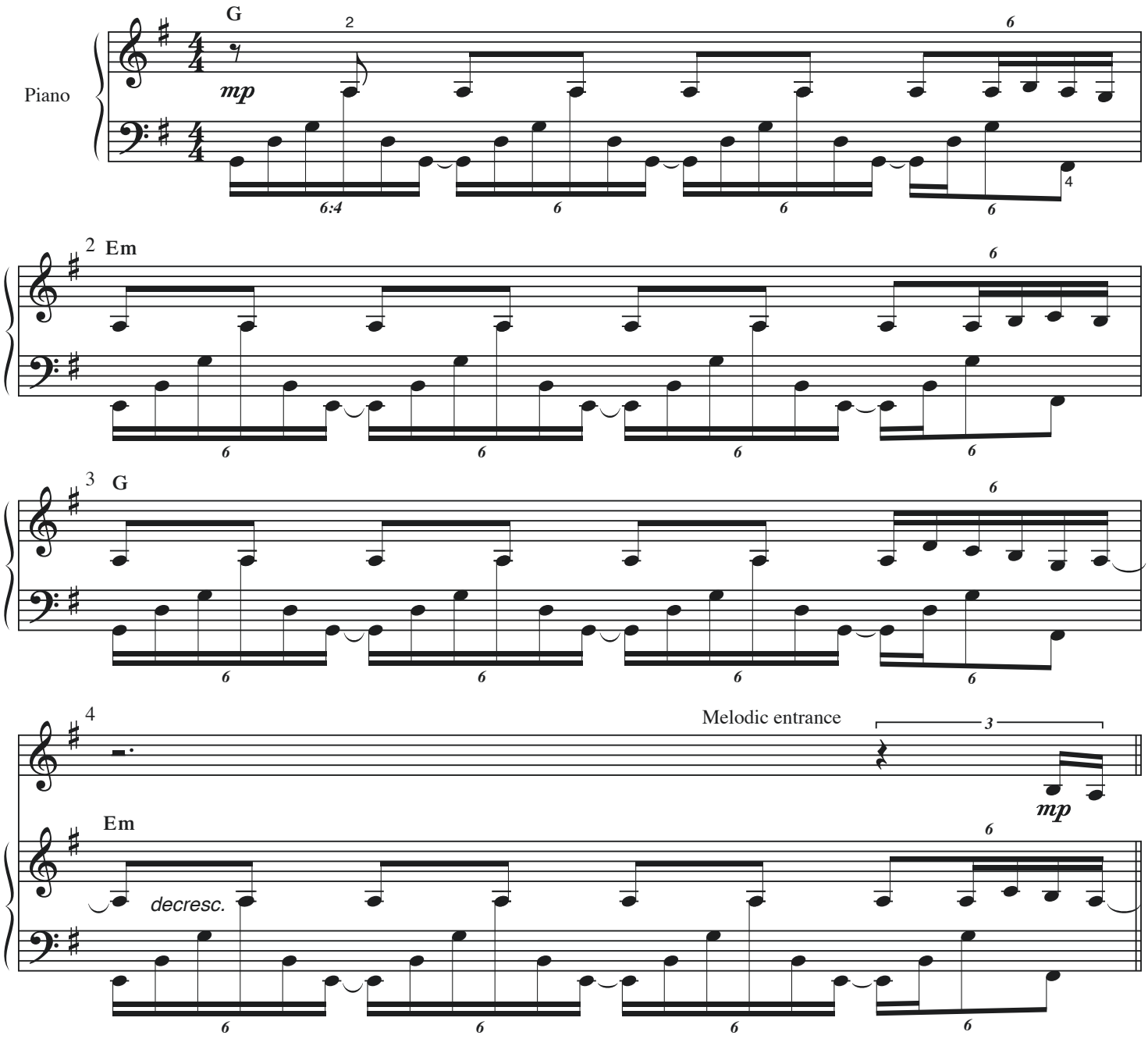
for handbells, with piano accompaniment

3-octaves, or
2-octaves *(plus 2 bells)*
Bells needed: 18

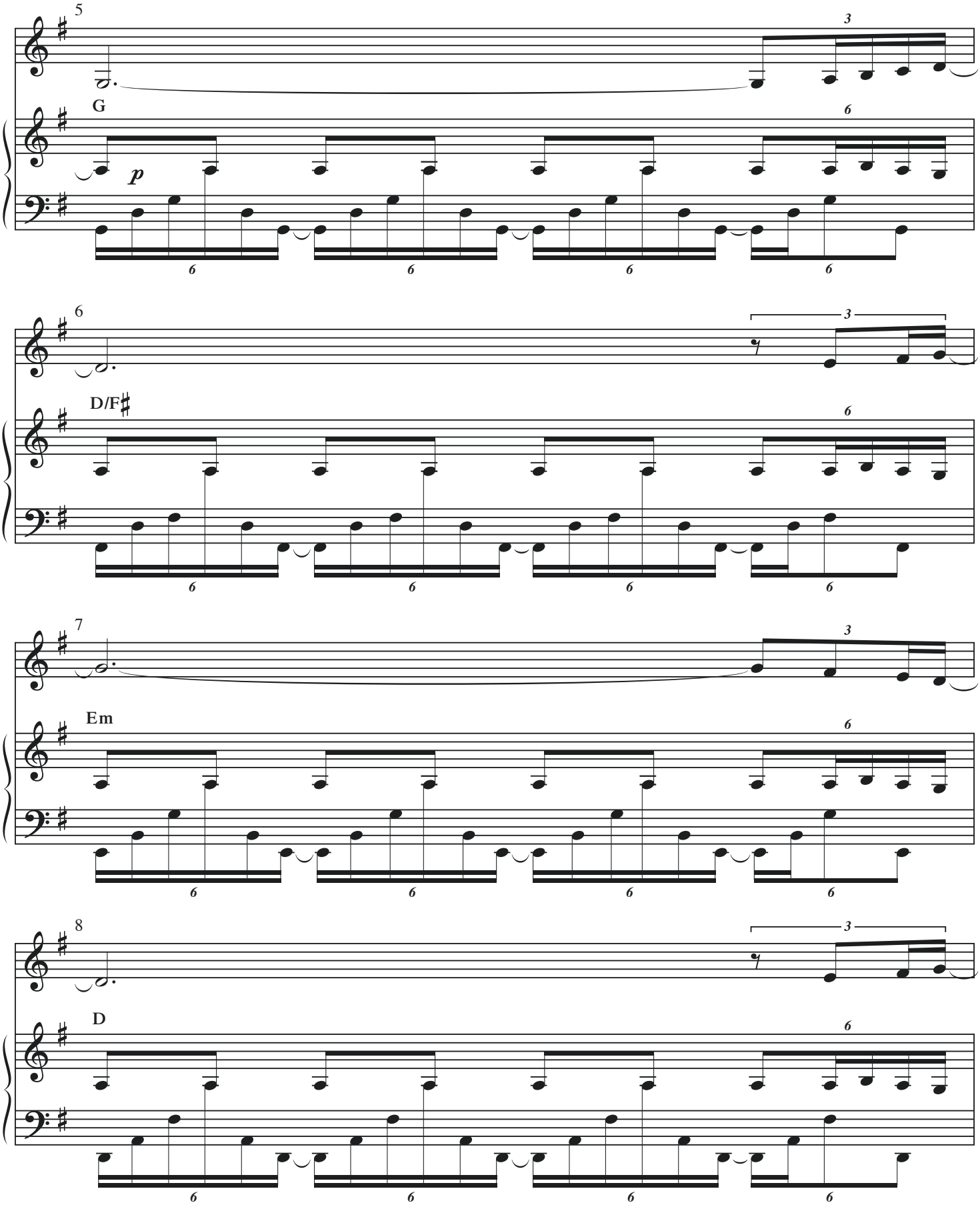


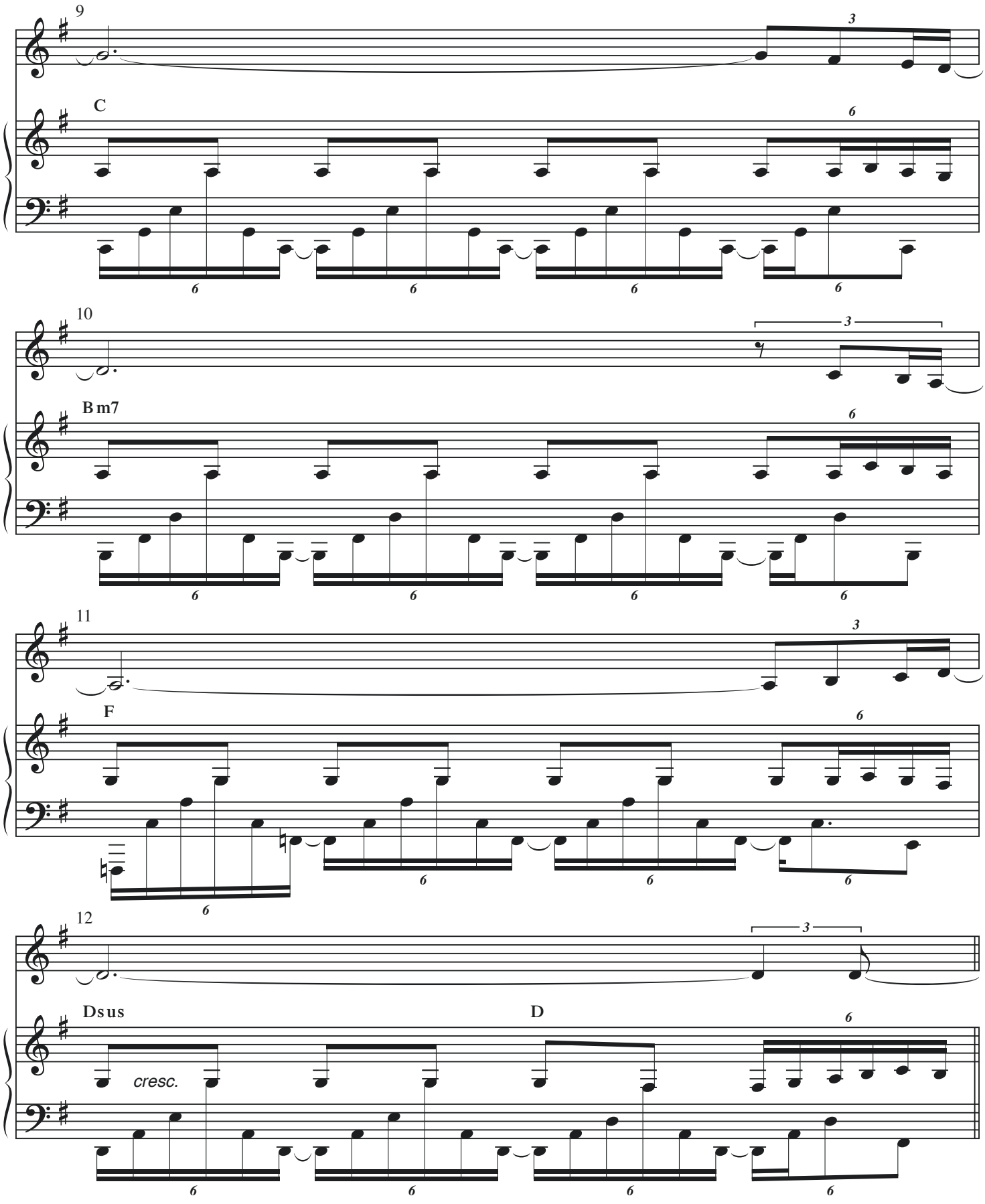
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Flowing (♩ = circa 63)



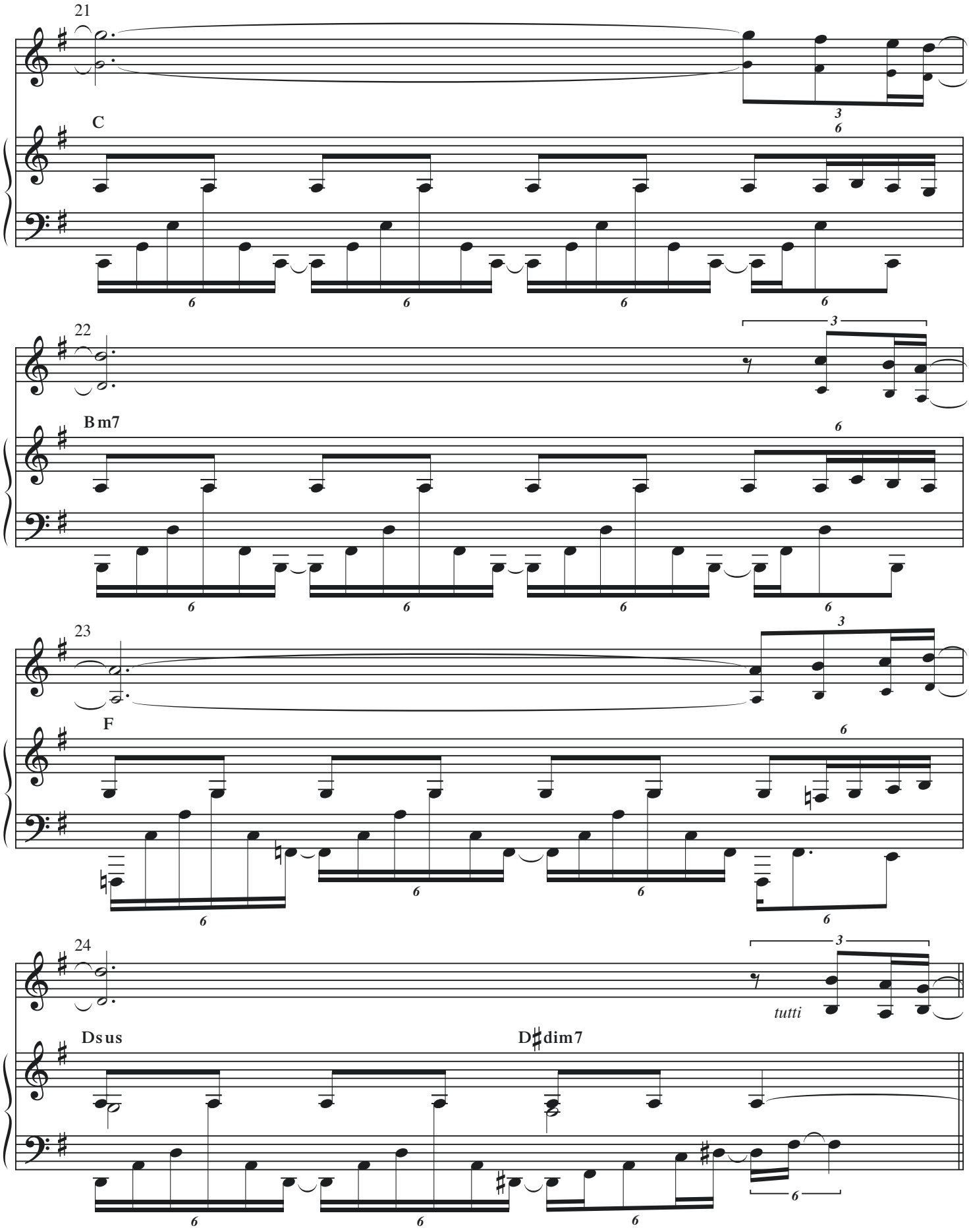
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5
G
p
6
D/F♯
7
Em
8
D


9
C
10
Bm7
11
F
12
Dsus
cresc.
D


13
G
mp
6
14
Em
15
G
16
3
* optional lower notes
mf
Em

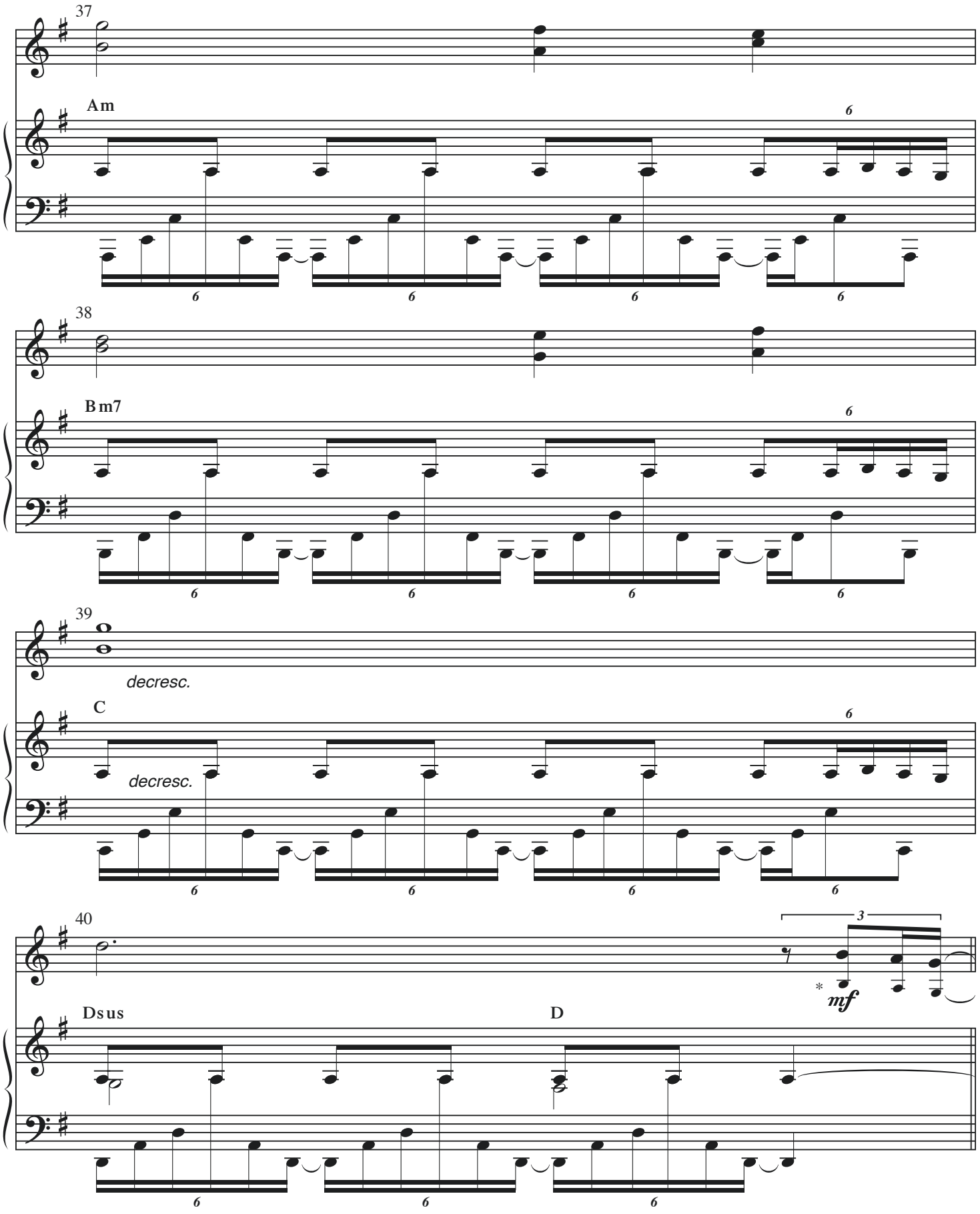

17
G
18
D/F♯
19
Em
20
D


21
C
22
Bm7
23
F
24
tutti
Dsus
D♯dim7


25
Em
26
D
27
C
28
B m7


29
Am
30
Bm7
31
cresc.
C
32
Dsus
cresc.
D♯dim7
f


33
Em
mf
34
D
35
C
36
B


37
Am
38
Bm7
39
decresc.
C
decresc.
40
Dsus
D
mf


41
G
mp
42
Em
43
G
44
Em
45
G

The First NOEL

3-octaves, or
2-octaves *(plus 2 bells)*
Bells needed: 18



- **HANDBELL PART**
- **LEAD SHEET**

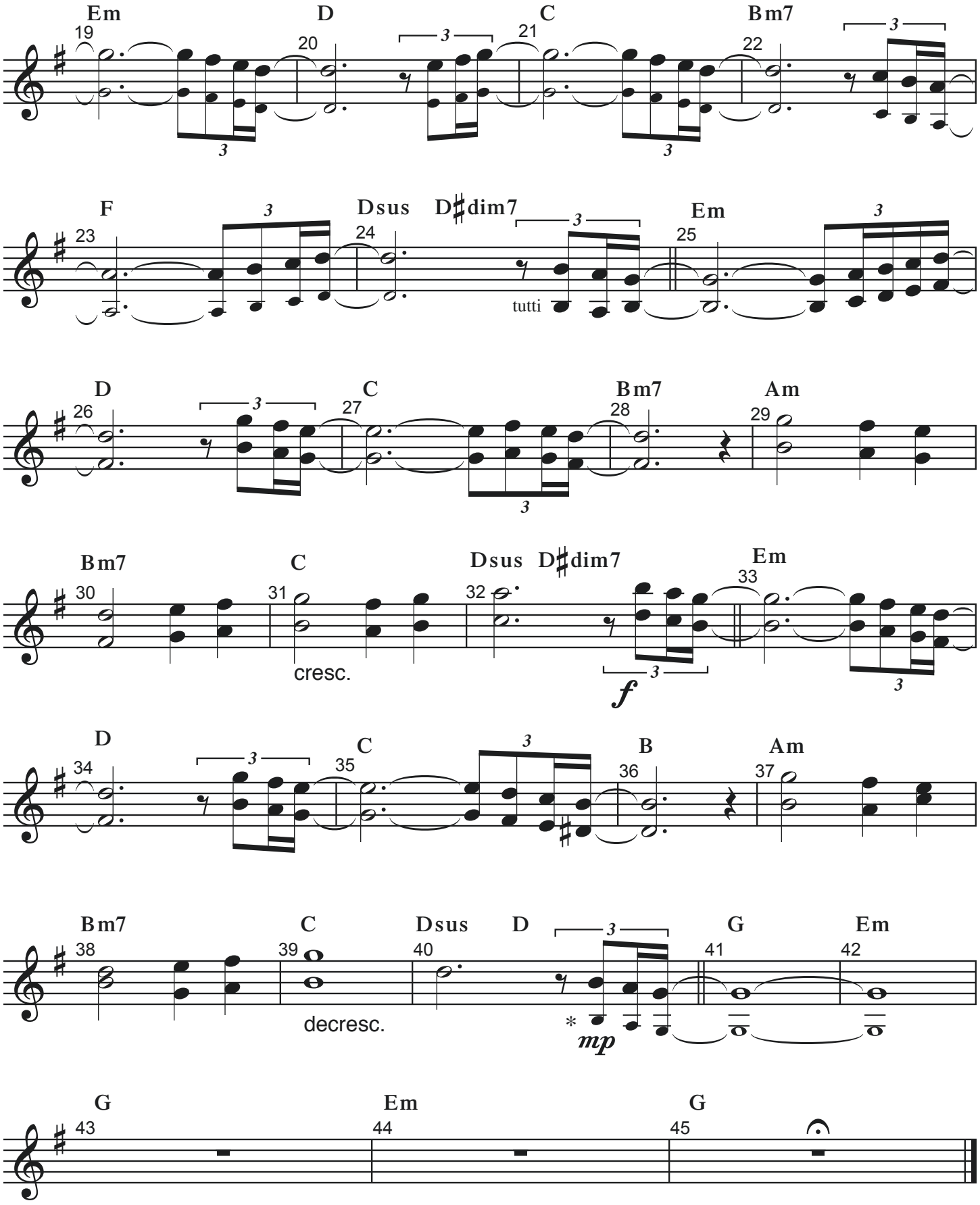
arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Flowing (♩ = circa 63)



* *optional lower notes*

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Em
D
C
Bm7
19
20
21
22
F
Dsus
D♯dim7
Em
23
24
25
tutti
D
C
Bm7
Am
26
27
28
29
Bm7
C
Dsus
D♯dim7
Em
30
31
32
33
cresc.
f
D
C
B
Am
34
35
36
37
Bm7
C
Dsus
D
G
Em
38
39
40
41
42
decresc.
mp
G
Em
G
43
44
45

The First NOEL



Night in a Manger

for 3-Octave
Handbell choir

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- *This arrangement overlaps two familiar carols—Silent Night and Away in a Manger...thus, the title.*

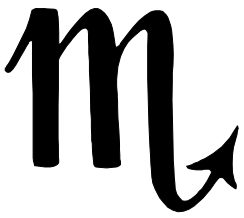
- *When practicing this piece, the limitations of the notation will become evident. Performers should pay close attention to melodic overlaps and notes that simply provide harmonic flow.*

- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson





www.MattJohnsonMusic.com

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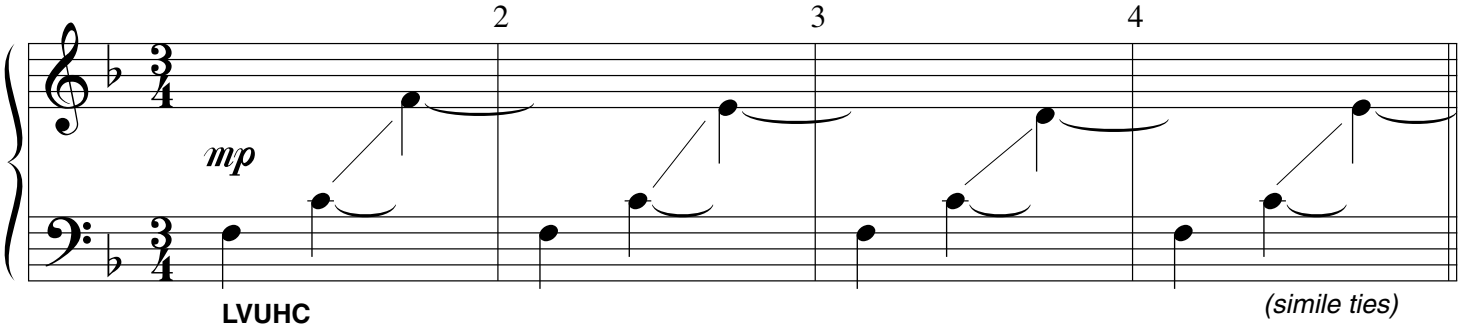
NIGHT IN A MANGER

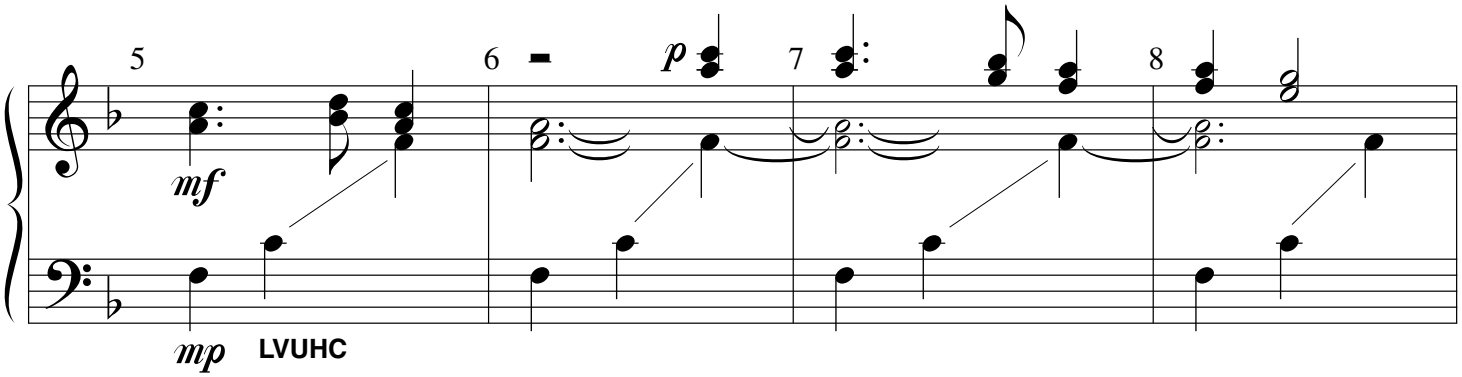
3 Octaves
Bells Needed: 32

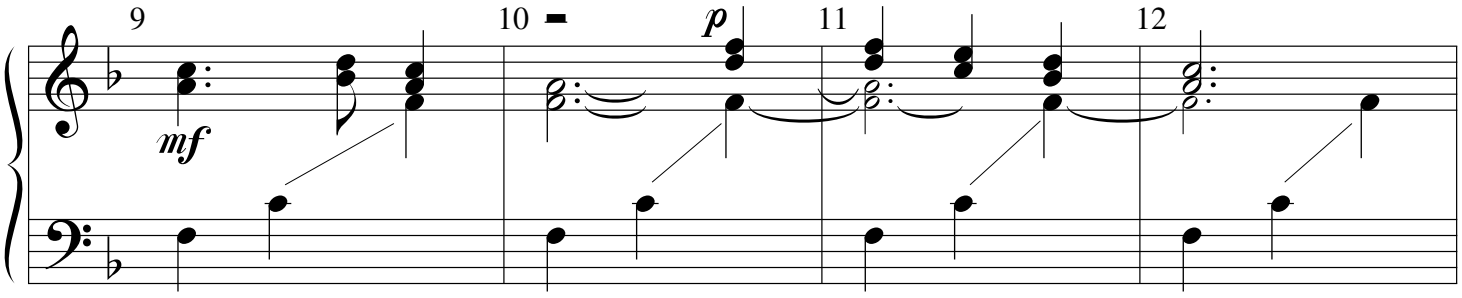


arranged by MATT JOHNSON
www.MattJohnsonMusic.com

♩ = 100-120







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13
14
15
16
mf
mp
p
17
18
19
20
mf
p
21
22
23
24
25
26
mf
mp
p
27
28
29
30
31
32
mf
p


33
34
35
36
37
38
mf
mp
p
39
40
41
42
mf
mp
43
44
45
46
f
decresc.
R
47
48
49
50
mp
LV
LV
LVUHC


51
52
53
54
LV
55
56
57
58
LV
59
60
61
62
LV
LV
LV
63
64
65
66
LV
LV
LV


67
68
69
70
LV
LV
71
R
72
73
74
mf
LV
LV
LV
LV
75
76
77
78
LV
LV
LV
LV
79
80
81
82
LV
LV
LV
LV


83
84
85
86
LV
LV
LV
LV
87
88
89
90
91
92
LV
LV
LV
LV
pp
pp
93
94
95
96
LV
LV
LV
mf
97
R
98
99
100
LV
LV
p
mf


101
102
p
103
104
LV
105
f
106
107
108
LV
LV
LV
LV
109
110
111
R
112
LV
LV
113
114
115
ritard.
LV
LV
LV

Night in a Manger



Silent Night

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

- ***Let there be space between the notes…let there be ebb and flow of tempo…be "expansive" in your interpretation.***
- ***Handbell Part (optional) included.***

- *Melody is of the utmost importance.*
- *Use finger substitution extensively to achieve a legato melody.*
- *Observe that two voices often occupy the same staff.*
- *Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.*
- *Each piece of music is an entity. While this piece was "captured" once in a sound recording, this written score may vary a bit from the recorded version…and that's okay. Every performance will be (and should be) slightly different.*
- *Notes are negotiable—meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of a piece, notes may be added or deleted (especially in the left hand accompaniment parts).*
- *Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.*

- The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson

www.MattJohnsonMusic.com

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Silent Night

arranged by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Freely

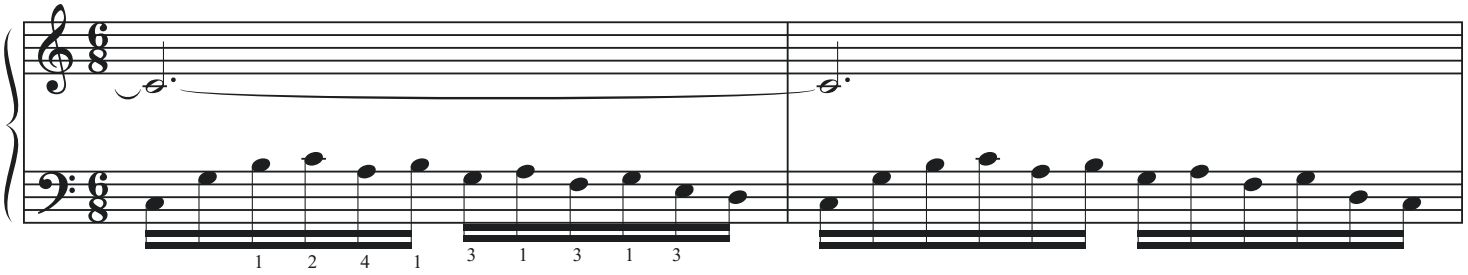


* *Enharmonic spellings*

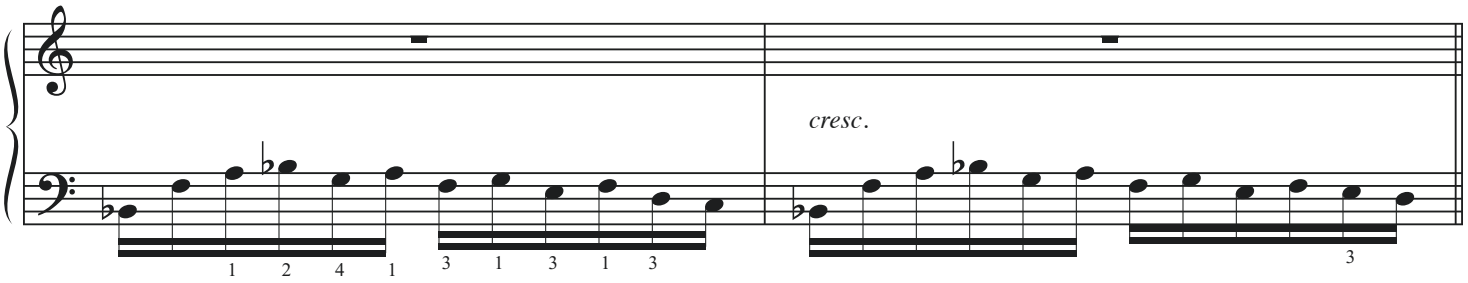
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Flowing and Expansive *(circa ♩. = 42-44)*

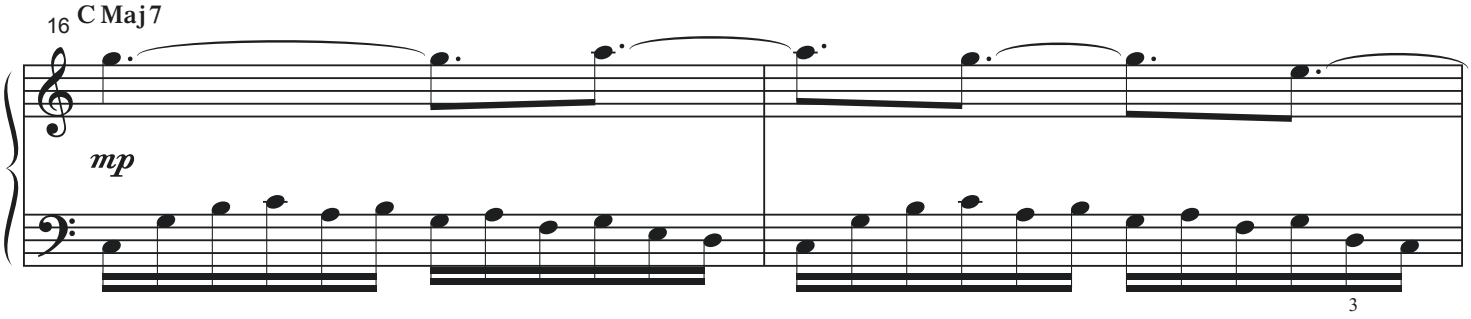
12 **C Maj7**



14 **B♭Maj7**



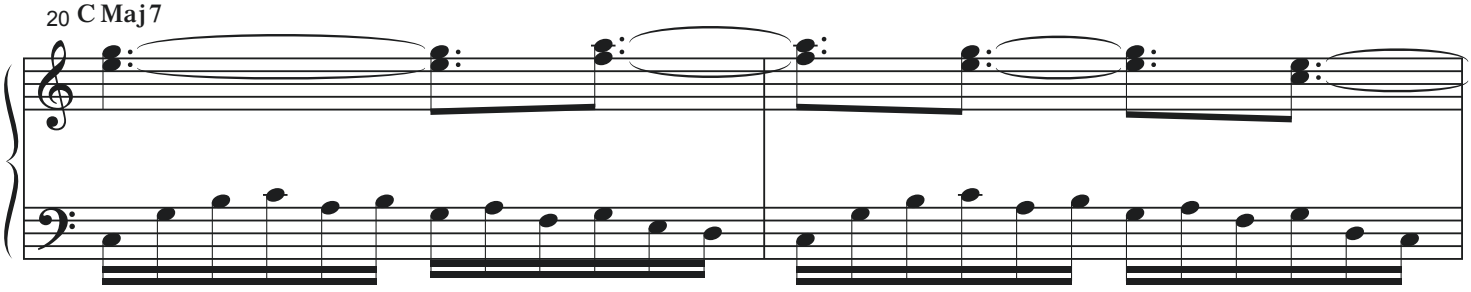
16 **C Maj7**

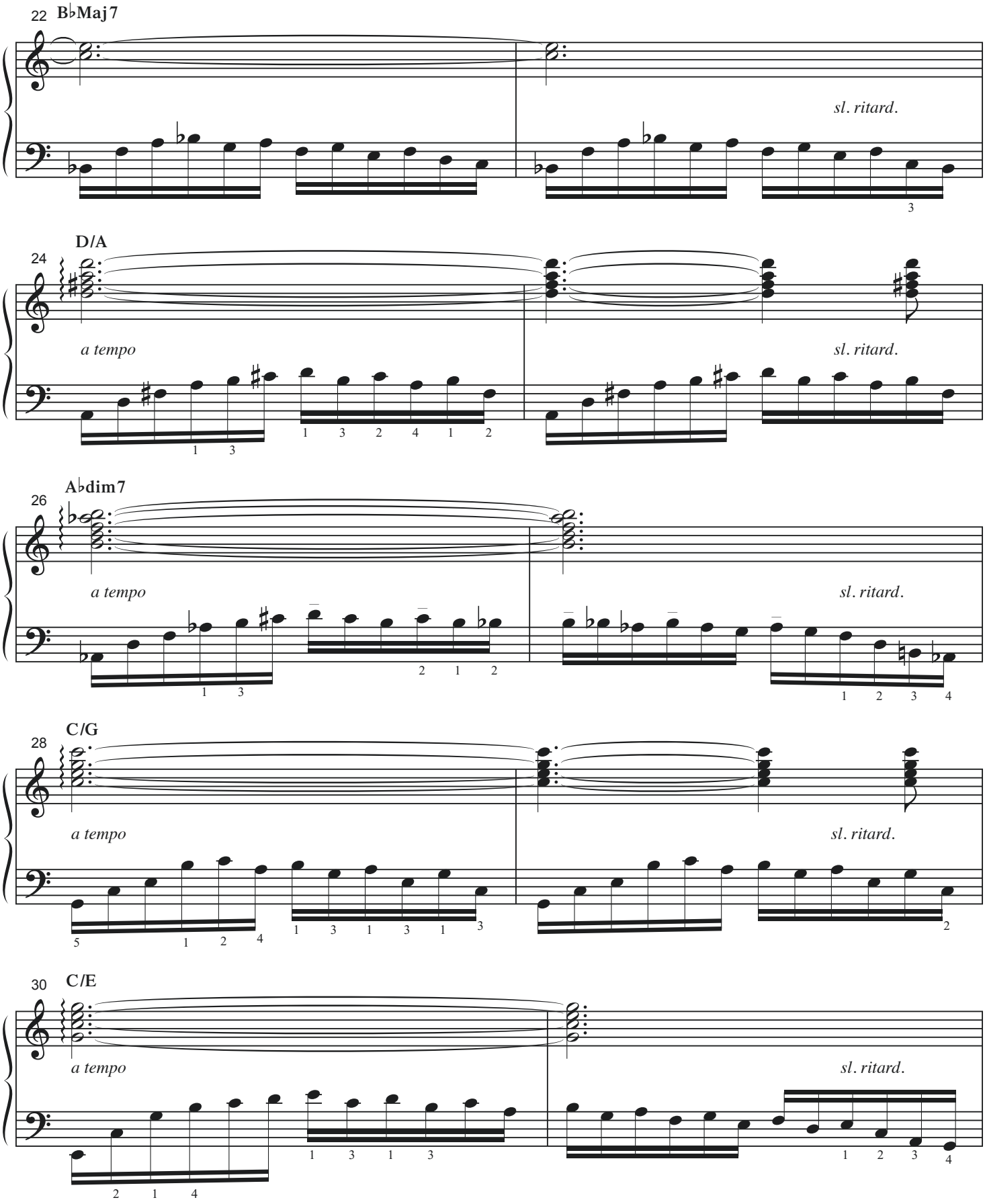


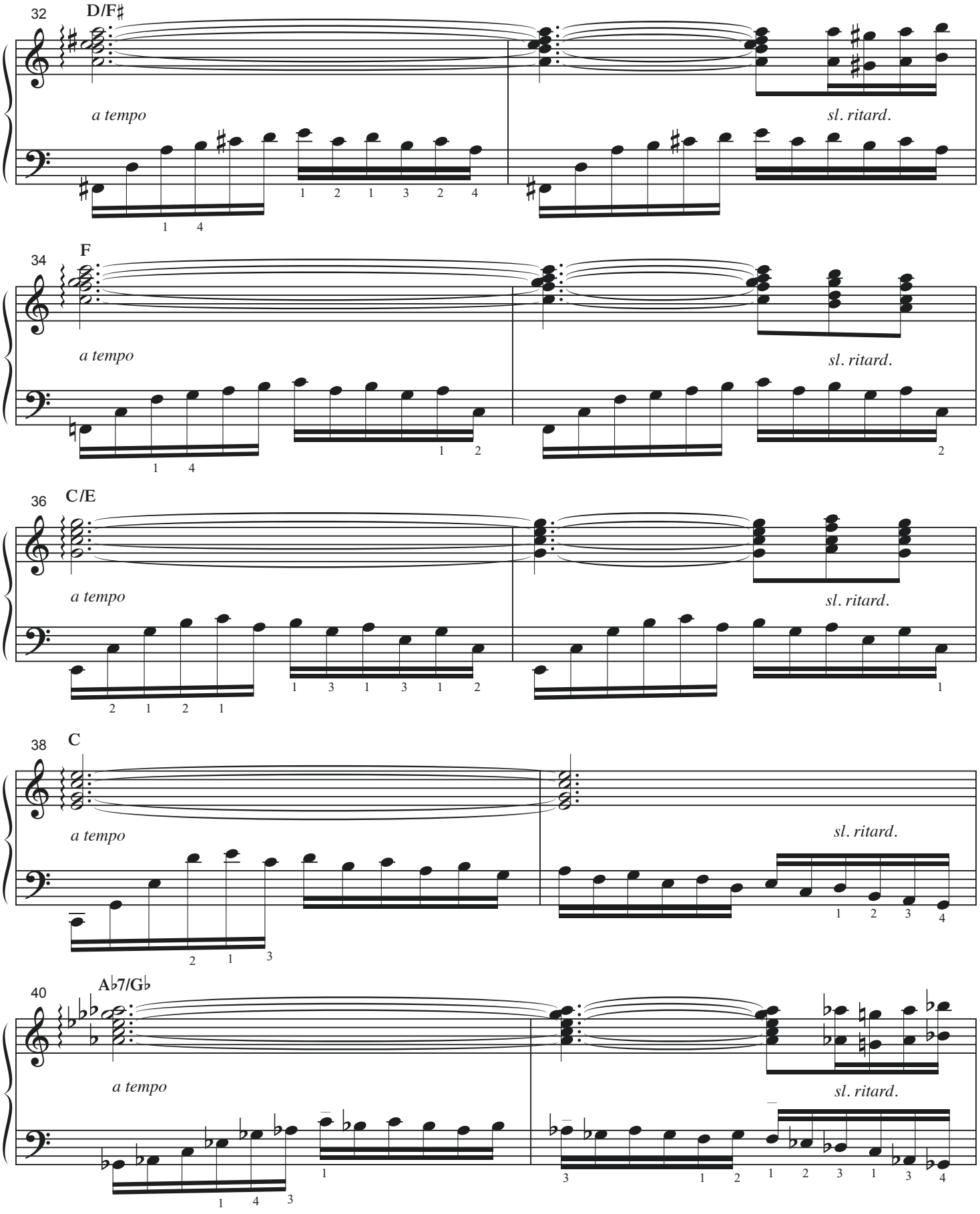
18 **B♭Maj7**

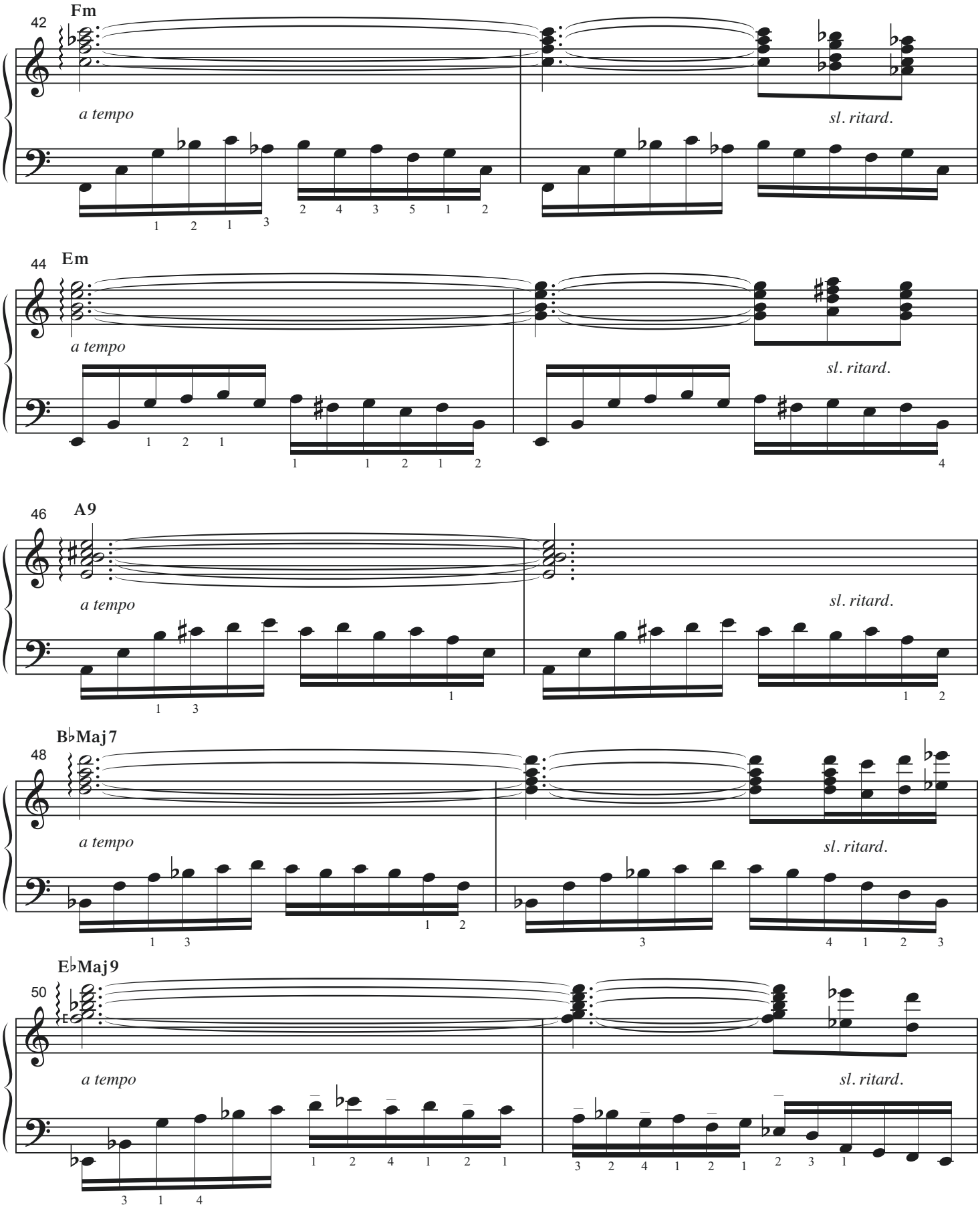


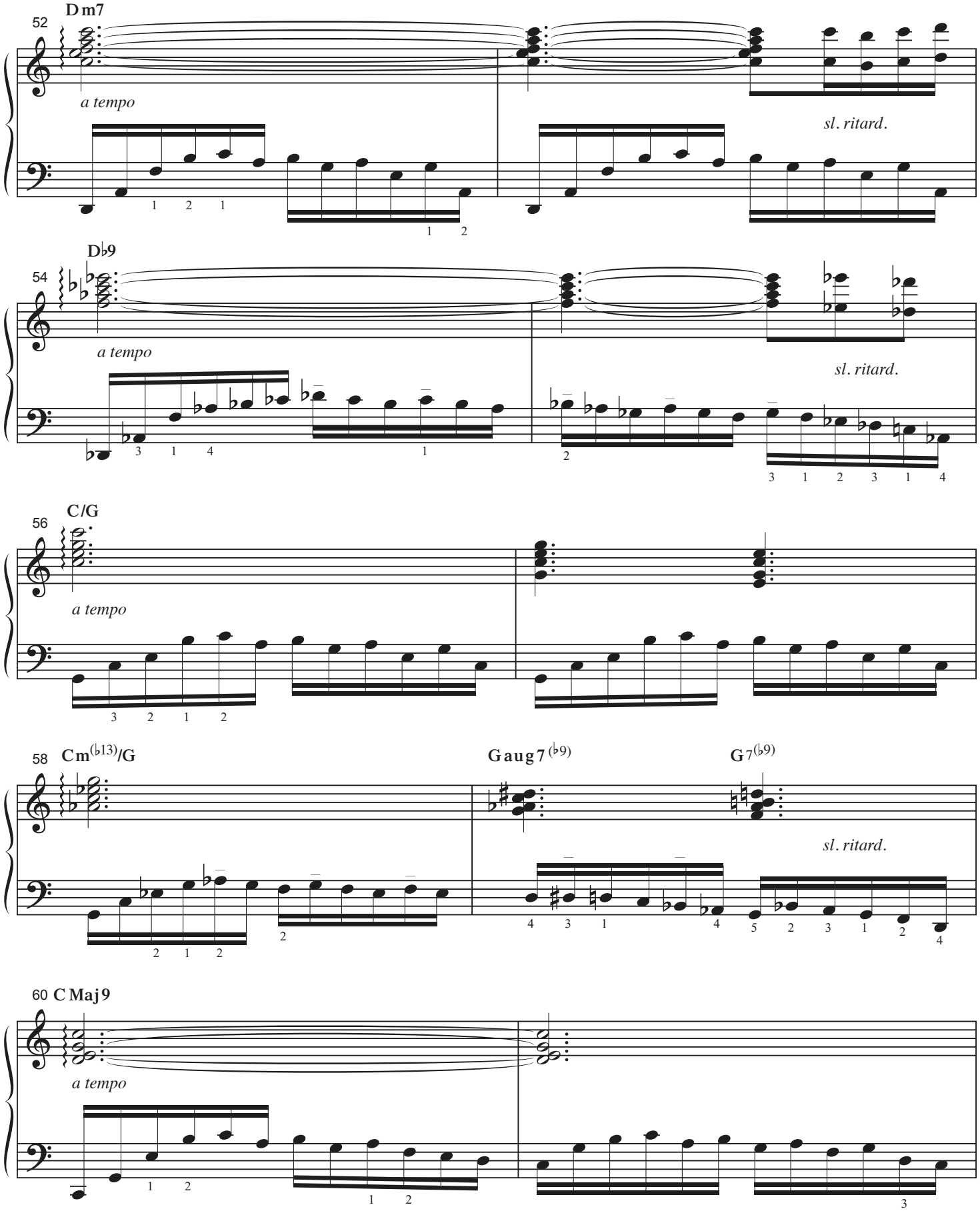
20 **C Maj7**




22
B♭Maj7
sl. ritard.
24
D/A
a tempo
sl. ritard.
26
A♭dim7
a tempo
sl. ritard.
28
C/G
a tempo
sl. ritard.
30
C/E
a tempo
sl. ritard.


32
D/F♯
a tempo
sl. ritard.
34
F
a tempo
sl. ritard.
36
C/E
a tempo
sl. ritard.
38
C
a tempo
sl. ritard.
40
A♭7/G♭
a tempo
sl. ritard.


42
Fm
a tempo
sl. ritard.
44
Em
a tempo
sl. ritard.
46
A9
a tempo
sl. ritard.
48
B♭Maj7
a tempo
sl. ritard.
50
E♭Maj9
a tempo
sl. ritard.

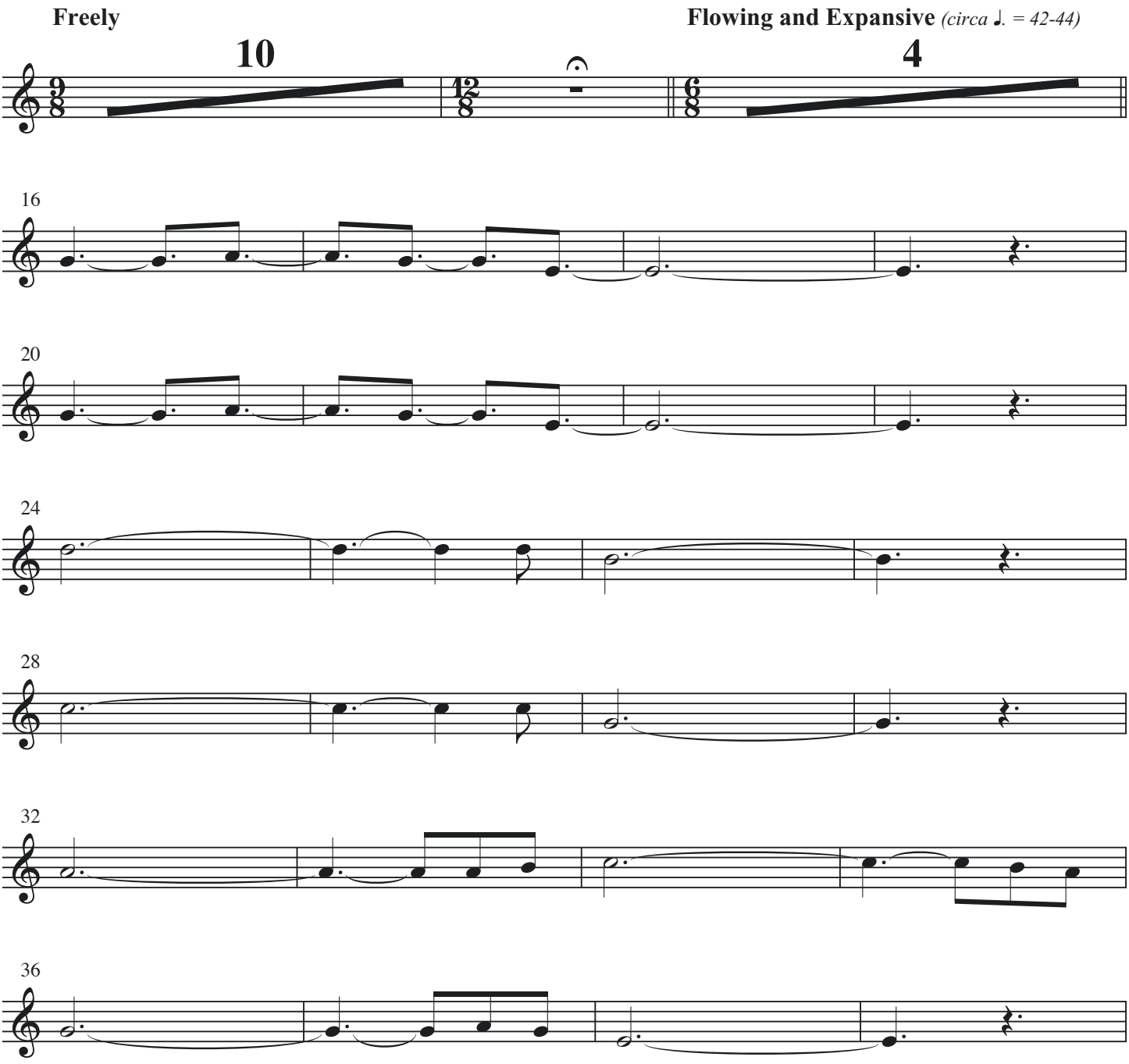

52
Dm7
a tempo
sl. ritard.
54
D♭9
a tempo
sl. ritard.
56
C/G
a tempo
58
Cm(♭13)/G
Gaug7(♭9)
G7(♭9)
sl. ritard.
60
C Maj9
a tempo


62 B♭Maj7
decresc.
64 C Maj7
p
repeat and fade, with ad lib
66 B♭Maj7
Optional Ending
8va
68 N.C.
molto rallentando e diminuendo

Silent Night

Handbell Part *(optional)*
(may be played with piano arrangement, DNP-1290)

arranged by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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repeat and fade, with ad lib

16 BELLS USED:

C5, D5, Eb5, E5, G5, Ab5, A5, Bb5, B5,
C6, D6, Eb6, E6, F6, G6, A6


Silent Night

SURPRISE POSTLUDE

(using 16 bells from a 3-octave set of handbells)

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

This conceptual musical work uses hidden handbells to surprise listeners. Most effective at events when handbells are unexpected.

The concept emerged while driving to church without a definite postlude planned to conclude the service. No handbells were slated to perform that particular Sunday, so no one was expecting to see or hear bells…which made for a delightful surprise.

Implementation: It is suggested that ringers be "planted" throughout the congregation/crowd, making sure to hide the bells. At the end of the service/event—and seemingly spontaneously—one ringer stands and begins slowly pulsing the low C bell. Every two measures, another ringer is "inspired" to add their bell to the growing quartal chord tension. The low C's rhythmic change signals a more pleasing "resolution" chord at the end.

Eight or more ringers may participate. No director is needed to conduct (no visual spoiler). The rhythms and/or pitches may be changed as needed for each performance.

This work was created during Matt's 30+ year career as Director of Music within the church world. He often composed or arranged for the handbell choirs he directed. The premiere occurred as the closing postlude on May 5, 1991 at the North Parish Church of North Andover, Massachusetts.

The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson





www.MattJohnsonMusic.com

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SURPRISE POSTLUDE

3 octaves
Bells needed: 16



MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com



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SURPRISE
POSTLUDE



A Baker's Dozen

The Handbell Works of

Matt Johnson

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Peace,





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