

Commissioned to honor Prince of Peace Lutheran Church (Loveland, OH)
in celebration of its 50th anniversary (2013)

Fantasia On "For All The Saints"

3-6 Octave Handbells

Level IV

Sine Nomine

Ralph Vaughan Williams

Arr. Kevin McChesney

3, 4, 5, or 6 Octaves
Handbells Used - 35, 45, 56, 63

Optional

A diagram showing the fingering for handbells in 3, 4, 5, and 6 octaves. It consists of two rows of notes: the top row for the right hand and the bottom row for the left hand. The notes are arranged in groups corresponding to the four octaves. The notes are: 3 octave (C, D, E, F, G, A, B, C), 4 octave (C, D, E, F, G, A, B, C), 5 octave (C, D, E, F, G, A, B, C), and 6 octave (C, D, E, F, G, A, B, C). The notes are marked with 'b' for flats and '#' for sharps.

The first system of musical notation, featuring a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of a series of eighth and quarter notes, with some chords. There are some accidentals, including a sharp on the G note in the treble staff.

Optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
Staccato = Mallets (or TD when needed for quick changes
to and from ringing and damping)

♩ = 108

The second system of musical notation, continuing the grand staff from the first system. It features a forte dynamic marking (*f*) and a tempo marking of quarter note = 108. The music includes chords and staccato markings. There are some accidentals, including a sharp on the G note in the treble staff.

The third system of musical notation, continuing the grand staff. It includes dynamic markings like *f* and *LV* (likely *lv* for *lento*). The music features chords and staccato markings. There are some accidentals, including a sharp on the G note in the treble staff.

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7 LV LV LV LV LV LV

8 9

10 11 12

13 14 15

Musical score for measures 16 through 24. The score is written for piano in a single system with two staves (treble and bass clef). Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated. Performance markings include 'Sk' above measure 18, 'LV' below measure 19, 'R' below measure 20, 'LV*' below measure 21, 'R' below measure 23, and 'R' below measure 24. A double asterisk '**' is placed above the bass staff in measure 22. A large watermark 'Return to SpoolMusic.com to purchase' is overlaid diagonally across the page.

*LV F5 and G5 only, m. 20 beat 3 through m. 23 beat 3.

**D5 and E5 are notated in the bass clef for the first two beats of m. 22 for ease of reading.

Musical score for piano, measures 25-33. The score is written in G major and 3/4 time. It features a large watermark reading "Return to SonologyMusic.com to purchase" and "PREVIEW".

Measures 25-27: Treble clef contains chords and eighth notes. Bass clef contains chords and eighth notes. Measure numbers 25, 26, and 27 are indicated above the staff.

Measures 28-30: Treble clef contains chords with "LV" (Left Hand) markings above. Bass clef contains chords and eighth notes. Measure numbers 28, 29, and 30 are indicated above the staff.

Measures 31-33: Treble clef contains chords with "LV" markings above. Measure 32 includes a dynamic marking of *mf* and a right-hand (R) melodic line. Measure numbers 31, 32, and 33 are indicated above the staff.

Musical score for piano, measures 34-42. The score is written for two staves (treble and bass clef). Measure 34 includes a right-hand (R) marking. Measure 36 includes a mezzo-piano (*mp*) dynamic marking. Measure 37 includes a crescendo (*cresc.*) marking. Measure 39 includes a forte (*f*) dynamic marking and a right-hand (R) marking. The score features complex chordal textures and melodic lines in both hands.

43 44 45 46 47 48 49 50 51

mf LV* ** LV** LV*** R LV LV LV*** R

*LV G4 and A4 only, m. 45 through m. 46 beat 4.

**Tenuto marks delineate a secondary melodic line, in canon with the primary melody. While not precisely the same as the main melody due to harmonic considerations, this secondary line should be brought out clearly so that the round-like imitation is heard.

***LV G5 and A5 only, m. 47, 51.

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52 LV* 53 LV *cresc.* 54 LV

55 R 56 LV *f* 57 R

58 R 59 R 60 R

*LV G5 and A5 only, m. 52.

61 62 63

64 65 66

67 68 69

mp *cresc.* *f*

R

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70 71 72

rit.

$\text{♩} = \text{c. } 96$

73 74 75

76 77 78

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79 80 81 R

82 83 84

85 86 87

88 89 90

mf

R

91 92 93

Sk Sk

94 95 96

cresc.

rit.

4/4 4/4

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♩ = 108

97 *ff* 98 (*) 99 (*)

100 101 (*) 102 (*)

103 104 (*) 105 (*)

*Tenuto marks delineate the musical element "Alleluia," derived from the hymn's chorus. These notes/chords should be brought out as the musical idea secondary to the main melody.

106 Sk

107

108 LV*

109

110 **

111 rit.

112 = c. 96

113

114

*LV F5 and G5 only, m. 108 beat 3 through m. 111 beat 3.

**D5 and E5 are notated in the bass clef for the first two beats of m. 110 for ease of reading.

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115 116 117 118 119 120 121 122 123

R

Sk Sk

rit.

♩ = c. 108

LV LV

R

124 LV LV LV 125 LV LV LV 126 LV LV LV

127 LV LV LV 128 LV LV LV 129 LV LV LV

130 LV LV LV 131 Sk 132 rit.

♩ = c. 88

Sk

133

134

135

136

137

rit.

fp

fff

R