

in memory of Stephen Lee Ichord

Crown Him With Many Crowns

Handbells used: 3 octaves (37 bells); 4 octaves (49 bells); 5 octaves (57 bells)

opt.

opt.

The handbell score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. There are two optional sections marked 'opt.': one in the lower staff at the beginning and one in the upper staff at the end.

Optional handchimes used: 2 octaves (9 chimes)

The optional handchime score is a single staff in treble clef. It consists of a simple melodic line with diamond-shaped notes, indicating specific chime patterns.

Matthew Bridges, 1800-1894;
and Godfrey Thring, 1823-1903

DIADEMATA
George J. Elvey, 1816-1893
arr. Vicki Smith

$\text{♩} = \text{c. } 104$

ff

1 2 3 4

The piano accompaniment is written for two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The tempo is marked as approximately 104 beats per minute. The music is marked *ff* (fortissimo). The score is divided into four measures, numbered 1 through 4. Measure 1 contains a complex chordal texture with many notes. Measures 2, 3, and 4 continue this texture with some melodic movement in the upper staff.

* 3 octave choirs omit notes in parentheses (); 4 octave choirs omit notes in brackets [];
5 octave choirs play all notes.

A full score (for organ, bells and optional timpani) is available, code CGB160.

If desired, brass quintet may substitute for organ. Brass parts are published separately, code CGB196.

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Musical notation for measures 5-9. Measure 5 features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps. Both staves contain a triplet of notes. Measure 6 is a whole rest in both staves. Measure 7 contains a fortissimo (*ff*) dynamic marking. Measures 8 and 9 show complex chordal textures in the treble clef, while the bass clef has a sustained bass note in measure 8 and a dotted bass note in measure 9.

Musical notation for measures 10-12. Measure 10 starts with a forte (*f*) dynamic marking. The treble clef contains a series of chords, while the bass clef has a steady bass line. Measures 11 and 12 continue the chordal progression in the treble clef with a more active bass line.

Musical notation for measures 13-15. Measure 13 shows a melodic line in the treble clef and a bass line in the bass clef. Measure 14 features a melodic line in the treble clef and a bass line with a slur. Measure 15 continues the melodic and bass line development.

Musical notation for measures 16-18. Measure 16 shows a melodic line in the treble clef and a bass line. Measure 17 features a melodic line in the treble clef and a bass line with a slur. Measure 18 continues the melodic and bass line development.

Musical notation for measures 19-21. Measure 19: Treble clef with a wavy line, Bass clef with a wavy line. Measure 20: Treble clef with a wavy line, Bass clef with a wavy line. Measure 21: Treble clef with a wavy line, Bass clef with a wavy line.

Musical notation for measures 22-24. Measure 22: Treble clef with a wavy line, Bass clef with a wavy line. Measure 23: Treble clef with a wavy line, Bass clef with a wavy line. Measure 24: Treble clef with a wavy line, Bass clef with a wavy line.

Musical notation for measures 25-27. Measure 25: Treble clef with a wavy line, Bass clef with a wavy line. Measure 26: Treble clef with a wavy line, Bass clef with a wavy line. Measure 27: Treble clef with a wavy line, Bass clef with a wavy line.

Musical notation for measures 32-34. Measure 32: Treble clef with a wavy line, Bass clef with a wavy line. Measure 33: Treble clef with a wavy line, Bass clef with a wavy line. Measure 34: Treble clef with a wavy line, Bass clef with a wavy line.

* If desired, diamond-shaped melody notes in measures 32-47 may be played on handchimes.