

Alleluia

Handbell Part

Antiphonal Motet for Handbells (3–5 octaves) and Organ

Volckmar Leising (1588–1637)

arr. Charles E. Peery

3, 4, or 5 Octaves
Handbells Used: 33, (40), (47)

3-octave choirs omit notes in ()
 4-octave choirs omit notes in []
 5-octave choirs double top notes m. 35 to end

Moderato (♩ = c. 112)

Full/Organ Score, Order No. MSM-30-756A

*The choral motet was repeated with a second verse of text. In order to give some variety, the first verse is set so that the organ begins the conversation, then the second verse has the bells starting. The malleting in the first verse is there only for variety. Upper bells may TD instead of using mallets. An alternative would be to ring the first verse (through measure 34) on chimes, ignoring the articulations.

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11 (Organ) 12 13 R + + 14 + R + R

15 (Organ) 16 17 18 + + + 19 R + 20 R +

21 R 22 R + + 23 R 24 R + + 25 (Organ)

26 27 R + + 28 R 29 R + + 30 R

31 R + + 32 + R + 33 + R + R 34 R

35 36 37 38 39 40

f (Organ)

41 42 43 44 45

46 47 48 49 50

(Organ)

51 52 53 54 55 56

(Organ)

This system contains measures 51 through 56. The music is written for a grand staff with a treble and bass clef. Measure 51 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measures 52-56 continue with various chordal textures and melodic fragments. A '(Organ)' instruction is placed in the middle of the system.

57 58 59 60 61

This system contains measures 57 through 61. The notation continues with complex chordal structures in both staves, including some sixteenth-note patterns in the bass line.

62 63 64 65 66

(Organ)

This system contains measures 62 through 66. The music features dense chordal textures. A '(Organ)' instruction is placed in the middle of the system.

67 68 69 70

Sk Sk R R

This system contains measures 67 through 70. The notation includes some specific markings: 'Sk' and 'R' are placed above and below the notes in measures 69 and 70. The system concludes with a double bar line.