



COME DOWN, O LOVE DIVINE

ARRANGED BY LARRY SUE

FOR HANDBELLS (3 OR 5 OCTAVES)
AND HANDCHIMES (3 OCTAVES)

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Handbell Choir Version

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Handbell choir version

Come Down, O Love Divine

Three or five octaves of handbells

Level 3-

DOWN AMPNEY (Ralph Vaughan Williams, 1906)

Arr. Larry Sue (ASCAP)



Three-octave choirs omit notes in ()



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Handbell choir version of "Come Down, O Love Divine". The score is written for three or five octaves of handbells. It consists of four systems of music, each with a treble and bass staff. The piece is in 4/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass. The key signature has one flat (B-flat). The score includes dynamic markings of *mf* and *mp*. A large, diagonal watermark reading "Sample Only - Not for Reproduction" is overlaid on the page.

Measures 9-12: Treble clef, starting with a treble clef sign. Bass clef. Measure numbers 9, 10, 11, 12 are indicated above the treble staff.

Measures 13-16: Treble clef. Bass clef. Measure numbers 13, 14, 15, 16 are indicated above the treble staff. Dynamic marking *mf* is present in measure 16.

Measures 17-20: Treble clef. Bass clef. Measure numbers 17, 18, 19, 20 are indicated above the treble staff. A key signature change to one flat (B-flat) occurs at measure 19.

Measures 21-24: Treble clef. Bass clef. Measure numbers 21, 22, 23, 24 are indicated above the treble staff. Dynamic marking *mp* is present in measure 24.

Musical score for measures 25-27. The score is written for a grand staff (treble and bass clefs). The tempo is marked *mf*. Measure 25 starts with a 7/8 time signature and features a handbell pattern labeled 'LV' (Left Vowel) in the treble clef. Measure 26 continues with the 'LV' pattern and includes a fermata over the final note. Measure 27 begins with a handbell pattern labeled 'R' (Right Vowel) in the treble clef.

Musical score for measures 28-30. The score continues with the grand staff. Measure 28 features the 'LV' handbell pattern. Measure 29 includes a fermata over the final note. Measure 30 begins with the 'R' handbell pattern.

Musical score for measures 31-33. The score continues with the grand staff. Measure 31 features the 'LV' handbell pattern. Measure 32 includes a fermata over the final note. Measure 33 begins with the 'LV' handbell pattern.

Handbell choir score for measures 34-36. The score is written for a grand staff (treble and bass clefs). Measure 34 starts with a 7-measure rest in the treble clef, followed by a series of chords. Measures 35 and 36 continue with similar chordal patterns. Above the treble clef, there are six 'LV' markings, each positioned above a group of notes. The bass clef provides a steady accompaniment with chords and single notes.

Handbell choir score for measures 37-39. The score continues with a grand staff. Measure 37 begins with a 7-measure rest in the treble clef. Measures 38 and 39 feature complex chordal textures. Above the treble clef, there are four 'LV' markings and one 'R' marking. The bass clef accompaniment includes chords and moving lines.

Handbell choir score for measures 40-43. The score continues with a grand staff. Measure 40 starts with a 7-measure rest in the treble clef. Measures 41 and 42 show intricate chordal patterns. Measure 43 features a final chordal structure. Above the treble clef, there are five 'LV' markings and one 'R' marking. The bass clef accompaniment includes chords and moving lines.

Handbell choir score for 'Come Down, O Love Divine'. The score is written for three or five octaves of handbells. It consists of four systems of music, each with a treble and bass clef staff. The measures are numbered 44 through 65. The score includes dynamic markings: *mp* (mezzo-piano) at measure 53 and *mf* (mezzo-forte) at measure 63. The music features complex rhythmic patterns and chordal textures.

44 45 46 47 48 49

50 51 52 53 54

55 56 57 58 59

60 61 62 63 64 65

mp

mf

66 67 68 69 70

71 72 73 74 75

mp rit..... *p*

The image shows a musical score for piano accompaniment. It consists of two systems of staves. The first system covers measures 66 to 70, and the second system covers measures 71 to 75. The music is written in a key with one flat (B-flat) and a common time signature. The first system features a melody in the right hand and a bass line in the left hand. The second system features a more complex texture with chords and arpeggiated figures in both hands. A 'rit.' (ritardando) marking is placed above measure 73, and a 'p' (piano) dynamic marking is placed below measure 75. A large, diagonal watermark reading 'Sample only do not reproduce' is overlaid on the entire page.