

Let There Be Peace on Earth

Handbells used: 3 octaves (28/29 bells*)
 4 octaves (36/37 bells*)
 5 octaves (44/45 bells*)

optional

Since 1892

optional

Three octave choirs omit notes in (); three and four octave choirs omit notes in < >.

*A#4 and A#5 are optional in all three versions.

NOTE: See page 7 for PERFORMANCE OPTIONS.

SY MILLER and JILL JACKSON
 Arranged by ARNOLD B. SHERMAN

$\text{♩} = \text{ca. } 108$

mp *mf* *mp*

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mf

*The A#4 and A#5 in measures 20 and 22 may be omitted.

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The musical score is written for piano on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The score consists of four systems of two staves each. Measures 31-35 are in the first system, 36-40 in the second, 41-45 in the third, and 46-50 in the fourth. A large, diagonal watermark reading 'PREVIEW COPY. NOT FOR PERFORMANCE' is overlaid across the entire score. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are printed in the upper left. Dynamic markings include 'mp' (mezzo-piano) at measure 41 and 'mf' (mezzo-forte) at measure 49. The notation includes various note values, rests, and slurs.

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opt. to CODA

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*The A#4 and A#5 in measures 52 and 54 may be omitted.

*Four and five octave choirs double the stems-up notes under the brackets in measures 57-72. Four octave choirs double the E6 with the E7 in measures 63-64 and the F#6 with the F#7 in measure 70.

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Opt. D.S.
al Coda

CODA

71 72 73 74 75

rit. *f* LV**

76 77 78 79 80

LV

81 82 83 84 85

Slower

LV R

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*Four and five octave choirs double the stems-up notes under the brackets in measures 74-82.

**The LVs in measures 75-82 refer to the accompaniment pattern only.

Tempo I

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86 87 88 89 90

91 92 93 94 95

96 97 98 99 100

mp *rit.* *LV rit.*

PERFORMANCE OPTIONS

When playing this arrangement, the following options may be considered:

1. For a short version, play measures 1-72.
2. For a longer version, play measures 1 through 72, omitting the *ritard.* in measure 71 and the fermata in measure 72. Take the optional *D.S. al CODA* back to measure 25 (making sure to play the optional D6 in measure 72 which is used only in the *D.S.* version) and play to measure 72 once again, this time observing the *ritard.* and fermata in measures 71 and 72.
3. For a third version, play measures 1 through 70, omit measures 71 and 72, go straight to the *CODA*, and play through to the end of the piece (measure 100).