

O God, Our Help in Ages Past

3, 4 or 5 octaves
Handbells used: 27, (34), (41)

Handbell notation for 3, 4, or 5 octaves. The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes with some accidentals, and a bracketed section of notes labeled "optional". The bass staff contains a sequence of notes, with a bracketed section of notes labeled "optional".

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

2, 3, 4 or 5 octaves
Optional Handchimes used: 17, (24), (25), (29)

Handchime notation for 2, 3, 4, or 5 octaves. The notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains diamond-shaped notes with some accidentals, and a bracketed section of notes labeled "optional". The bass staff contains diamond-shaped notes, with a bracketed section of notes labeled "optional".

2 octave choirs omit notes in < >.

ST. ANNE
William Croft, 1678-1727
arr. Ron Mallory (ASCAP)

Stately (♩ = 116)

Flute and Handbells musical notation. The piece is in 4/4 time and B-flat major. The flute part is on a single staff with a treble clef, starting with a first-measure rest. The handbells part is on two staves (treble and bass clefs) with a grand staff bracket. The handbells play a melody in the treble staff and a bass line in the bass staff. The tempo is marked "Stately" with a quarter note equal to 116 beats. The dynamic is marked "mf".

A part for optional flute is printed on pages 14-15.

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Musical score for measures 4-7. The system consists of a vocal line and a piano accompaniment. The vocal line starts at measure 4 with a rest, followed by a melodic phrase starting on a whole note, marked *mf*. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure numbers 4, 5, 6, and 7 are indicated above the vocal staff.

Musical score for measures 8-10. The system consists of a vocal line and a piano accompaniment. The vocal line starts at measure 8 with a rest, followed by a melodic phrase starting on a whole note, marked *f*. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure numbers 8, 9, and 10 are indicated above the vocal staff.

Musical score for measures 11-13. The system consists of a vocal line and a piano accompaniment. The vocal line starts at measure 11 with a melodic phrase starting on a whole note. The piano accompaniment features chords in the right hand and a bass line in the left hand. Measure numbers 11, 12, and 13 are indicated above the vocal staff.

Musical score for measures 14-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 14 features a melodic line in the top staff and chords in the grand staff. Measure 15 continues the melodic line with a slur and includes a fermata over the final note. Measure 16 shows a continuation of the melodic line and chords, ending with a fermata. A hairpin crescendo is visible in the right-hand part of the grand staff.

Musical score for measures 17-20. The system consists of three staves. Measure 17 has a treble clef staff with a fermata and the dynamic marking *mf*, and a grand staff with chords. Measures 18, 19, and 20 continue the chordal accompaniment in the grand staff. Measure 20 ends with a fermata. A hairpin crescendo is present in the right-hand part of the grand staff.

Musical score for measures 21-24. The system consists of three staves. Measure 21 has a treble clef staff with a fermata and a grand staff with chords. Measures 22, 23, and 24 continue the chordal accompaniment in the grand staff. Measure 24 ends with a fermata. A hairpin crescendo is present in the right-hand part of the grand staff, with the marking 'LV' below it.