

Catalog 20822

5 or 7 octaves handbells  
5 or 7 octaves handchimes

Level 4+

# JERUSALEM

JERUSALEM ~ PARRY

NIMROD ~ ELGAR



ARRANGED BY  
**FRED GRAMANN**



*From the Top Music*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

## THE STORY BEHIND THIS ARRANGEMENT

The hymn *Jerusalem* is sung so extensively in England that it is sometimes referred to as England's second national anthem. Some would actually like it to be just that, agreeing with King George V who is said to have preferred *Jerusalem* to *God Save the King*. One of England's most popular hymns, *Jerusalem* finds its place in numerous Christian ceremonies, was sung for the opening of the 2012 London Olympic Games, is heard at Women's Institute Meetings, and is the official hymn of various English sporting events such as the Commonwealth Games, the Rugby League, cricket matches and more.



Glastonbury Tor ~ Hannah Denski

The inspirational lyrics for the hymn *Jerusalem* are based on a poem written by William Blake in 1808, entitled "And did those feet in ancient time" which is also the opening line of the poem:

*And did those feet in ancient time  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the countenance divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Among those dark Satanic mills?*

*Bring me my bow of burning gold:  
Bring me my arrows of desire:  
Bring me my spear: Oh, clouds unfold!  
Bring me my chariot of fire!  
I will not cease from mental fight,  
Nor shall my sword sleep in my hand:  
Til we have built Jerusalem,  
In England's green and pleasant land.*

Blake's poem was set to music by C. Hubert H. Parry in 1917, and entitled *Jerusalem*, a city widely recognized as the Holy City of God. Thus it was appropriately named based on faith and the belief that England is a blessed place of hope, beauty, and heavenly perfection.

Fred Gramann recognized that Parry's *Jerusalem* and *Nimrod* from Sir Edward Elgar's "Enigma Variations" are a beautiful fit musically. Pairing these two romantic-style works is appropriate as both are inspirational, uplifting, and written by English composers.

The ninth variation in the *Enigma* set, *Nimrod* was composed in honor of Augustus Jaeger, Elgar's close friend, editor and publisher who gave him hope and support during depressive episodes. *Jerusalem* is equally meaningful since it is an aspirational hymn of great beauty that uplifts and gives hope and joy when it is sung. What a perfect pairing of two powerful works!

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*Cover Photo:*  
Glastonbury Tor and St. Michael's Tower  
Somerset County, England  
Photo by gary

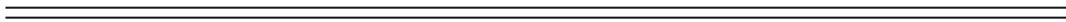


Photo by Rowan Freeman

## St. Michael's Tower

During the Middle Ages, several myths centered around Glastonbury Tor and intertwined the Arthurian legends and Joseph of Arimathea, the man who provided the tomb for Christ's body following the Crucifixion. Legend has that Jesus traveled to Glastonbury, while 'Grail Lore' holds that Joseph was the keeper of the Holy Grail, bringing it to England where he ultimately founded Glastonbury Abbey.

St. Michael's Tower remains atop Glastonbury Tor and is linked to the Arthurian legends as one of the possible locations of the Holy Grail.



Cat. 20822

Level 4+

Handbells Used: 5 or 7 Octaves

Handchimes Used: 5 or 7 Octaves

5 octaves omit notes in ( )

In loving memory of  
Peggy Stidd, Julie Carpenter, Marilyn Hess, Marilyn Hughes, Nancy Hascall and Brad Oliver,  
members of The Covenant Bell Choir of Lake Grove Presbyterian Church, Lake Oswego, Oregon.  
Commissioned by Leanne Bilstrom, director

# JERUSALEM

Jerusalem, C. Hubert H. Parry  
Nimrod (from the *Enigma Variations*), Edward Elgar  
arranged by Fred Gramann

Majestically (♩ = 56)

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system begins with a dynamic marking of *f* (forte). The score is divided into five measures, with measure numbers 1, 2, 3, 4, and 5 indicated above the treble clef. Measure 4 features a change in time signature to 3/4. The music consists of dense chordal textures and rhythmic patterns, characteristic of the 'Nimrod' variation. A large, semi-transparent watermark is overlaid diagonally across the score, reading 'Copyrighted material. Please return to our store to order this item.'

6 *f* LV R 7 8 LV \*

9 *mf* LV (Jerusalem) R 10 LV R

11 LV R 12 LV LV (R)

\* LV and R centered between staves applies to both treble and bass clefs

13 14

LV LV R

15 16

LV R

17 18

LV R *f*



Musical score for measures 19-24, featuring a treble and bass clef system. The key signature is two flats (B-flat and E-flat). The score includes a watermark: "Copyrighted material. Please return to our store to order this item." and a dynamic marking *ff* (fortissimo) in measure 22. Measure 24 includes a fermata over the final chord.

25 26

*diminuendo poco a poco*

27 28 29

LV LV LV R\* LV

*p*

30 31 32

LV R LV LV LV R

\*R is only for the chimes



33 34 35

Musical score for measures 33-35. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 33 features a treble clef with a quarter rest followed by eighth-note patterns, and a bass clef with a steady eighth-note accompaniment. Measure 34 continues the treble line with eighth-note patterns and the bass line with chords. Measure 35 shows the treble line with eighth-note patterns and the bass line with chords.

36 37 38

LV

*mf*

Musical score for measures 36-38. Measure 36 has a treble clef with a quarter rest and eighth-note patterns, and a bass clef with chords. Measure 37 includes a treble clef with a quarter rest, a circled crosshair symbol, and eighth-note patterns, and a bass clef with chords. Measure 38 features a treble clef with eighth-note patterns and a bass clef with chords. A dynamic marking of *mf* is present in measure 36.

39 40 41

*cresc.*

*f*

Musical score for measures 39-41. Measure 39 has a treble clef with eighth-note patterns and a bass clef with chords. Measure 40 includes a treble clef with eighth-note patterns and a bass clef with chords, with a *cresc.* marking. Measure 41 features a treble clef with eighth-note patterns and a bass clef with chords, with a dynamic marking of *f*.

42 43 44 45

dim. poco a poco

This system contains measures 42 through 45. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *dim. poco a poco* is present in measure 44.

46 47 48 49 50

(Nimrod)

LV *p* R

This system contains measures 46 through 50, which are part of the 'Nimrod' section. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is shown in measure 48. The letters 'LV' and 'R' are also present in the left hand part.

51 52 53 54 55

This system contains measures 51 through 55. The right hand continues the melodic line with slurs and ties, and the left hand continues the accompaniment. The key signature and time signature remain consistent with the previous systems.

56 57 58 59 60

Musical score for measures 56-60. The score is written for piano in a key signature of two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 56-60 show a sequence of chords and melodic lines. A large watermark is overlaid across the page.

61 62 63 64

Musical score for measures 61-64. The score continues from the previous system. Measures 61-64 show a sequence of chords and melodic lines. A large watermark is overlaid across the page.

65 66 67 68

Musical score for measures 65-68. The score continues from the previous system. Measures 65-68 show a sequence of chords and melodic lines. A large watermark is overlaid across the page.

69 70 71 72 73

*cresc. poco a poco*

74 75 76

*poco rit.* *f* *a tempo*

77 78

79 80

81 82

83 84

85 86

3 3

87 88

3 3

*cresc.*

89 90

**ff** LV LV LV LV

(R)



91 92

LV

93 94

R LV R

95 96

LV LV LV R

97 98

99 100

101 102

103 104

105 106

107

Sk ~~~~~ Sk ~~~~~

*poco rit.*

♩ = 102

108

LV

LV

LV

*fff* R

109

LV

LV

LV

110

LV

LV

LV

111

*molto rit.*

*Very slowly*

R Sk



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<b>Ceremonial Fanfare</b> by Michael Mazzatenta	3/4, or 5 octaves	Level II
<b>Jehova, Senor de los Cielos</b> arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
<b>Morning Song</b> by Matthew Prins	2 - 4 octaves bells or chimes	Level II
<b>O For a Thousand Tongues to Sing</b> by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
<b>Resplendent Ringing</b> by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
<b>Sarabande</b> by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
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<b>The Strawberry Roan</b> by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
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<b>My Jesus</b> by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
<b>Processional on an Opening Bell</b> by M. Mazzatenta	3 (4) (5) octaves bells	Level III
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<b>Yellow Bird</b> arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
<b>In the Good Old Summertime</b> by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
<b>Joyous Echo Fanfare</b> by Michael Mazzatenta	3 octaves	Level III+
<b>Ton Moulin</b> by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
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<b>Crush Collision March</b> by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
<b>Fantasia on Spirit of God</b> arr. by Matthew Prins	5 oct.	Level IV
<b>O the Deep, Deep Love of Jesus</b> by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
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<b>Air</b> by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
<b>Masters in This Hall</b> arr. Gail Downey	3 or 5 octaves	Level V
<b>Jazzin'</b> by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
<b>That Old Black Magic</b> by Paul W. Allen	5 octaves bells	Level V
<b>Triple Threat</b> by Kathleen Wissinger	3-5 octaves bells	Level V
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