



Reproducible

L2 & 3

Celebrate Christmas with Twelve Bells

Creative carol arrangements for 12 bells
(F5 to C7 range; 3 octave set of handbells)

Arranged by

Jason W. Krug



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Typical Assignment Options for 12 Bells (shown for the key of F major)

Arranged for:
6 ringers, 5 ringers, 4 ringers or 3 ringers.

6 Ringers

5 Ringers

4 Ringers

3 Ringers

This reproducible collection is designed to meet the needs of handbell ensembles by helping to stretch their music budgets. With the purchase of this collection, the original purchasing organization (church, school, or community ensemble) is granted permission to make copies as needed for their ringers. This permission to reproduce applies to this product only, and does not transfer to other churches or organizations.

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The carol settings in this collection are excerpted from Jason Krug's 12 bell series, *All Praise to Thee* (Volumes 1, 2, and 3.) Each *All Praise to Thee* volume contains hymn arrangements spanning the entire church year. See the back cover for more information about the *All Praise to Thee* series as well as other 12 bell music by Jason Krug.

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Sing We Now of Christmas

Bells used:

F5, G♭5, A♭5, B♭5, C♭6, D♭6, E♭6, F6, G♭6, A♭6, B♭6, C♯7

NOËL NOUVELET
Medieval French carol
arr. Jason W. Krug (ASCAP)

With energy (♩ = 120)

1 2 3 4

5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 RT 21 LV 22 LV 23 LV

24 LV 25 R 26 LV

27 LV 28 LV 29 LV

f

mp

ff

mp cantabile

mf

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Musical score for guitar, measures 30-58. The score is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The piece features a variety of textures and dynamics. Measures 30-32 show a melodic line with a bass line of chords, marked with 'LV' (left hand) and 'R' (right hand). Measures 33-36 continue this texture with dynamics of *mp* and *mf*. Measures 37-39 feature a more rhythmic and accented texture with dynamics of *ff* and *marcato*. Measures 40-42 show a dense chordal texture. Measures 43-46 feature a complex texture with dynamics of *mf* and markings for 'RT' (right hand) and 'Sk' (skating). Measures 47-50 show a dense chordal texture with dynamics of *ff*. Measures 51-54 feature a complex texture with dynamics of *mp* and *mf*. Measures 55-58 show a dense chordal texture with dynamics of *ff* and *mf*, ending with a *ff* dynamic and a 'RT' marking.

It Came Upon the Midnight Clear

Bells used:

F5, G♭5, A♭5, B♭5, C6, D♭6, E♭6, F6, G♯6, A♯6, B♭6, C7

CAROL

Richard S. Willis, 1819-1900

arr. Jason W. Krug (ASCAP)

Tenderly (♩. = 40)

The musical score is written for bells in a treble clef with a key signature of one flat (B♭). The tempo is marked 'Tenderly' with a quarter note equal to 40 beats (♩. = 40). The score consists of 26 measures, divided into two systems of 13 measures each. The first system includes measures 1 through 13, and the second system includes measures 14 through 26. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often beamed together. Dynamic markings include *p* (piano) at the beginning and *mp* (mezzo-piano) at the end. Performance instructions include 'LV' (left hand) and 'R' (right hand) for specific notes or groups of notes. A circled cross symbol is used at the start of measure 24. A final instruction at the end of the score reads '*LV (all notes)'. The score is overlaid with a large, semi-transparent watermark that reads 'PROXY' diagonally across the page.

*In measures 26-32, the LVs apply to both upstemmed and downstemmed notes.

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Musical score for guitar, measures 27-50. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 27 through 50. The score is divided into systems of five lines each. The first system (measures 27-32) starts with a treble clef and a key signature of two flats. The second system (measures 33-38) includes a common time signature (C) above measure 33. The third system (measures 39-44) includes a common time signature (C) above measure 42. The fourth system (measures 45-47) includes a common time signature (C) above measure 45. The fifth system (measures 48-50) includes a common time signature (C) above measure 48. The score includes dynamic markings: *p* (piano) at measure 30, *mf* (mezzo-forte) at measure 34, *mp* (mezzo-piano) at measure 42, and *p a tempo* at measure 44. There are also markings for *rit.* (ritardando) at measures 42 and 48. The score includes various guitar-specific notations: *LV* (left hand) and *R* (right hand) above notes, and *LV* and *R* below notes. There are also markings for *g* (guitar) and *gtr* (guitar) above notes. The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 27 through 50. The score is divided into systems of five lines each. The first system (measures 27-32) starts with a treble clef and a key signature of two flats. The second system (measures 33-38) includes a common time signature (C) above measure 33. The third system (measures 39-44) includes a common time signature (C) above measure 42. The fourth system (measures 45-47) includes a common time signature (C) above measure 45. The fifth system (measures 48-50) includes a common time signature (C) above measure 48. The score includes dynamic markings: *p* (piano) at measure 30, *mf* (mezzo-forte) at measure 34, *mp* (mezzo-piano) at measure 42, and *p a tempo* at measure 44. There are also markings for *rit.* (ritardando) at measures 42 and 48. The score includes various guitar-specific notations: *LV* (left hand) and *R* (right hand) above notes, and *LV* and *R* below notes. There are also markings for *g* (guitar) and *gtr* (guitar) above notes.

O Come, All Ye Faithful

Bells used:
F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B \flat 6, C7

ADESTE FIDELES
attr. John F. Wade, c. 1711-1786
arr. Jason W. Krug (ASCAP)

With joy! (♩ = 120)

1 *f*

2

3

4

5 *f*

6

7 LV *f*

8 LV

9 R

10 LV

11 R

12

13

14

15

16 *mf*

17 *f*

18

19

20

21 *p*

22

23 *mp*

24

25 *mf*

26

27

28 *f*

29

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30 31 32 33

ff

34 35 36 37

f

38 39 40 41

42 43 44 45

LV R

f

46 47 48 49

p *mp*

50 51 52 53

LV R

mf *cresc.*

54 55 56 57

f *ff*

58 59 60 61

mf *f* *ff*

Lo, How a Rose E'er Blooming

Bells used:

F5, G5, A♭5, B♭5, C6, D6, E♭6, F6, G6, A♭6, B♭6, C7

ES IST EIN ROS'

Alte Catholische Geisliche Kirchengesang, 1599

arr. Jason W. Krug (ASCAP)

Gently (♩ = 70)

1 *pp*

2

3

4 *LV* *poco rit.*

5 *R* *p a tempo*

6

7

8

9 *LV* *pp*

10

11 *LV*

12 *LV*

13 *p* *LV*

14 *LV*

15 *LV*

16 *LV*

17 *LV*

18 *mp*

19

20

21 *mf*

22

23

24 *mp*

25 *LV*

26 *LV*

27 *LV*

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28 LV mp

Musical staff 28-31: Treble clef, key signature of two flats, 6/4 time signature. Measures 28-31 feature a sequence of chords with a melodic line above. Measure 28 is marked *mp*. Above measures 28, 29, and 30 are the letters 'LV'. Above measure 31 is the letter 'R'. A double bar line is at the end of measure 31.

32 mf

Musical staff 32-34: Treble clef, key signature of two flats, 6/4 time signature. Measure 32 starts with a *mf* dynamic. Measure 33 contains a complex chordal texture with a 4/4 time signature change indicated by a '4' over the staff. Measure 34 ends with a repeat sign. A double bar line is at the end of measure 34.

35 36 37

Musical staff 35-37: Treble clef, key signature of two flats, 6/4 time signature. Measures 35-37 continue the chordal texture. Measure 37 ends with a 4/4 time signature change indicated by a '4' over the staff. A double bar line is at the end of measure 37.

38 39 40

Musical staff 38-40: Treble clef, key signature of two flats, 4/4 time signature. Measures 38-40 continue the chordal texture. Measure 40 features a melodic line with a slur. A double bar line is at the end of measure 40.

41 42 43 p

Musical staff 41-43: Treble clef, key signature of two flats, 4/4 time signature. Measures 41-43 continue the chordal texture. Measure 41 is marked *p*. A double bar line is at the end of measure 43.

44 45 46 f Sw 3 4 mf rit. poco a poco

Musical staff 44-46: Treble clef, key signature of two flats, 6/4 time signature. Measures 44-46 continue the chordal texture. Measure 44 is marked *mf*. Measure 46 is marked *f*. Above measures 45 and 46 are the letters 'Sw' with '3' and '4' below them. Below measure 46 is the instruction *rit. poco a poco*. A double bar line is at the end of measure 46.

47 48 49 50 LV mp a tempo

Musical staff 47-50: Treble clef, key signature of two flats, 4/4 time signature. Measures 47-50 continue the chordal texture. Measure 49 is marked *mp a tempo*. Above measures 49 and 50 are the letters 'LV'. A double bar line is at the end of measure 50.

51 52 53 54 LV R pp rit.

Musical staff 51-54: Treble clef, key signature of two flats, 4/4 time signature. Measures 51-54 continue the chordal texture. Measure 51 is marked *rit.*. Measure 52 is marked *p*. Measure 53 is marked *pp*. Above measures 51 and 52 are the letters 'LV'. Above measure 53 is the letter 'R'. A double bar line is at the end of measure 54.

People, Look East

Bells used:

F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7

BESANÇON

French carol

arr. Jason W. Krug (ASCAP)

Brightly (♩. = 60)

1 *mf* 2 3 4 *f*

5 6 7 8

9 10 11 12

13 14 15 16 *dim.*

17 18 19 20 *mf*

21 22 23 24 *mp*

25 26 27 28

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Musical score for piano, measures 29-60. The score is written in treble clef and includes various dynamics and articulations. A large orange watermark 'Piano' is overlaid diagonally across the page.

Measures 29-32: *p* (piano), *mf* (mezzo-forte). Measure 29 includes a fermata. Measure 30 includes a fermata. Measure 31 includes a fermata. Measure 32 includes a fermata.

Measures 33-36: Measure 33 includes a fermata. Measure 34 includes a fermata. Measure 35 includes a fermata. Measure 36 includes a fermata.

Measures 37-40: Measure 37 includes *p* (piano) and *cresc.* (crescendo). Measure 38 includes *LV* (left hand). Measure 39 includes *LV* (left hand). Measure 40 includes *R* (right hand) and *f* (forte).

Measures 41-44: Measure 41 includes *LV* (left hand). Measure 42 includes a fermata. Measure 43 includes a fermata. Measure 44 includes a fermata.

Measures 45-48: Measure 45 includes a fermata. Measure 46 includes a fermata. Measure 47 includes a fermata. Measure 48 includes a fermata and *cresc.* (crescendo).

Measures 49-52: Measure 49 includes a fermata. Measure 50 includes a fermata and *ff* (fortissimo). Measure 51 includes a fermata. Measure 52 includes a fermata and *mp cresc.* (mezzo-piano crescendo).

Measures 53-56: Measure 53 includes a fermata. Measure 54 includes a fermata. Measure 55 includes a fermata. Measure 56 includes a fermata and *f* (forte).

Measures 57-60: Measure 57 includes a fermata and *cresc.* (crescendo). Measure 58 includes a fermata. Measure 59 includes a fermata. Measure 60 includes a fermata, *RT* (right hand), and *ff* (fortissimo).

What Child Is This?

Bells used:

F5, G5, A5, B5, C#6, D6, E6, F6, G6, A6, Bb6, C7

GREENSLEEVES

English ballad, 16th cent.
arr. Jason W. Krug (ASCAP)

Mysteriously (♩ = 90)

1 *p* LV 2 3 4 5 6 7

8 *poco rit.* *mp* LV R LV LV LV

9 10 11 12

13 14 15 16 17 LV LV LV LV LV LV

18 19 20 21 22 LV LV LV LV

23 24 25 26 27 28 R *mf*

29 30 31 32 33 3 3

34 35 36 37 38

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39 40 41 42 43

mp LV LV LV

44 45 46 47 48

R LV LV R

49 50 51 52 53

LV LV LV R LV

54 55 56 57 58 59

mf R *mp*

60 61 62 63 64 65

mf

66 67 68 69 70

f

71 72 73 74 75

LV R *rit.* LV

76 77 78 79 80 81

mp LV *a tempo* R LV *rit.* *p* R *pp*

Love Came Down at Christmas

GARTAN

Bells used:
F5, G5, A5, B♭5, C6, D6, E6, F6, G6, A6, B♭6, C7

melody from *Petrie Collection of Irish Melodies, Part II, 1902*
arr. Jason W. Krug (ASCAP)

Gently (♩ = 70)

1 LV
mp

2

3 R

4

5

6

7

8

9

10

11 R
LV

12

13 mf

14 LV

15 LV

16 LV

17 LV

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Musical score for guitar, measures 18-35. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The music consists of a sequence of chords and melodic lines. Measures 18-21 show a series of chords with a melodic line in the upper voice. Measures 22-23 feature a more complex texture with a right-hand (R) melodic line and a left-hand (LV) accompaniment. Measures 24-26 continue with a similar texture. Measures 27-29 show a series of chords with a melodic line. Measures 30-32 feature a series of chords with a melodic line. Measures 33-34 show a series of chords with a melodic line. Measure 35 is a final chord. The score includes performance markings: *poco rit.* (ritardando) starting at measure 30, *mp a tempo* (mezzo-piano, at tempo) starting at measure 32, and *p* (piano) starting at measure 35. The left hand (LV) and right hand (R) are indicated throughout the score.

We Three Kings

Bells used:
F5, G5, A5, B♭5, C6, D6, E6, F6, G6, A6, B♭6, C7

KINGS OF ORIENT
John Henry Hopkins, Jr., 1820-1891
arr. Jason W. Krug (ASCAP)

With forward motion (♩. = 50)

1 2 3 4 5 6
mp LV LV LV

7 8 9 10 11 12
LV LV LV LV

13 14 15 16 17 18
LV LV *cresc.* R

19 20 21 22 23 24
mf dim. LV

25 26 27 28 29 30
p R *mp* *mf*

31 32 33 34 35 36

37 38 39 40 41 42

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Musical score for guitar, measures 43-91. The score is written in treble clef with a key signature of one flat (B-flat). It consists of eight staves of music. Measure numbers 43 through 91 are indicated above the notes. Performance instructions include *LV* (likely *lento*), *dim.* (diminuendo), *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *R cresc.* (ritardando), and *non rit.* (non-ritardando). The score features various rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures with many notes per measure. A large watermark is visible across the page.

O Come, O Come, Emmanuel

VENI EMMANUEL

French processional, 15th cent.

arr. Jason W. Krug (ASCAP)

Bells used:

F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7

With wonder and awe (♩ = 80)

1 *p* LV

2 LV

3 LV

4 R

5 *p* LV

6 LV

7 LV

8 LV

9 LV

10 LV

11 LV *cresc.*

12 LV

13 *mp* LV

14 LV

15 LV

16 *mf* LV

17 LV

18 LV

19 *p* R

20 R

21 LV

22 LV

23 LV *mf* LV

24 LV

25 LV

26 LV

27 LV

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28 LV R *mf* 29 30 31 *mp*

32 LV 33 LV 34 LV 35 LV

36 LV 37 LV 38 LV 39 LV LV LV

mf

40 LV 41 R 42 43

f

3 4

44 LV 45 R 46 47

mp 2 3 *ff* 2 3

48 LV 49 LV 50 LV 51

f LV 2 3 *mf* LV *mp* R

rit.

Slower, rubato

Tempo I

52 LV 53 LV 54 LV 55 LV

p

56 LV 57 LV 58 59

mp *p* *pp*

rit.

Carol of the Bells

Bells used:

F#5, G#5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7

UKRAINIAN BELL CAROL
Mykola Leontovych, 1877-1921
arr. Jason W. Krug (ASCAP)

With constant motion (♩ = ca. 120)

1 2 3 4 5 6

7 8 9 10 11 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 37 38

p LV

cresc.

mf R *cresc.*

f LV LV LV LV

R *dim.* *mf* R *dim.*

p

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39 40 41 42 43 44

45 46 47 48 49 50

cresc.

51 52 53 R 54 55

mf cresc.

56 57 58 59 60

f cresc.

61 62 63 64 65

ff LV *LV* *LV* *LV* *f LV*

R

66 67 68 69 70

rit. poco a poco al fine

71 72 73 74 75

76 77 78 79 80

molto rit. *ff*

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Other Choristers Guild music for 12 bells by Jason W. Krug

All Praise to Thee, Volume 1

(Reproducible hymn arrangements for twelve bells,
to ring the whole year through)

arr. Jason W. Krug

Twelve bells (F5 to C7)

Levels 2 & 3 • CGB920

All Praise to Thee, Volume 2

(Reproducible hymn arrangements for twelve bells,
to ring the whole year through)

arr. Jason W. Krug

Twelve bells (F5 to C7)

Levels 2 & 3 • CGB1018

All Praise to Thee, Volume 3

(Reproducible hymn arrangements for twelve bells,
to ring the whole year through)

arr. Jason W. Krug

Twelve bells (F5 to C7)

Levels 2 & 3 • CGB1130

Christmas Carols for Twelve Bells

(Five Carols in F Major)

arr. Jason W. Krug

Twelve bells (F5 to C7)

Level 2 • CGB790

