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!

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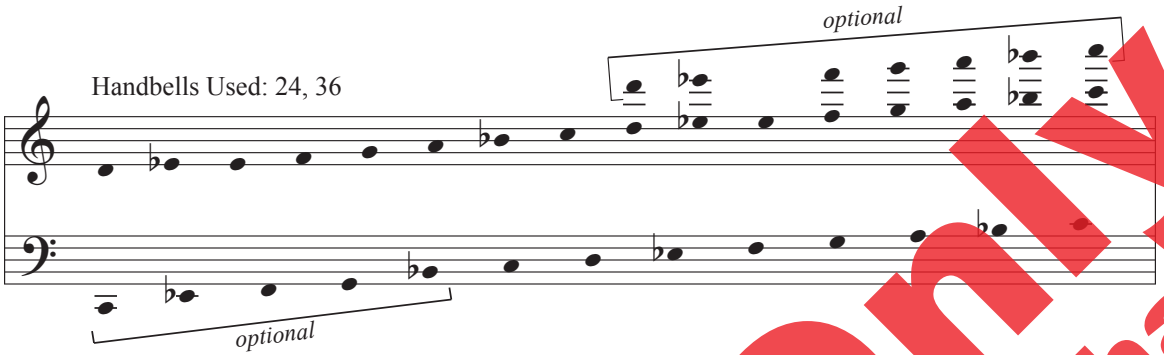
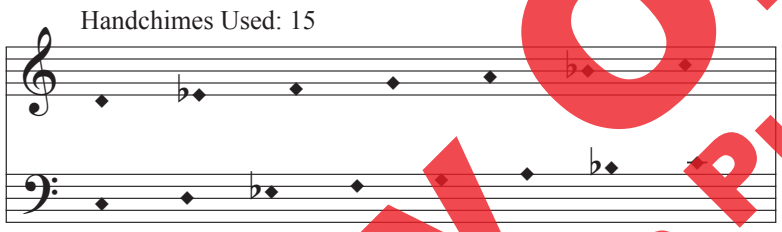
Karen Thompson is retired from Church Music Ministry and is currently a freelance handbell composer and author. Karen has held different positions nationally and regionally in the Handbell Musicians of America and currently serves as Past Chair of Area 9 (Texas and Oklahoma). Karen is the founding and 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



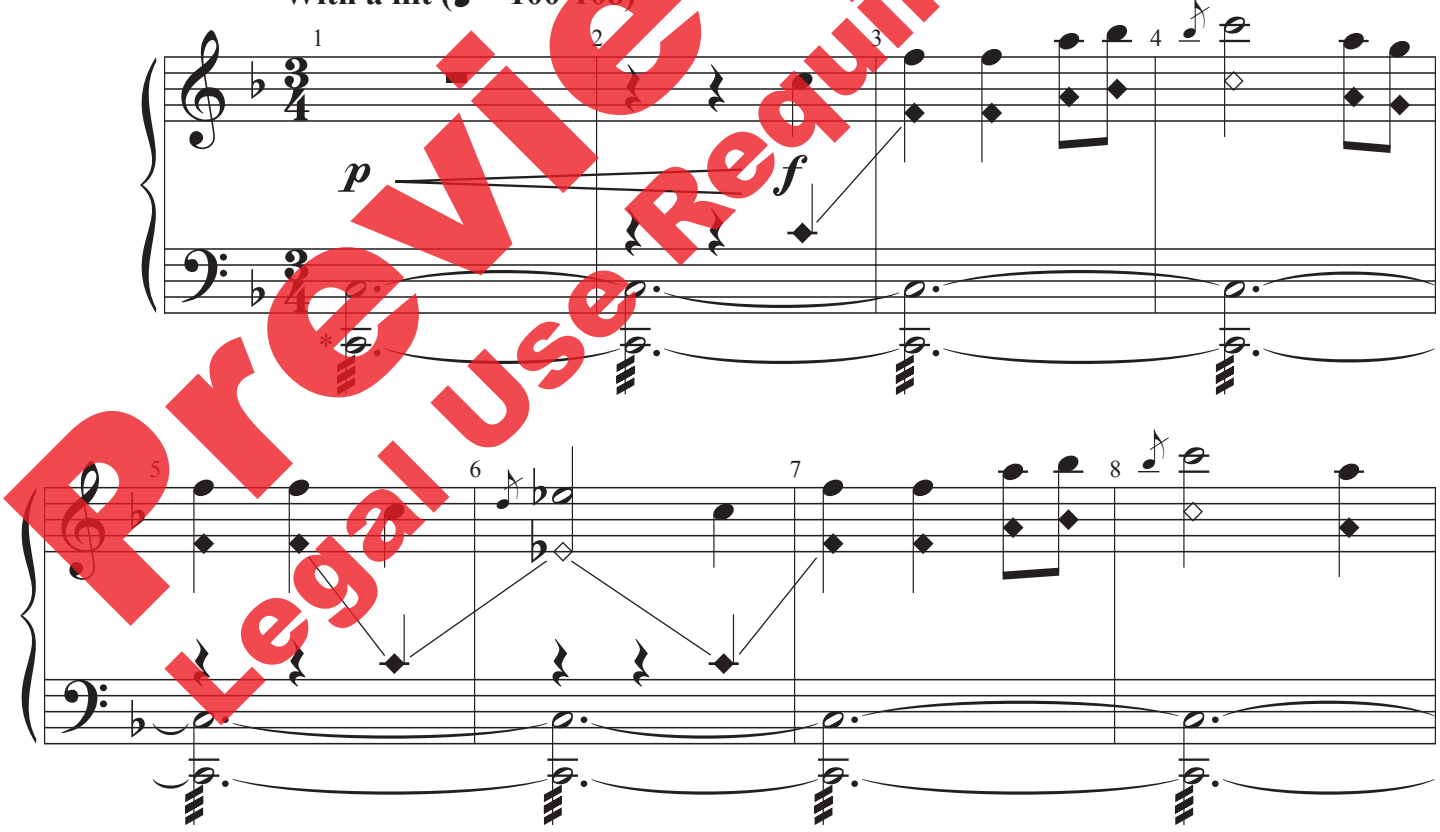


3 octave choirs omit notes in ( ).

MARTYRDOM by Hugh Wilson

Arranged by **Karen Thompson (ASCAP)**

With a lilt (♩ = 100-108)



*suspended mallet roll

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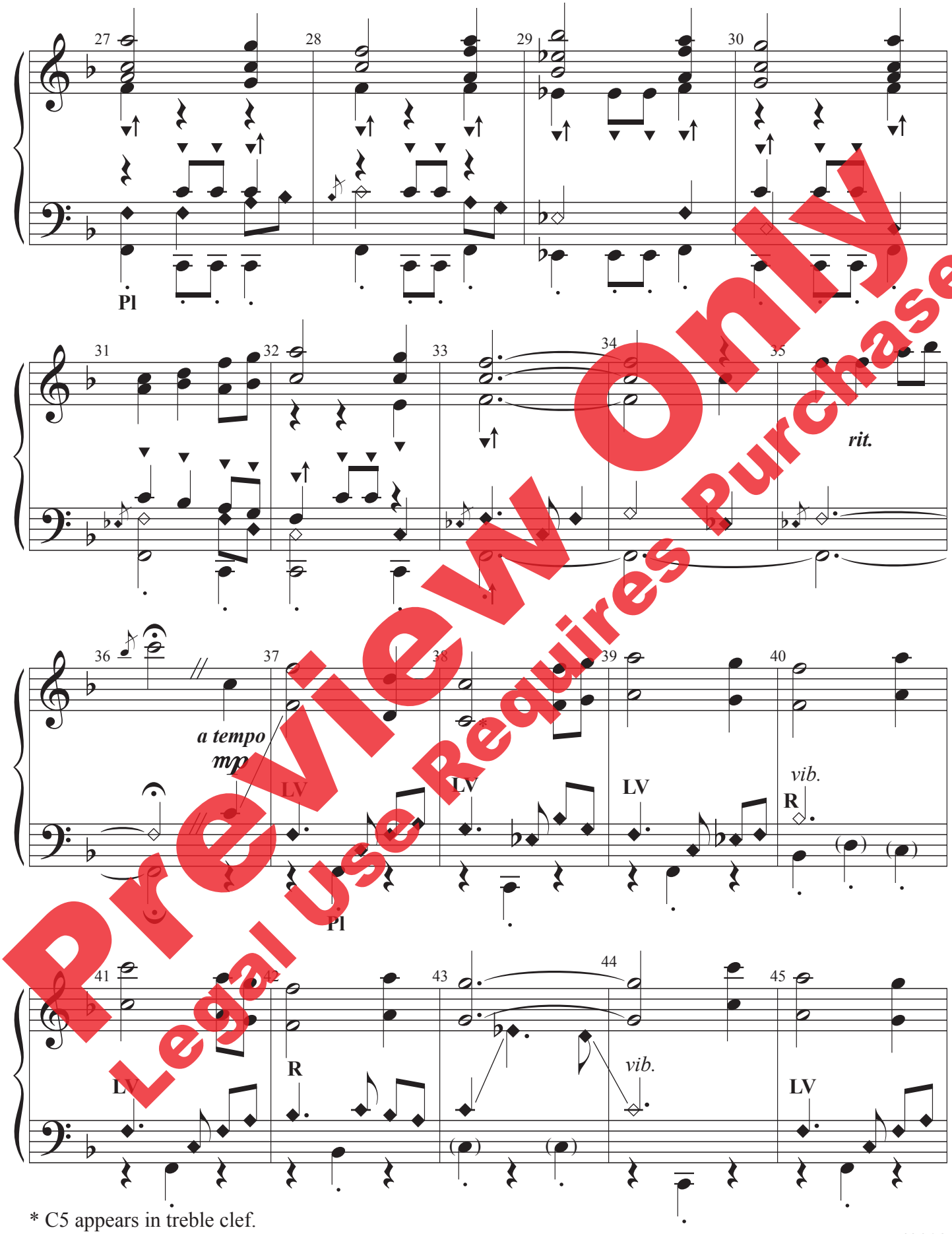
* Stop suspended mallet roll and allow sound to die without damping.



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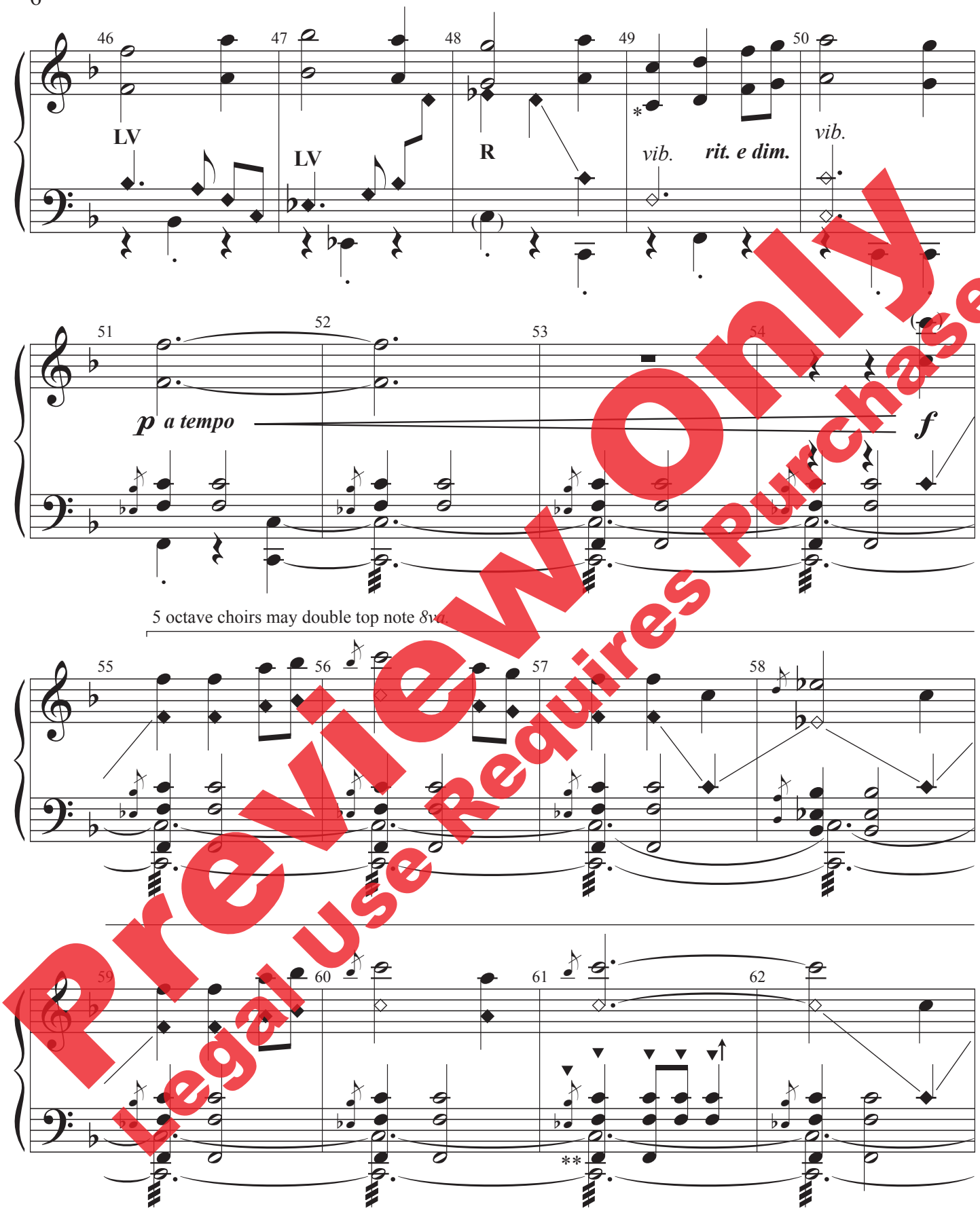
* C5 appears in treble clef.



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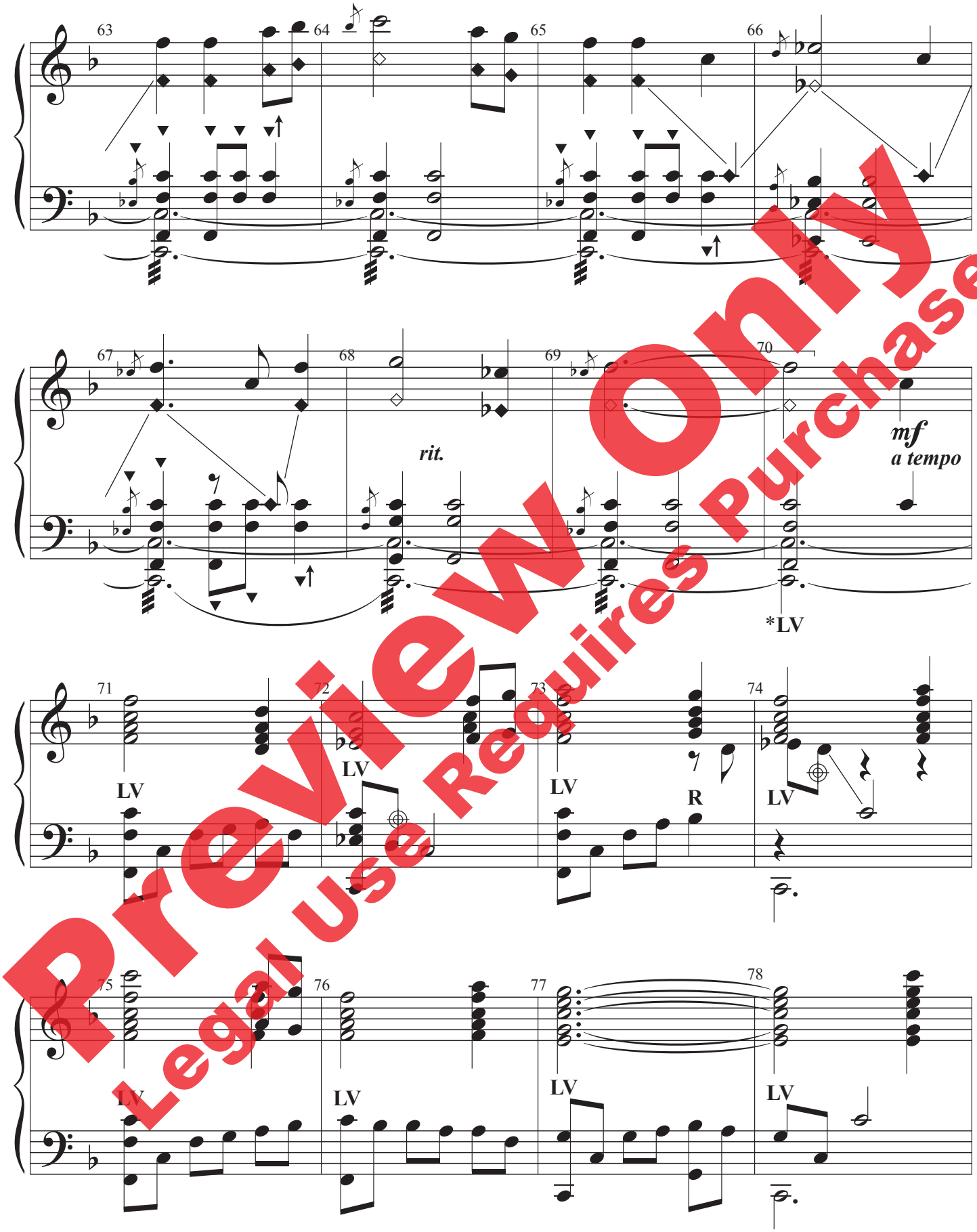
*C5 appears in treble clef.
**In mm. 61–67 mallet all F3s where marts are indicated.



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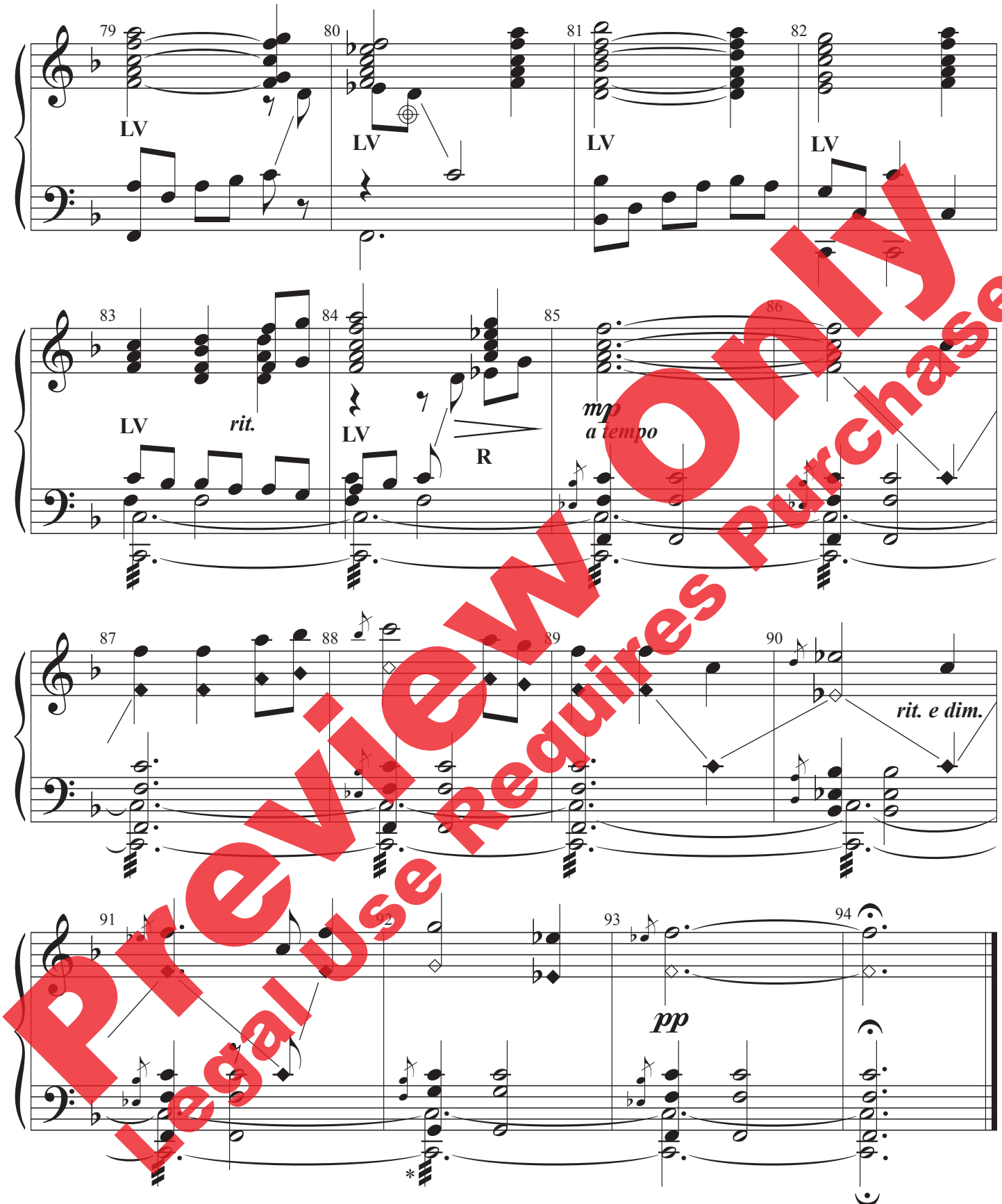
*Stop suspended mallet roll and allow sound to die without damping.



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

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