

Sample

# All Around the Child

©2002 Jim Scott

Handbell accompaniment © 2010 Jim Scott

$\text{♩} = 90$  In traditional carol style

Soprano *mp*  
An - cient sto - ry lived a - gain,

Alto *mp*  
An - cient sto - ry lived a - gain,

Tenor *mp*  
An - cient sto - ry lived a - gain,

Bass *mp*  
An - cient sto - ry lived a - gain,

Handbells *mf* *mp*  
 $\text{♩} = 90$  In traditional carol style

S *mf*  
dark of long - est night. Birth of in - no - cence and hope

A *mf*  
dark of long - est night. Birth of in - no - cence and hope

T *mf*  
dark of long - est night. Birth of in - no - cence and hope

B *mf*  
dark of long - est night. Birth of in - no - cence and hope

Handbells *mp*  
 $\text{♩} = 90$  In traditional carol style

9 *mp*  
 S kind - les our de - light. All ce - le - brate the la - bors end.

9 *mp*  
 A kind - les our de - light. All ce - le - brate the la - bors end.

9 *mp*  
 T kind - les our de - light. All ce - le - brate the la - bors end.

9 *mp*  
 B kind - les our de - light. All ce - le - brate the la - bors end.

9 *mf*

13 *mf* *mp*  
 S Forth in laugh - ter, tear and smile. Light of love and joy ex - tend

13 *mf* *mp*  
 A Forth in laugh - ter, tear and smile. Light of love and joy ex - tend

13 *mf* *mp*  
 T Forth in laugh - ter, tear and smile. Light of love and joy ex - tend

13 *mf* *mp*  
 B Forth in laugh - ter, tear and smile. Light of love and joy ex - tend

13 *mp* *mf*

17 *mp*  
 S all a - round the child. Oo\_

17 *mf*  
 A all a - round the child. New life fra - gile yet com - plete,

17 *mp*  
 T all a - round the child. Oo\_

17 *mp*  
 B all a - round the child. Oo\_

*mp* *mf*

21  
 S oo\_

21  
 A life from love once more. U - ni-ver-aal mi - ra-cle faith in life re -

21  
 T oo\_

21  
 B oo\_

*mp*

26 *mf*  
 S The har - mo - ny of all the world lulls the new - born  
 A store. The har - mo - ny of all the world lulls the new - born  
 T *mp*  
 B *mp*  
 Oo\_ Oo\_ *mf*

30 *mp*  
 S child to rest. Wel - come dream - er, safe - ly sleep ra - diant on your  
 A child to rest. Wel - come dream - er, safe - ly sleep on your  
 T *mp*  
 B *mp*  
 oo\_ oo\_ *mp*

34 *mf*  
 S mo - ther's breast. Oo\_

34 *mf*  
 A mo - ther's breast. Oo\_ oo\_

34 *mf*  
 T 8 oo\_

34 *mf*  
 B oo\_

34 *mf* *mp*

38 *mp*  
 S oo\_

38 *mp*  
 A oo\_

38 *mf*  
 T 8 May our won - der ne - ver cease, Na - ture's great - est art.

38 *mf*  
 B May our won - der ne - ver cease, Na - ture's great - est art.

38 *p*

42

S *oo\_*

A *oo\_*

T *mf*  
 Birth and breath of life a - gain warms the cold - est heart. Now

B *mf*  
 Birth and breath of life a - gain warms the cold - est heart. Now

*mp* *mf*

46

S *oo\_*

A *mf*

T *oo\_*  
 rich and sim - ple gifts be - stowed, Sa - cred pro - mi - ses well made.

B  
 rich and sim - ple gifts be - stowed, Sa - cred pro - mi - ses well made.

*mf*

50 *mp*

S Re - ver - ence and hope re - newed all a - round the babe.

50 *mp*

A Re - ver - ence and hope re - newed all a - round the babe.

50 *p* *mp*

T Oo\_ oo\_

50 *p* *mp*

B Oo\_ oo\_

50 *p* *mf*

50

54 *mp* *mf* *mf*

S Vi - sion for hu - ma - ni - ty,

54 *mp* *mf* *mf*

A Vi - sion for hu - ma - ni - ty,

54 *mp* *mf* *mf*

T Vi - sion for hu - ma - ni - ty,

54 *mp* *mf* *mf*

B Vi - sion for hu - ma - ni - ty,

54 *mf* *f* *mf*

54

58

S all a - round the child. Lov - ing as one fa - mi - ly,

A all a - round the child. Lov - ing as one fa - mi - ly,

T all a - round the child. Lov - ing as one fa - mi - ly,

B all a - round the child. Lov - ing as one fa - mi - ly,

62

S all a - round the child. Life pas - sa - ges well un - der - stood,

A all a - round the child. Life pas - sa - ges well un - der - stood,

T all a - round the child. Life pas - sa - ges well un - der - stood,

B all a - round the child. Life pas - sa - ges well un - der - stood,

66 *f* *mp*  
 S known and felt a - round the earth; Rich or poor we each are blessed

66 *f* *mp*  
 A known and felt a - round the earth; Rich or poor we each are blessed

66 *f* *mp*  
 T known and felt a - round the earth; Rich or poor we each are blessed

66 *f* *mp*  
 B known and felt a - round the earth; Rich or poor we each are blessed

66 *f* *mp*

70 *p*  
 S by the mi - ra - cle of birth. Oo\_

70 *p*  
 A by the mi - ra - cle of birth. Oo\_

70 *p*  
 T by the mi - ra - cle of birth. Oo\_

70 *p*  
 B by the mi - ra - cle of birth. Oo\_

70 *p*

Sample

# All Around the Child

©2002 Jim Scott

Handbell accompaniment © 2010 Jim Scott

Handbells

$\text{♩} = 90$  In traditional carol style

The score is written for handbells in two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as quarter note = 90. The style is 'In traditional carol style'. The score consists of six systems of music, each with a measure number at the beginning of the first staff of the system. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the entire page.

1 *mf* *mp*

5 *mp*

9 *mf*

13 *mp* *mf*

17 *mp* *mf*

21 *mp*

26

mf

26

This system contains measures 26 through 29. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *mf* is present in the right hand.

30

mp

30

This system contains measures 30 through 33. The right hand continues the melodic line with some rests and slurs. The left hand has a steady accompaniment. A dynamic marking of *mp* is present in the right hand.

34

mf

mp

34

This system contains measures 34 through 37. The right hand has a melodic line with a slur over measures 35-36. The left hand accompaniment continues. Dynamic markings of *mf* and *mp* are present in the right and left hands respectively.

38

p

38

This system contains measures 38 through 41. The right hand has a melodic line with a slur over measures 39-40. The left hand accompaniment continues. A dynamic marking of *p* is present in the right hand.

42

mp

mf

42

This system contains measures 42 through 45. The right hand has a melodic line with a slur over measures 43-44. The left hand accompaniment continues. Dynamic markings of *mp* and *mf* are present in the right and left hands respectively.

46

46

This system contains measures 46 through 49. The right hand has a melodic line with a slur over measures 47-48. The left hand accompaniment continues. There is no explicit dynamic marking in this system.

50

50

*p* *mf*

This system contains measures 50 through 53. The music is in a key with two sharps (D major or F# minor). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

54

54

*mf* *f* *mf*

This system contains measures 54 through 57. The key signature changes to one sharp (E major or C# minor). The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include mezzo-forte (*mf*), forte (*f*), and mezzo-forte (*mf*).

58

58

This system contains measures 58 through 61. The key signature changes to two flats (B-flat major or D minor). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics are not explicitly marked in this system.

62

62

This system contains measures 62 through 65. The key signature remains two flats. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics are not explicitly marked in this system.

66

66

*f* *mp*

This system contains measures 66 through 69. The key signature remains two flats. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics include forte (*f*) and mezzo-piano (*mp*).

70

70

*p*

This system contains measures 70 through 73. The key signature remains two flats. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics include piano (*p*).