

Catalog # 20381-HB

5 or 6 octaves handbells

Level 4

5 octaves handchimes

Bell Tree (Flute) Solo

A Child Shall Lead Them



by

Michael J. Glasgow

From the Top Music

Albuquerque, NM

www.FromTheTopMusic.com

for Barbara Brocker, creator of the bell tree "keyboard," and a musical pioneer and visionary who just "gets it."

World premiere under the baton of the composer at the
Handbell Musicians of America Area 9 "Summit 2012" in Conroe, Texas; June 24, 2012.
 Performed by the auditioned All-Star conference choir and Barbara Brocker, bell tree.

A Child Shall Lead Them

with Bell Tree or Flute Solo*

Cat. 20381-HB
 AGEHR Level 4

Handbells Used: 4 Octaves

Bell Tree

Handbells Used: 5-6 Octaves

Handchimes Used: 5 Octaves

Moderato ($\text{♩} = c. 100$)

Michael J. Glasgow
 (ASCAP)

Bell Tree or Flute*

* When two notes occur simultaneously in the part, flutists should play the upper notes.

BT 5

mp

rit.

LV

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BT 9

10 *a tempo meno mosso*

11

12

mf

a tempo meno mosso

R

mf

LV

LV

LV

rit.

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BT 13

14

15

LV

LV

16 BT

17 18 19

mf

LV R LV LV

Copyrighted material.

20 BT

21 22

mp

LV

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Freely (♩ = c. 66-72)

23 BT

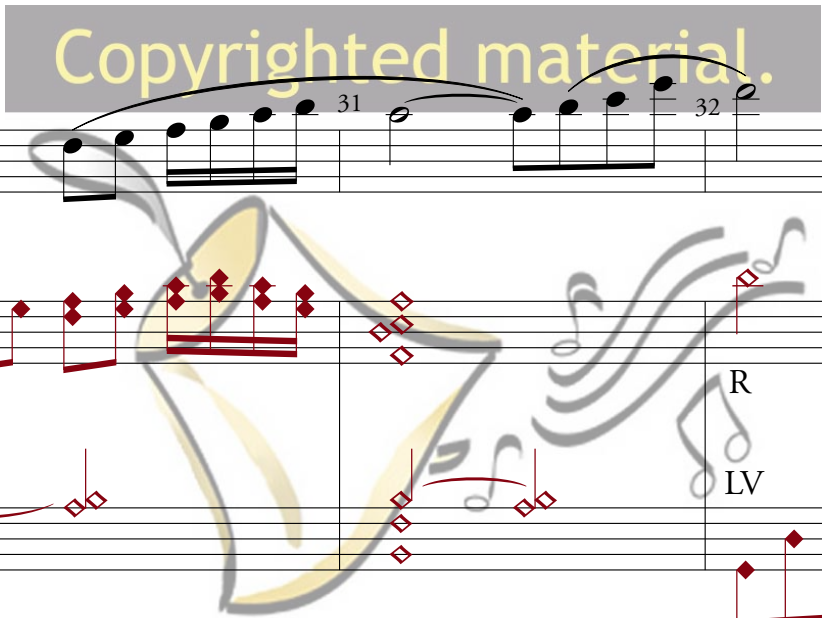
24 25 26

rit. *p*

rit. *mf* *sub. p* *mp*

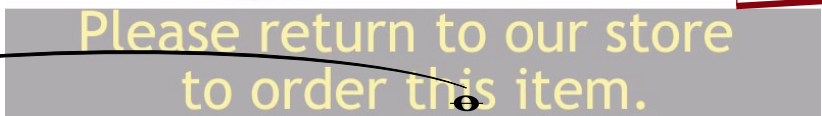
R

BT 27 *mp* 28 29



BT 30 31 32

R
LV



BT 33 34

mf LV (all) *rit.* LV (all) *rit.*

Driving (♩. = 76-88)

BT 35 36 37 38 39

BT 40 41 42 43

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BT 44 45 46 47

48 49 50 51 52

BT

f

PL

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53 54 55 56 57

BT

ten.

ff

PL PL PL PL

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58 59 60 61 62

BT

63 64 65

BT

(♩ = ♩)

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66 67 68 69

BT

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70 71 72

BT

73 74 75

BT

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76 77 78 79 80

BT

p

sub. mf

sub. mp

smile

repeat as necessary

Ringers G4 and up create miniature "bell trees" by interlocking their bells' handles, and play with mallets (bells off table) to end.

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81 82 83 84 85

BT

R

*Cue-size notes in mm. 85-89 are optional. However, either *all* should be played or *all* should be omitted.

BT

mf

86 87 88 89 90

After ringing m. 87, bass ringers also suspend their bells and play with mallets to end.

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BT

91 92 93 94

f

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BT

95 96 97

f

*Precisely on the tied chord in measure 100, all notes other than C, E and G should be hand-damped by the ringers. (This only applies to bells in the ensemble, not to the Bell Tree, which should be considered "LV.")

FROM THE COMPOSER

It was a Saturday in July; I can even remember which one. On the evening of July 16, 2011, I found myself in Hell's Kitchen restaurant in Minneapolis, Minnesota. As part of the National Seminar for Handbell Musicians of America, I was attending a dinner for members of the Legacy Society (those who have included the Guild in their estate planning).

At the dinner was Barbara Brocker, one of my favorite people. Barb is not only a gifted musician, but she's a class act: thoughtful, kind, generous...and amazingly humble about all of it.

The future of our Guild and our instrument was on everyone's minds that night; it was, after all, the Legacy Society event. Barb and I were talking about bell trees, an art form she has advanced to a level beyond what most people have ever seen. I asked her if anyone had written anything for a traditional ringing choir with a featured bell-tree soloist, utilizing the "six-strand" method of bell tree "keyboard" she'd created.

"There are solos, but I don't know of anything with a choir also," she replied. "You should write something really dazzling! People won't really discover this way of using our instrument if composers don't write for it. And we need people to discover it. If it takes a hundred years, we need them to discover it."

A hundred years. A century away. Something neither Barb nor I will witness. What "legacy" will we leave, beyond our financial resources? It occurred to me that if bell trees are really going to catch on, it will take the youth of today to get excited about them. They are our future, and bell trees are a very new and rather unknown way of using a relatively "young" instrument. But they need more repertoire to play!

The title came to mind (surely subliminally inspired by the prophecy in Isaiah 11), and I knew I had to write this piece for Barb, and for the future of bell-tree music. When I learned that Barb would be featured at the Area 9 conference the following year (where I was conducting the auditioned All-Star choir), I cooked up an elaborate plan to get her to play the bell tree part of the piece without her knowing what the piece was. (I love to tell the story, but don't have room here...contact me and I'll be glad to share!)

In the piece, the soloist is the "child," leading the way. (The part can be played on flute, for those without an advanced bell-tree player, but of course, one should try to find such a person if at all possible!) By the end of the piece, all of the ringers in the choir have created their own miniature bell trees, and the piece ends with everyone playing suspended bells with mallets. It is exactly 100 measures long, a nod to the "hundred years."

Hopefully it won't take nearly that long.

MJG

From the Top Music ~ Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M. Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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