

# **BELLS IN THE STEEPLE**

**QUINCY C. HILLIARD**  
**(ASCAP)**



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**414 OLD SETTLEMENT ROAD, LAFAYETTE, LOUISIANA 70508**

# **BELLS IN THE STEEPLE**

## **ABOUT THE COMMISSION:**

**BELLS IN THE STEEPLE** was commissioned by the Feierabend Association for Music Education 2021.

## **ABOUT THE PERFORMANCE:**

The opening measures of **BELLS IN THE STEEPLE** should be played in a majestic manner. At measure 9, the lower instruments have the melody and should be played in a bold manner. When the upper voices enter, they must not cover the lower instruments. Measures 15 through 21 serve as a climatic point in the piece. At measure 21, the melody is broken up and is passed among through various instruments. Measure 30 begins the last statement of the melody. The coda begins at measure 38. The director should pay close attention to the dynamics throughout the composition.

## **ABOUT THE COMPOSER:**

Quincy C. Hilliard's compositions for wind band are published by a variety of well-known publishers. In 2014, Hilliard received the prestigious Mississippi Institute of Arts and Letters Award in the Classical Music Division. Most recently, he was recognized with a second Global Music Award for his work as a composer. In 2012, one of his pieces, *Coty* (clarinet and piano) was recorded on a CD that was nominated for a Grammy Award. In 2008, he was commissioned by the Library of Congress to compose a work in celebration of the bicentennial of the birth of Abraham Lincoln. He is frequently commissioned to compose works, including one for the 1996 Olympic Games in Atlanta and a score for a documentary film, *The Texas Rangers*. For many years, the American Society of Composers, Authors, and Publishers (ASCAP) has recognized him with annual awards for the unusually frequent performance of his compositions. Hilliard is regularly invited to conduct, demonstrate effective techniques, and adjudicate festivals throughout the world. Because Hilliard, the composer, conductor, and educator, is also a scholar of Aaron Copland's music and life, Copland estate administrators authorized Hilliard to publish the educational performance edition, *Copland for Solo Instruments* (Boosey and Hawkes, 1999). To train school band students, he wrote *Scales and Tuning Exercises for Superior Bands* (FJH Music Company, 2009), *Superior Bands in Sixteen Weeks* (FJH Music Company, 2003), *Chorales and Rhythmic Etudes for Superior Bands* (FJH Music, 2004), *Theory Concepts, Books One and Two* and is the co-author of the *Skill Builders, Books One and Two* (Sounds Spectacular Series, Carl Fischer, 1996). He is also the co-author of *Percussion Time* (C.L. Barnhouse Company) which is a collection of music written specifically for the beginning percussion ensemble. Hilliard is Composer in Residence and the Heymann Endowed Professor of Music at the University of Louisiana, Lafayette.

# BELLS IN THE STEEPLE

Traditional  
arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato** (♩ = 66-74)

This musical score is for a full band arrangement of 'Bells in the Steeple'. It is written in 6/8 time and features a variety of instruments. The woodwinds (Flute, Oboe, Clarinets, Saxophones) and strings (Trumpets, Horns, Trombone/Bassoon, Tuba) play a rhythmic melody with accents. The percussion section includes Snare and Bass Drums, and a Triangle. The score is divided into two systems, each marked 'Allegro animato' with a tempo of 66-74 beats per minute. Dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). The key signature has one flat (Bb).

**Flute**  
*f* *p*

**Oboe**  
*f* *p*

**Advanced Bb Clarinet**  
*f* *p*

**Bb Clarinet**  
*f* *p*

**Bb Bass Clarinet**  
*f* *p*

**Advanced Eb Alto Saxophone**  
*f* *p*

**Eb Alto Saxophone**  
*f* *p*

**Bb Tenor Saxophone**  
*f* *p*

**Eb Baritone Saxophone**  
*f* *p*

**Allegro animato** (♩ = 66-74)

**Advanced Bb Trumpet**  
*f* *p*

**Bb Trumpet**  
*f* *p*

**F Horn**  
*f* *p*

**Trombone Baritone Bassoon**  
*f* *p*

**Tuba**  
*f* *p*

**Bells**  
*f* *p*

**Percussion 1**  
(Snare Drum Bass Drum)  
*mf*

**Percussion 2**  
(Triangle)  
*f* *mf*

7

9

Fl.

Ob.

Adv. Cl.

Cl.

B. Cl.

Adv. A. Sax

A. Sax

T. Sax

B. Sax

9

Adv. Tpt.

Tpt.

Hn.

Tbn.  
Bar.  
Bsn.

Tuba

Bells

Perc. 1  
(Sn. Dr.  
B. Dr.)

Perc. 2  
(Tri.)

13

15

Fl.

*mf*

*f*

Ob.

*mf*

*f*

Adv. Cl.

*mf*

*f*

Cl.

*mf*

*f*

B. Cl.

*f*

Adv. A. Sax

*f*

A. Sax

*f*

T. Sax

*f*

B. Sax

*f*

15

Adv. Tpt.

*f*

Tpt.

*f*

Hn.

*f*

Tbn.

Bar.

Bsn.

*f*

Tuba

*f*

Bells

*f*

Solo

*mp* on rim

on rim

Perc. 1  
(Sn. Dr.  
B. Dr.)

*mf*

Perc. 2  
(Tri.)

*mf*

BELLS IN THE STEEPLE

27

(30)

Fl. *mf* *f*

Ob. *mf* *f*

Adv. Cl. *mf* *f* *p*

Cl. *mf* *f* *p*

B. Cl. *mf* *p*

Adv. A. Sax *mf* *f*

A. Sax *mf* *f*

T. Sax *p* *mf* *p*

B. Sax *p* *mf*

(30)

Adv. Tpt. *mf* *f*

Tpt. *mf* *f*

Hn. *mf* *f* *p*

Tbn. Bar. Bsn. *mf* *p*

Tuba *mf*

Bells *mf* *f* *mf* on drum

Perc. 1 (Sn. Dr. B. Dr.) *mf* *f* on drum

Perc. 2 (Tri.) *mf* *f* *p*

BELLS IN THE STEEPLE



# Flute

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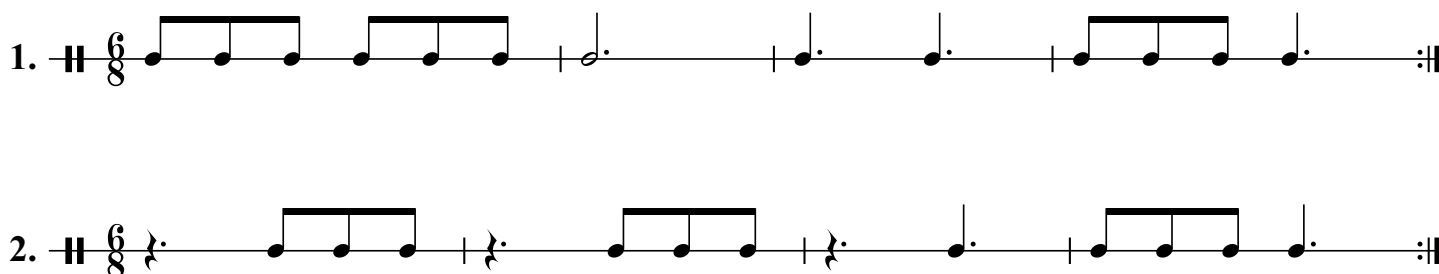
## Teaching Guide BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# Flute

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

7 *f* *p* 2

9 *f* *mp* 2

13 *mf* *f* 4

21 *p*

27 *mf* *f* 30

32 *p* 2

38 *f*

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# Oboe

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## Teaching Guide

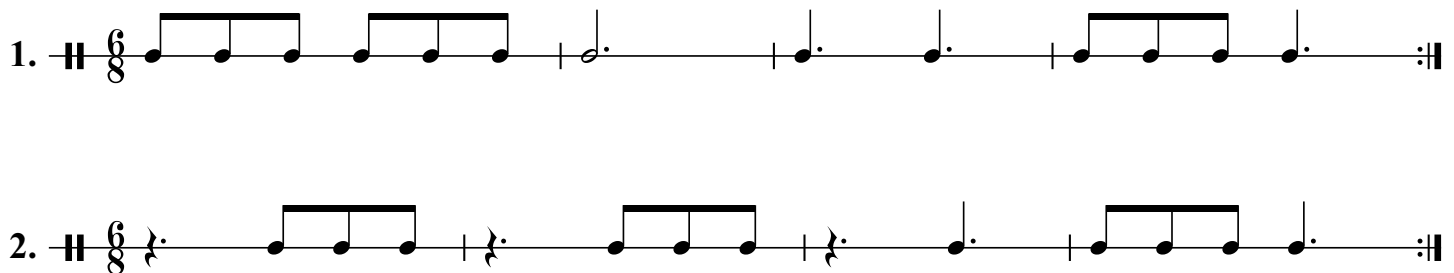
# BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# Oboe

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## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

7 *f* *p* 2

9 *f* *mp* 2

13 *mf* *f* 4

21 *p*

27 *mf* *f* 30

32 *p* 2

38 *f*

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## Bassoon

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# Teaching Guide

## BELLS IN THE STEEPLE

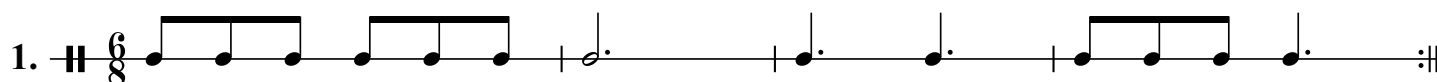
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises



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# Bassoon

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

8

9

13

15

21

21

27

30

34

38

*f*

*p*

*mf*

*f*

*p*

*mf*

*p*

*f*

*f*

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**Advanced**  
**B♭ Clarinet**


*Commissioned by the Feierabend Association for Music Education 2021*

# Teaching Guide

## BELLS IN THE STEEPLE


**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)


### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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Advanced  
B♭ Clarinet

Commissioned by the Feierabend Association for Music Education 2021

# BELLS IN THE STEEPLE

Traditional  
arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

The musical score is written for a B♭ Clarinet in 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The tempo is marked 'Allegro animato'. The first staff contains measures 1 through 6, with a first ending bracket over measures 4 and 5. The second staff contains measures 7 through 12, with a first ending bracket over measures 11 and 12. The third staff contains measures 13 through 20, with a first ending bracket over measures 19 and 20. The fourth staff contains measures 21 through 26, with a first ending bracket over measures 25 and 26. The fifth staff contains measures 27 through 31, with a first ending bracket over measures 30 and 31. The sixth staff contains measures 32 through 38, with a first ending bracket over measures 37 and 38. The score includes various dynamics: *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also articulation marks such as accents and slurs. The piece concludes with a double bar line at the end of the sixth staff.

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## B $\flat$ Clarinet

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# Teaching Guide

## BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
**(ASCAP)**

## Melody

Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

## Rhythm Exercises

1.

[illegible]

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**B♭ Clarinet**

*Commissioned by the Feierabend Association for Music Education 2021*

# BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for a B♭ Clarinet in 6/8 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Allegro animato'. The score includes various dynamics: *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are several measures with repeat signs, some with a '2' above them indicating a second ending. Measure numbers 7, 13, 21, 27, 32, and 38 are indicated at the start of their respective staves. The score ends with a double bar line.

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# B $\flat$ Bass Clarinet


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## Teaching Guide

# BELLS IN THE STEEPLE

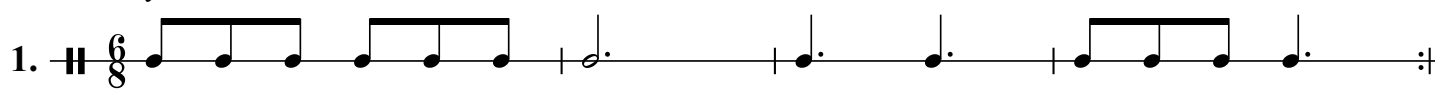
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

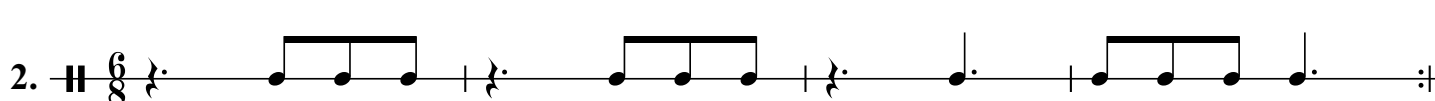
### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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**B♭ Bass Clarinet**

*Commissioned by the Feierabend Association for Music Education 2021*

# BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for B♭ Bass Clarinet in 6/8 time. It consists of six staves of music. The first staff begins with a measure rest, followed by a series of eighth notes and quarter notes, with dynamic markings of *f*, *p*, and *f*. A circled measure number 9 is placed below the staff. The second staff starts at measure 8 and continues with eighth and quarter notes, marked *mf*. A circled measure number 15 is placed below the staff. The third staff starts at measure 13 and includes a 4-measure rest at the end, marked *f*. A circled measure number 21 is placed below the staff. The fourth staff starts at measure 21 and includes a 3-measure rest, marked *p*. A circled measure number 30 is placed below the staff. The fifth staff starts at measure 28 and continues with eighth and quarter notes, marked *mf*. The sixth staff starts at measure 34 and continues with eighth and quarter notes, marked *p*. A circled measure number 38 is placed below the staff. The piece concludes with a final double bar line.

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**Advanced**  
**E♭ Alto Saxophone**

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# Teaching Guide

## BELLS IN THE STEEPLE

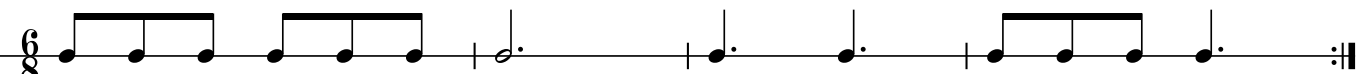
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
**(ASCAP)**


### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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Advanced  
E♭ Alto Saxophone

Commissioned by the Feierabend Association for Music Education 2021

# BELLS IN THE STEEPLE

Traditional  
arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for E♭ Alto Saxophone in 6/8 time, featuring a key signature of one sharp (F#). The tempo is marked 'Allegro animato'. The score consists of six staves of music, each containing measures with various dynamics and articulations. Measure numbers 7, 9, 15, 21, 25, 30, 32, and 38 are indicated at the start of their respective staves. Dynamics include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Articulations include accents (>) and slurs. Rehearsal marks are present at measures 9, 15, 21, 30, and 38. The piece concludes with a double bar line at the end of the sixth staff.

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# **E♭ Alto Saxophone**

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## **Teaching Guide**

### **BELLS IN THE STEEPLE**

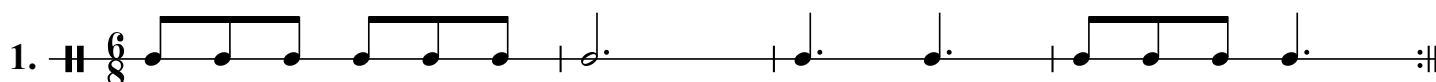
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
**(ASCAP)**

#### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

#### Rhythm Exercises



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# E♭ Alto Saxophone

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## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for E♭ Alto Saxophone in 6/8 time. It consists of six staves of music. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings (f, p, mp, mf) and articulation marks (accents). Measure numbers 7, 9, 15, 21, 25, 30, 32, and 38 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of the sixth staff.

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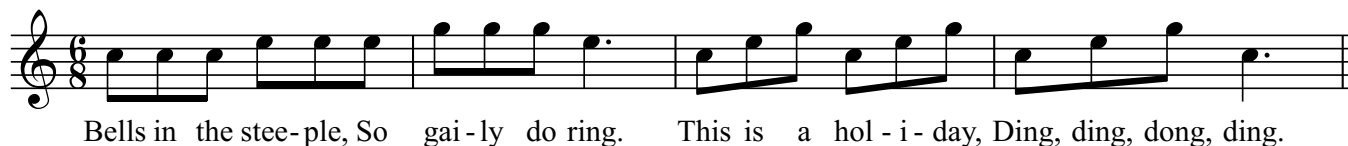
# B♭ Tenor Saxophone

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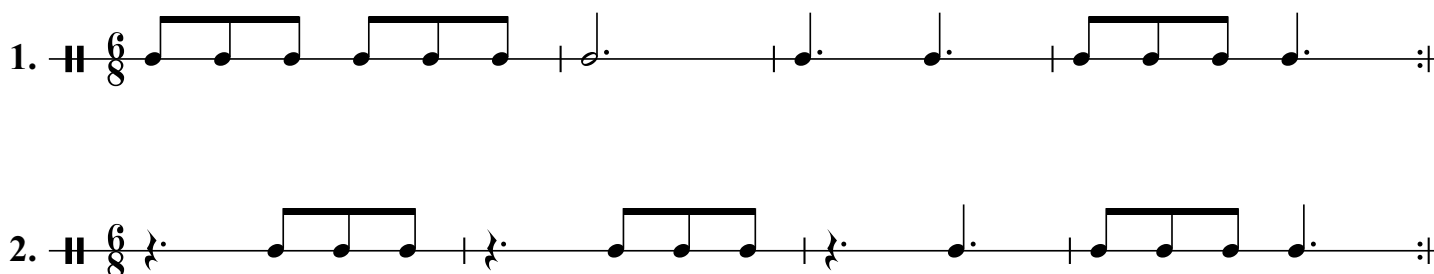
## Teaching Guide BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# B♭ Tenor Saxophone

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

The musical score is written for B♭ Tenor Saxophone in 6/8 time. It consists of seven staves of music. The first staff begins with a whole rest, followed by eighth-note patterns with accents. Dynamic markings include *f*, *p*, and *f*. The second staff starts at measure 8 with a circled 9, featuring a *mf* dynamic. The third staff starts at measure 13 with a circled 15, includes a *f* dynamic, and ends with a 4-measure rest. The fourth staff starts at measure 21 with a circled 21, includes a *p* dynamic, and has another *p* marking. The fifth staff starts at measure 27 with a circled 30, includes a *p* dynamic, and ends with a *mf* dynamic. The sixth staff starts at measure 32 with a circled 38, includes a *p* dynamic, and has another *p* marking. The seventh staff continues the eighth-note patterns with accents, including *f* dynamics, and concludes with a double bar line.

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# E♭ Baritone Saxophone

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## Teaching Guide BELLS IN THE STEEPLE

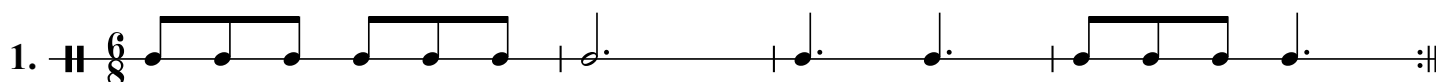
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises



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# E♭ Baritone Saxophone

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## BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

The musical score is written for E♭ Baritone Saxophone in 6/8 time. It consists of seven staves of music. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also accents (>) and slurs. Measure numbers 8, 13, 21, 28, 34, and 38 are indicated at the start of their respective staves. Rehearsal marks are circled around measure numbers 9, 15, 21, 30, and 38. The piece ends with a double bar line at the end of the seventh staff.

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**Advanced**  
**B♭ Trumpet**


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# Teaching Guide

## BELLS IN THE STEEPLE


**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)


### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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Advanced  
B♭ Trumpet

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# BELLS IN THE STEEPLE

Traditional  
arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for B♭ Trumpet in 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B♭), and a 6/8 time signature. The tempo is marked 'Allegro animato'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). Rehearsal marks are circled numbers: 2, 9, 15, 21, 30, and 38. Some measures contain repeat signs. The piece concludes with a double bar line at the end of the sixth staff.

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# B♭ Trumpet

*Commissioned by the Feierabend Association for Music Education 2021*

## Teaching Guide BELLS IN THE STEEPLE

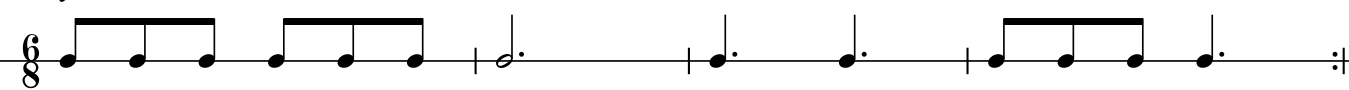
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)


### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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# B♭ Trumpet

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score for B♭ Trumpet is written in 6/8 time and consists of 38 measures. The score is divided into six systems, each starting with a measure number in a circle. The first system (measures 1-6) begins with a 2-measure rest, followed by a series of eighth notes starting on G4, with a forte (f) dynamic at measure 3 and a piano (p) dynamic at measure 6. The second system (measures 7-14) starts with a forte (f) dynamic, includes a 2-measure rest at measure 10, and a mezzo-piano (mp) dynamic at measure 11. The third system (measures 15-22) begins with a forte (f) dynamic, includes a 4-measure rest at measure 19, and a piano (p) dynamic at measure 21. The fourth system (measures 23-30) starts with a piano (p) dynamic, includes a mezzo-forte (mf) dynamic at measure 26, and a forte (f) dynamic at measure 29. The fifth system (measures 31-36) begins with a piano (p) dynamic and includes a 2-measure rest at measure 34. The sixth system (measures 37-38) starts with a forte (f) dynamic and includes a 2-measure rest at measure 37. The score concludes with a double bar line at the end of measure 38.

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## F Horn

*Commissioned by the Feierabend Association for Music Education 2021*

# Teaching Guide

## BELLS IN THE STEEPLE

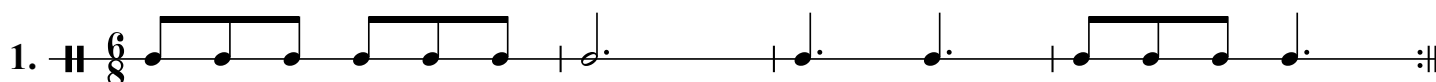
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises



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# F Horn

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional  
arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for F Horn in 6/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The tempo is marked 'Allegro animato'. The first staff contains measures 1 through 6, with a '2' above the first measure and a '2' above the last measure. The second staff contains measures 7 through 14, with a '2' above the first measure and a '2' above the last measure. The third staff contains measures 15 through 25, with a '4' above the first measure and a '3' above the last measure. The fourth staff contains measures 26 through 31, with a '30' above the first measure. The fifth staff contains measures 32 through 37, with a 'p' below the first measure and a 'p' below the last measure. The sixth staff contains measures 38 through 44, with a '2' above the first measure and a 'f' below the first measure. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like *f*, *p*, and *mf*. The piece concludes with a double bar line at the end of the sixth staff.

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# Trombone

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## Teaching Guide BELLS IN THE STEEPLE

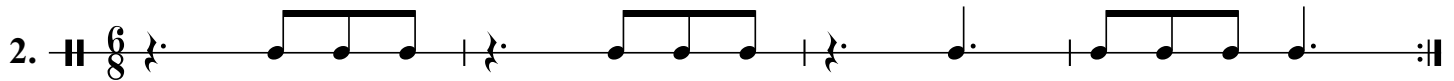
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises



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# Trombone

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

The musical score is written for Trombone in bass clef with a key signature of two flats (Bb and Eb) and a 6/8 time signature. The tempo is marked 'Allegro animato'. The score consists of eight staves of music. Measure numbers 8, 13, 21, 27, 34, and 38 are indicated at the start of their respective staves. Circled measure numbers 9, 15, 30, and 38 indicate specific points in the piece. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A 4-measure rest is indicated at the end of the fifth staff. The piece concludes with a double bar line at the end of the eighth staff.

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## Baritone T.C.

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# Teaching Guide

## BELLS IN THE STEEPLE

## Traditional

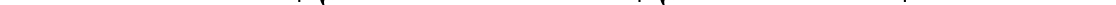
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

## Melody

Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

## Rhythm Exercises

1. 

2. 

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Baritone T.C.

Commissioned by the Feierabend Association for Music Education 2021

# BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

8

13

21

27

34

38

*f* *p* *f*

*mf*

*f*

*p*

*p*

*mf*

*p*

*f*

*f*

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## Baritone B.C.

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# Teaching Guide

## BELLS IN THE STEEPLE

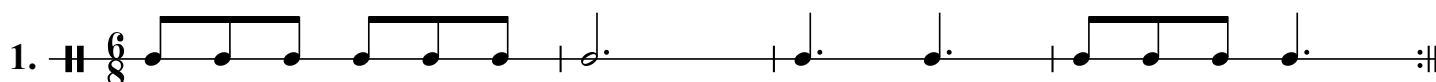
**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises



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Baritone B.C.

Commissioned by the Feierabend Association for Music Education 2021

# BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato**

8

13

21

27

30

34

38

*f* *p* *f* *mf* *f* *p* *f*

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# Tuba

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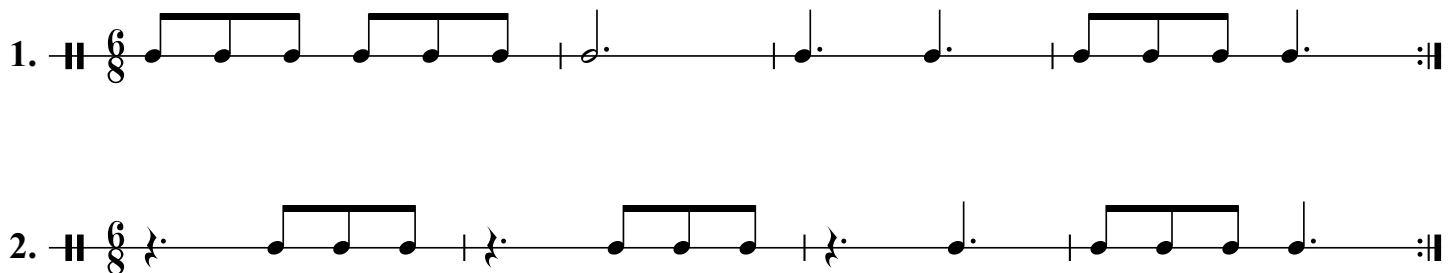
## Teaching Guide BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# Tuba

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## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score for the Tuba part of "Bells in the Steeple" is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The piece is marked "Allegro animato". The score consists of six staves of music, each beginning with a measure number in a circle: 8, 9, 13, 15, 21, and 30. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. There are also articulation marks like accents and slurs. The score ends with a double bar line at the end of the sixth staff.

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## Bells

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# Teaching Guide

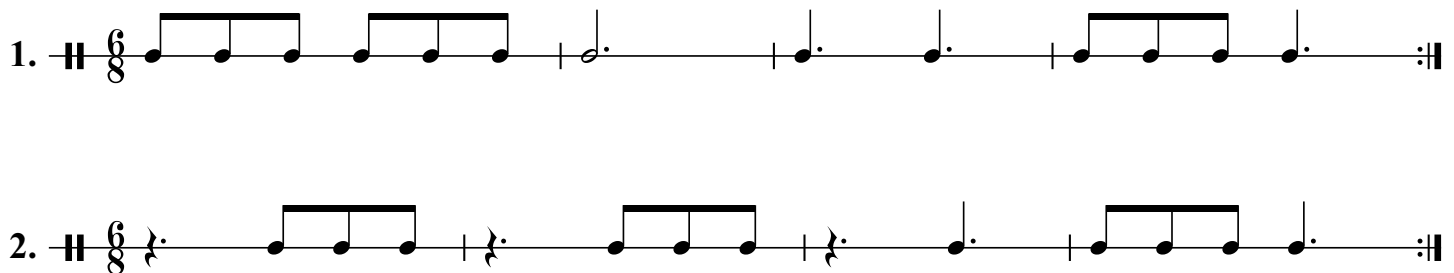
## BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# Bells

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## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 6/8 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and includes a measure with a fermata marked with a '2'. The second staff starts at measure 7 and includes a measure with a fermata marked with a '4'. The third staff begins at measure 15, marked with a circled '15', and includes a 'Solo' instruction. The fourth staff starts at measure 21, marked with a circled '21', and includes a mezzo-forte (*mf*) dynamic. The fifth staff begins at measure 26, marked with a circled '30' at the end, and includes both mezzo-forte (*mf*) and forte (*f*) dynamics. The sixth staff starts at measure 32, marked with a circled '38' at the beginning, and includes a mezzo-forte (*mf*) dynamic. The final staff begins at measure 38, marked with a circled '38', and includes a forte (*f*) dynamic. The score concludes with a double bar line.

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## Bells

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# Teaching Guide

## BELLS IN THE STEEPLE


**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)


### Melody



Bells in the stee-ple, So gai-ly do ring. This is a hol-i-day, Ding, ding, dong, ding.

### Rhythm Exercises

1. 

2. 

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# Bells

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## BELLS IN THE STEEPLE

Traditional

arr. by **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for a single melodic line on a treble clef staff in 6/8 time. The key signature has two flats (B-flat and E-flat). The score consists of six staves of music. The first staff begins with a forte (*f*) dynamic and includes a measure with a fermata marked with a '2'. The second staff starts at measure 7 and includes a measure with a fermata marked with a '4'. The third staff begins at measure 15, marked with a circled '15', and includes a 'Solo' instruction above the staff. The fourth staff starts at measure 21, marked with a circled '21', and includes a mezzo-forte (*mf*) dynamic. The fifth staff begins at measure 26, marked with a circled '30' above it, and includes both mezzo-forte (*mf*) and forte (*f*) dynamics. The sixth staff starts at measure 32, marked with a circled '38' above it, and includes a mezzo-forte (*mf*) dynamic. The final staff begins at measure 38, marked with a circled '38' above it, and includes a forte (*f*) dynamic. The score concludes with a double bar line.

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## Percussion 1

(Snare Drum  
Bass Drum)

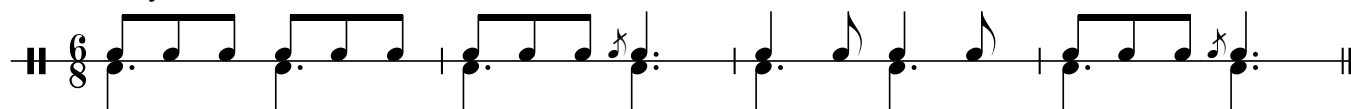
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# Teaching Guide

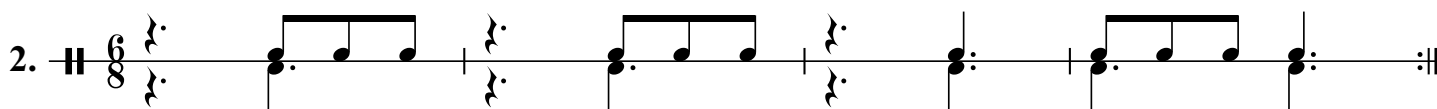
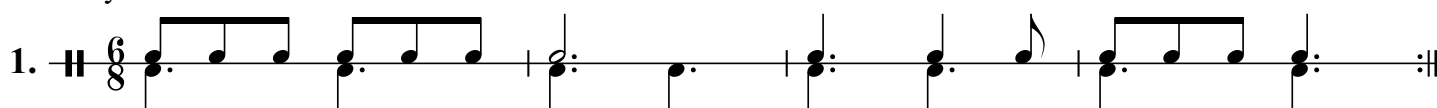
## BELLS IN THE STEEPLE

Traditional  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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# Percussion 1

(Snare Drum  
Bass Drum)

Commissioned by the Feierabend Association for Music Education 2021

## BELLS IN THE STEEPLE

Traditional

arr. by QUINCY C. HILLIARD  
(ASCAP)

**Allegro animato** *mf*

Sn. Dr.  
B. Dr.

7 *mf* ⑨ *mp*

13 ⑮ *mf* *mp* on rim  
on rim

19 ⑳

26 ⑳ *mf* on drum  
on drum

32

⑳ *mf*

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**Percussion 2**  
(Triangle)

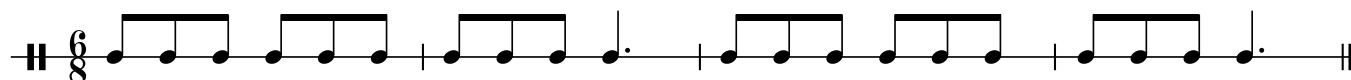
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# Teaching Guide

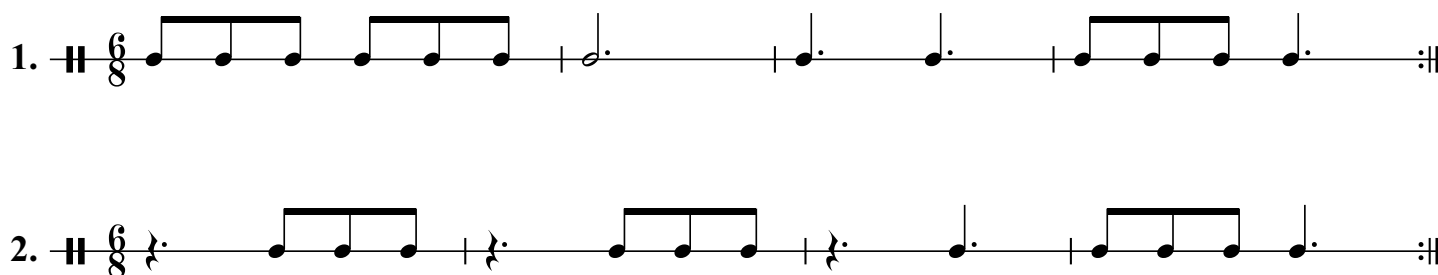
## BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

### Melody



### Rhythm Exercises



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**Percussion 2**  
(Triangle)

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# BELLS IN THE STEEPLE

**Traditional**  
*arr. by* **QUINCY C. HILLIARD**  
(ASCAP)

**Allegro animato**

The musical score is written for Percussion 2 (Triangle) and consists of seven staves of music. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked 'Allegro animato'. The score includes various musical notations such as eighth notes, dotted eighth notes, and rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several measures with a '2' above them, indicating a second ending or a specific rhythmic pattern. The score ends with a 'dampen' instruction.

⑨

⑮

⑳

27

③①

32

③⑧

*f*

*mf*

*p*

dampen

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