

Come, Labor On
L2+

arr. Sandra Eithun
3, 4, 5 or 6 octaves handbells
with optional 3 or 4 octaves handchimes

CGB1277



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Come, Labor On



*Dedicated to Melissa Hirshson in honor of her 25 years
as "Ringleader" of Christ Church Cambridge, Cambridge, Massachusetts*

Come, Labor On

3, 4, 5, or 6 octaves

Handbells used: 32, (41), (51), (55)

optional

optional

This block contains two staves of musical notation for handbells. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The notation includes various note values and rests, with some notes marked as optional. A large, faint watermark 'PREVIEW' is visible across the page.

3 or 4 octaves

Optional Handchimes used: 15, (16)

optional

This block contains a single staff of musical notation for handchimes in treble clef. The key signature has one sharp (F#). The notation includes various note values and rests, with some notes marked as optional. A large, faint watermark 'PREVIEW' is visible across the page.

3 octave choirs omit notes in ().

4 octave choirs omit notes in [].

ORA LABORA

T. Tertius Noble, 1867-1953

arr. Sandra Eithun

With resolve (♩ = ca. 108)

This block contains the piano accompaniment for the song, consisting of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a mezzo-forte (mf) dynamic. The piece is divided into measures, with some measures marked with '1', '2', '3', '4', '5', and '6'. The notation includes various note values, rests, and dynamic markings. A large, faint watermark 'PREVIEW' is visible across the page.

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Piano score for measures 7 through 23. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). The measures are numbered 7 through 23. The score includes various musical notations such as notes, rests, and dynamic markings. A large diagonal watermark reading "PREVIEW" is overlaid across the score.

Measures 7-10: Treble clef has notes with dynamics LV and R. Bass clef has notes with dynamics LV and R. Measure 10 has a dynamic marking *mf*.

Measures 11-15: Treble clef has notes with dynamics LV and R. Bass clef has notes with dynamics LV and R.

Measures 16-19: Treble clef has notes with dynamics LV and R. Bass clef has notes with dynamics LV and R.

Measures 20-23: Treble clef has notes with dynamics LV and R. Bass clef has notes with dynamics LV and R. Measure 20 has a dynamic marking *mp*.

38 39 40

LV LV R LV R

LV LV LV LV LV LV

& 4

41 42 43

7 LV LV LV LV LV LV

sub. mp

(like an echo)

44 45 46

LV LV LV LV LV LV

mf mp

47 48 49

LV LV LV LV LV LV

(mel.) mf

This image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, measures 63 through 78. The score is written for piano and features a large, diagonal watermark reading 'Piano' across the center. The music is in G major (one sharp) and 3/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The measures are numbered 63 through 78. The score includes several dynamic markings: *mp* (mezzo-piano) at measure 69, *f* (forte) at measure 73, and *rit. poco a poco* (rhythm slowly decreasing) starting at measure 77. The piece concludes with a final chord in measure 78.

Tempo I

Musical score for piano, measures 79-89. The score is written for two staves (treble and bass clef) and includes various performance markings and dynamics.

Measures 79-82: **Tempo I**. Measure 79: *sub. mf*. Measure 80: *sub. mf*. Measure 81: *sub. mf*. Measure 82: *sub. mf*.

Measures 83-86: Measure 83: *f*. Measure 84: *f*. Measure 85: *f*. Measure 86: *sub. mp*.

Measures 87-89: Measure 87: *sub. f*. Measure 88: *sub. f*. Measure 89: *ff*.

Performance markings include: **LV** (Left Hand), **R** (Right Hand), **Sk (continuous)** (Sustained), **Sk** (Sustained), **PI or Mal.** (Piano or Malicious).