

Performance Notes

1. Enjoy the Celtic flavor of this piece by using the suspended mallet rolls to simulate a bagpipe drone. Holding two mallets in one hand and the bell in the other, start softly and crescendo to *forte*. Once *forte* is achieved, maintain it evenly throughout.
2. The grace notes in this piece should be performed by playing the note slightly before the beat and then damping on the beat.
3. The ringer assigned to the D/E5 position should ring the C5 handchime in mm. 10–15. In mm. 27–28, the D/E5 ringer should ring either the C5 handbell or Bb4/C5 handchimes. In m. 49 through the end, the D/E5 ringer should ring the C5 handchime.
4. If no handchimes are available, the diamond-shaped notes may be played on handbells or omitted.
5. Enjoy!



Karen Thompson is retired from Church Music Ministry and is currently a freelance handbell composer and author. Karen has held different positions nationally and regionally in the Handbell Musicians of America and currently serves as Past Chair of Area 9 (Texas and Oklahoma). Karen is the founding and current President of Concert Bells of Fort Worth, a professional performing and recording ensemble, and also teaches and conducts at handbell events nationally, regionally, and locally. Karen holds a B.A. in music from Austin College in Sherman, Texas, and has a husband, Rick, and two grown daughters, Alice and Helen. Karen enjoys organic gardening and is a foster mom for a greyhound rescue organization.

What Shall I Render to the Lord

Alas! And Did My Savior Bleed

for 3 or 5 octaves of Handbells with optional 3 octaves of Handchimes

Handbells Used: 24, 36

optional

Handchimes Used: 15

3 octave choirs omit notes in ().

MARTYRDOM by Hugh Wilson
Arranged by Karen Thompson (ASCAP)

With a lilt (♩ = 100-108)

1 2 3 4

p *f*

5 6 7 8

*suspended mallet roll

The image shows a musical score for piano, consisting of four systems of music. Each system has a treble and bass clef staff. The measures are numbered 9 through 26. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire score. Performance markings include "rit." at measure 16, "mf a tempo" at measure 18, and "*LV" at measure 18. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

* Stop suspended mallet roll and allow sound to die without damping.

27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

p

a tempo mp

rit.

vib.

vib.

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* C5 appears in treble clef.

46 47 48 49 50

LV LV R vib. rit. e dim. vib.

51 52 53 54

p a tempo *f*

5 octave choirs may double top note 8va

55 56 57 58

59 60 61 62

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*C5 appears in treble clef.

**In mm. 61–67 mallet all F3s where marts are indicated.

Musical score for measures 63-66. The score is written for piano in a key with one flat (B-flat). Measures 63 and 64 feature a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 65 and 66 continue this pattern with some rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 67-70. Measure 67 has a half note. Measure 68 has a half note. Measure 69 has a half note. Measure 70 has a half note. The tempo marking 'mf a tempo' is present. A 'rit.' (ritardando) marking is placed above measure 68. A '*LV' (left hand) marking is placed below measure 70. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 71-74. Measure 71 has a half note. Measure 72 has a half note. Measure 73 has a half note. Measure 74 has a half note. A 'R' (right hand) marking is placed below measure 73. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Musical score for measures 75-78. Measure 75 has a half note. Measure 76 has a half note. Measure 77 has a half note. Measure 78 has a half note. A large red watermark 'Preview Only' is overlaid diagonally across the page.

*Stop suspended mallet roll and allow sound to die without damping.

*Finish suspended mallet roll after m. 92, and let bell continue to sound through final chord.

