

Fantasy on KING'S WESTON

(AT THE NAME OF JESUS)

Handbells used: 3 octaves (37 bells);
 4 octaves (48 bells);
 5 octaves (57 bells);
 6 octaves (58 bells)

optional

3 octave choirs omit notes in ().
 4 octave choirs omit notes in [].

KING'S WESTON – R. Vaughan Williams
 NEUMARK – Georg Neumark
 PASSION CHORALE – H. L. Hassler
 Arranged by FRED GRAMANN

$\text{♩} = \text{ca. } 126$

p *mp* *p* *ff* *sub. p*

ff

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9 *sub. p* 10 11 12

LV *sub. p* *f*

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13 14 15 16

17 18 19 20

cresc. poco a poco

21 22 23 24

ff

*LV

*LV applies to the treble clef, measures 23–38.

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dim. poco a poco

KING'S WESTON

f *R*

p *mp* *p*

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41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

LV

pp

mf

p

mp

R

V *

**

*Bring out the "Passion Chorale" melody in the alto line beginning at m. 49, beat 3.

**5 octave choirs should play treble eighth-note line an octave higher than written through the end of m. 52.

Fantasy on "King's Weston"

Musical score for measures 57-60. The score is written for piano in G major. Measure 57 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. A dynamic marking of *mf* is placed above measure 58. The system concludes with measure 60, which features a final chord in the right hand.

Musical score for measures 61-64. The score continues with the same piano accompaniment. Measures 61 and 62 show the right hand playing chords. Measures 63 and 64 feature a more active melody in the treble clef, with eighth and sixteenth notes. The bass line remains consistent with the previous system.

Musical score for measures 65-68. The right hand continues with a melodic line, while the left hand provides harmonic support with chords and single notes. The overall texture is light and airy.

Musical score for measures 69-73. Measure 69 begins with a dynamic marking of *p* in the treble clef and *(mf)* in the bass clef. The melody in the treble clef is more prominent here. Measures 70-73 continue the melodic development in the right hand, with the left hand providing a steady accompaniment. The system ends with a final chord in measure 73.

Musical score for measures 74-78. The piece is in G minor (one flat). Measure 74 starts with a piano introduction. Measure 77 features a dynamic marking of *mp* and a slur over measures 77 and 78 labeled "NEUMARK". Measure 78 has a dynamic marking of *(p)*. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 79-83. The piece continues in G minor. Measure 80 has a dynamic marking of *(p)*. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 84-88. The piece continues in G minor. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 89-93. The piece continues in G minor. Measure 92 has a dynamic marking of *cresc.* with a hairpin symbol. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical notation for measures 94-98. The score is in G major and 4/4 time. Measure 94 starts with a mezzo-forte (*mf*) dynamic. Measure 95 features a *dim.* (diminuendo) marking. The notation includes treble and bass clefs with various chordal and melodic figures.

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PASSION CHORALE

p

Musical notation for measures 99-102. Measure 99 begins with a mezzo-piano (*mp*) dynamic. Measure 100 includes a piano (*p*) dynamic. The notation continues with treble and bass clefs and various musical notations.

NEUMARK

Musical notation for measures 103-106. Measure 103 starts with a mezzo-forte (*mf*) dynamic. The notation includes treble and bass clefs with various musical notations.

Musical notation for measures 107-110. Measure 107 begins with a mezzo-forte (*mf*) dynamic. The notation includes treble and bass clefs with various musical notations.

111 (fermata) 112 (fermata) 113 (fermata) 114 (fermata) *cresc.*

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115 (fermata) 116 (fermata) 117 (fermata) 118 (fermata) *f*

119 (fermata) 120 (fermata) 121 (fermata) 122 (fermata) *mf* *dim. poco a poco*

123 (fermata) 124 (fermata) 125 (fermata) 126 (fermata) *p* *mf* *

*Accents in meas. 126–132 are to bring out the Neumark motif.

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*3 octave choirs should play these thirds an octave lower.

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Musical score for measures 143-146. The score is written for piano in a grand staff. Measures 143-146 show a sequence of chords with some melodic lines in the right hand. A large watermark 'HOPE Publishing Company' is overlaid across the score. The text 'Since 1892' is positioned below the watermark. The instruction 'cresc. poco a poco' is written in the right margin.

Musical score for measures 147-150. Measures 147-149 continue the chordal texture. Measure 150 features a dynamic marking of 'ff' and a fermata over a chord. A large watermark 'HOPE Publishing Company' is overlaid. The instruction 'cresc. poco a poco' is written in the right margin.

Musical score for measures 151-154. Measures 151-154 show a complex texture with superimposed melodic lines in the right hand. A large watermark 'HOPE Publishing Company' is overlaid. The instruction 'cresc. poco a poco' is written in the right margin.

Musical score for measures 155-158. Measures 155-158 show a complex texture with superimposed melodic lines in the right hand. A large watermark 'HOPE Publishing Company' is overlaid. The instruction 'cresc. poco a poco' is written in the right margin.

*Beginning at m. 150 all three hymn tunes are superimposed.

159 160 161 162

163 164 165 166

167 168 169 170

Sk R R rit.

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