

PERFORMANCE NOTES

This arrangement is fairly straightforward—but, as with any piece of music, there are still lots of opportunities to exercise good musicality. Since there are no stopped techniques (like martellatos or plucks), this piece can be played by handchime choirs as well as handbell choirs.

Be sure to pay careful attention to the balance between melody and accompaniment as the tune moves back and forth between the bass clef and treble clef. In measures 23-33, where the accompaniment is in quarter notes, it's important to emphasize the first beat of each measure to prevent the quarter note rhythm from becoming monotonous. In measures 52-53, it might be helpful for the F5/G5 ringer to play the Eb5, to make the transition into measure 53 easier for the D5/E5 ringer. Don't be afraid to hold on to the fermata in measure 52 for a fairly long time to build up some musical tension and anticipation before launching back into the *a tempo* in measure 53.

Above all, this piece should be played with a sense of joy at our opportunity to use our gifts to serve the Lord!

Preview Only
Legal Use Requires Purchase

Take My Life and Let It Be

for 2-3 octaves of Handbells*

Handbells used: 21, 31

Musical notation for handbells, consisting of two staves (treble and bass clef). The melody is written in a single line across both staves. There are two bracketed sections labeled "optional": one at the beginning of the piece and one at the end.

2 octave choirs omit notes in ().

Tune: HENDON
by Henri A. Cesar Malan (1787-1864)
Arranged by RON MALLORY (ASCAP)

Moderately (♩ = 108)

Piano accompaniment musical notation, consisting of two staves (treble and bass clef). The music is in 4/4 time. It features several measures with handbell instructions: "1 LV", "2 LV", "3 LV", "4", "5 LV", "6 LV", and "R". The dynamic marking "mf" is present. The notation includes chords and melodic lines for both hands.

* To purchase a full-length recording of this piece, go to alfred.com/downloads.

Musical notation for measures 7-9. Measure 7 shows a treble clef with a series of chords. Measure 8 continues with similar chords. Measure 9 features a dynamic marking of *mp* in the treble and *mf* in the bass, with a melodic line in the treble and a bass line.

Musical notation for measures 10-12. Measure 10 has a treble clef with a melodic line. Measure 11 continues with a similar melodic line. Measure 12 features a dynamic marking of *mf* in the bass and a melodic line in the treble.

Musical notation for measures 13-15. Measure 13 has a treble clef with a melodic line. Measure 14 continues with a similar melodic line. Measure 15 features a dynamic marking of *mf* in the bass and a melodic line in the treble.

Musical notation for measures 16-18. Measure 16 has a treble clef with a melodic line. Measure 17 continues with a similar melodic line. Measure 18 features a dynamic marking of *mf* in the bass and a melodic line in the treble.

19 LV 20 LV 21 LV R

mf

22 23 24

25 26 27

28 29 30

Preview Only
Legal use Requires purchase

Musical notation for measures 31-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 31 shows a series of chords in the right hand and single notes in the left hand. Measure 32 continues with similar chordal textures. Measure 33 features a melodic line in the right hand and sustained chords in the left hand.

Musical notation for measures 34-36. Measure 34 begins with a tremolo effect in the right hand. Measure 35 includes a dynamic marking of *f* (forte) and a fermata over a chord. Measure 36 continues with complex chordal structures in both hands.

Musical notation for measures 37-39. Measure 37 shows a melodic line in the right hand. Measure 38 features a complex chordal texture. Measure 39 includes a fermata over a chord in the right hand.

Musical notation for measures 40-42. Measure 40 continues the chordal texture. Measure 41 includes a dynamic marking of *LV* (pianissimo) and a fermata. Measure 42 includes a dynamic marking of *R* (piano) and a tempo marking of *poco rit.* (poco ritardando).

43 44 45

a tempo *mp* *mf*

46 47 48

LV R *f*

49 50 51

52 53 54

LV LV *poco rit.* *mf* *a tempo*

55 LV R 56 57 LV

58 LV R 59 60 61

rit.



Ron Mallory has a master's degree in choral conducting from the University of Washington and a bachelor's degree in music composition from California State University, Long Beach. He teaches handbell classes at Forest Ridge School of the Sacred Heart in Bellevue, WA, directs the Rainier Ringers community handbell ensemble in Tacoma, WA, and serves as Worship Director at Resurrection Lutheran Church in Des Moines, WA. Ron has numerous published compositions and arrangements for handbells and for choir, and has won composition contests sponsored by Bells of the Sound and Handbell Musicians of America. Ron also has professional experience as a piano teacher, jazz band leader, and studio musician. His non-musical interests include astronomy, reading, skiing, travelling, and the visual arts. Ron lives in Maple Valley, WA with his wife Emily and their daughter Vivian. A lifelong Christian, Ron is always working to grow in his relationship with God.