Catalog # 20330 3 - 5 (6) Octaves Handbells AGEHR Level 3-

optional 3 octave handchimes

My Shepherd Will Supply My Need

Resignation

Southern Harmony, 1854

arranged by

Valerie W. Stephenson

From the Top Music

Albuquerque, NM

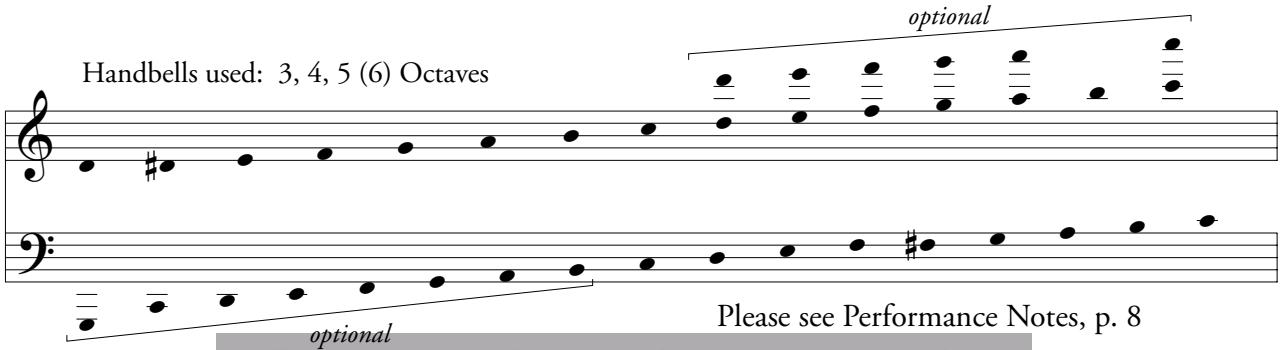
www.FromTheTopMusic.com

For my mother, Doris Wilson (1920-2010) with my love

My Shepherd Will Supply My Need

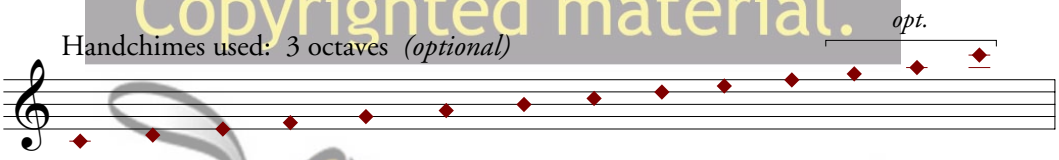
Optional Voice, Handchimes, Recorder/Flute, Triangle/Finger Cymbals

Cat. 20330
Level 3-



Please see Performance Notes, p. 8

Copyrighted material.

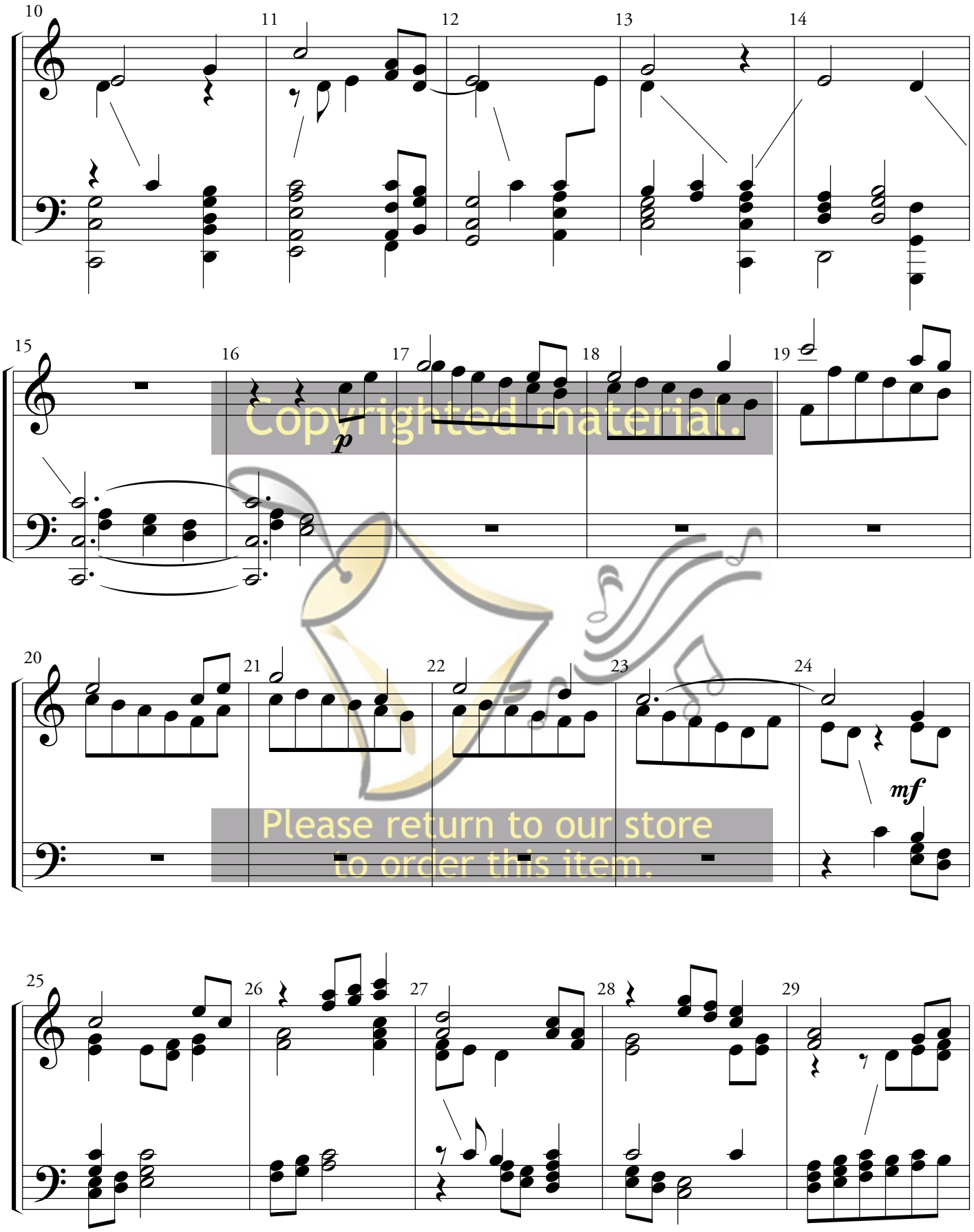


Resignation
William Walker's *Southern Harmony*, 1854
Setting by VALERIE W. STEPHENSON

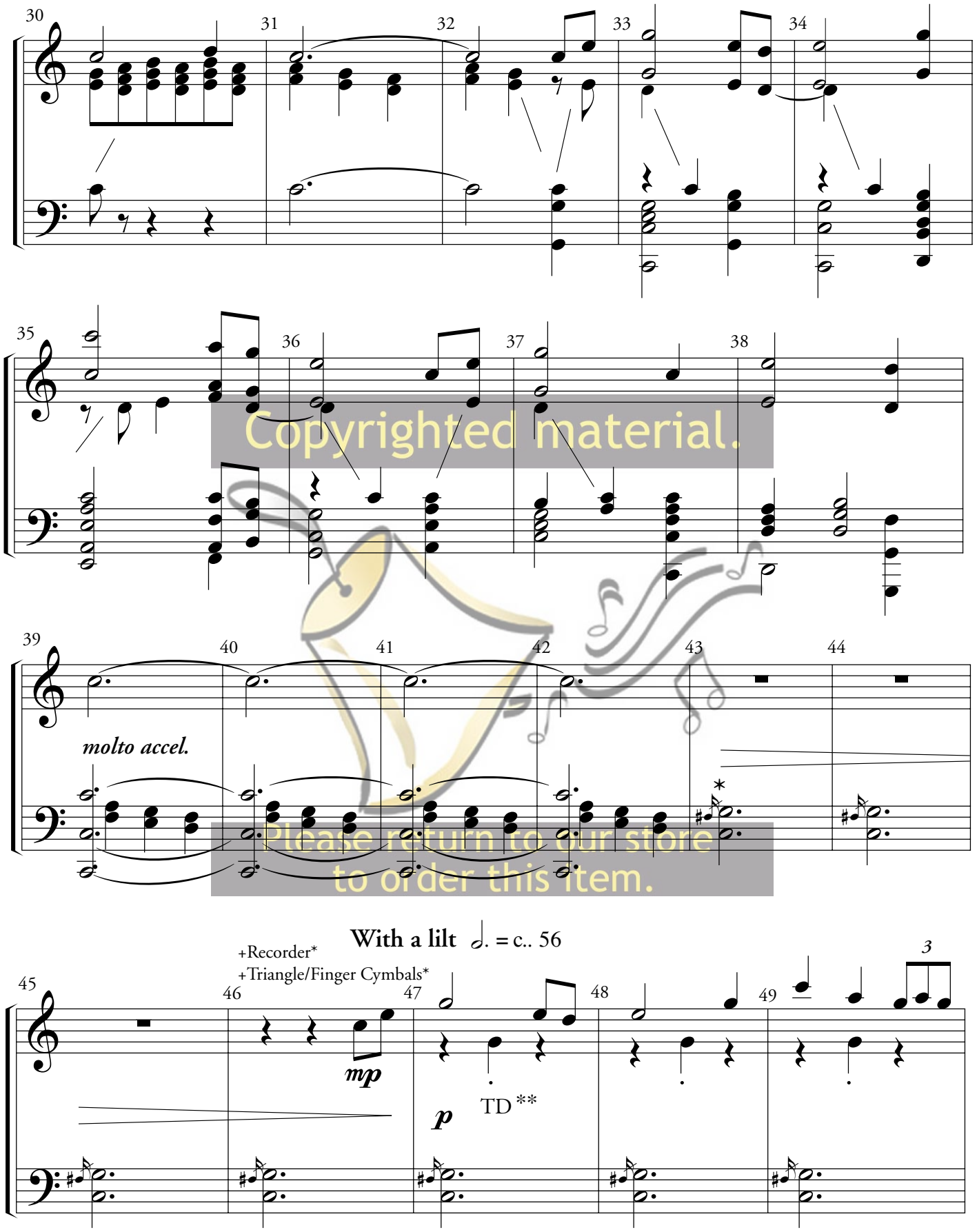
Please return to our store
to order this item.

* Recorder or handchimes may play cue-sized notes with the suspended bells or alone. See performance notes.

© 2013 ~ From the Top Music ~ All Rights Reserved.
www.FromTheTopMusic.com



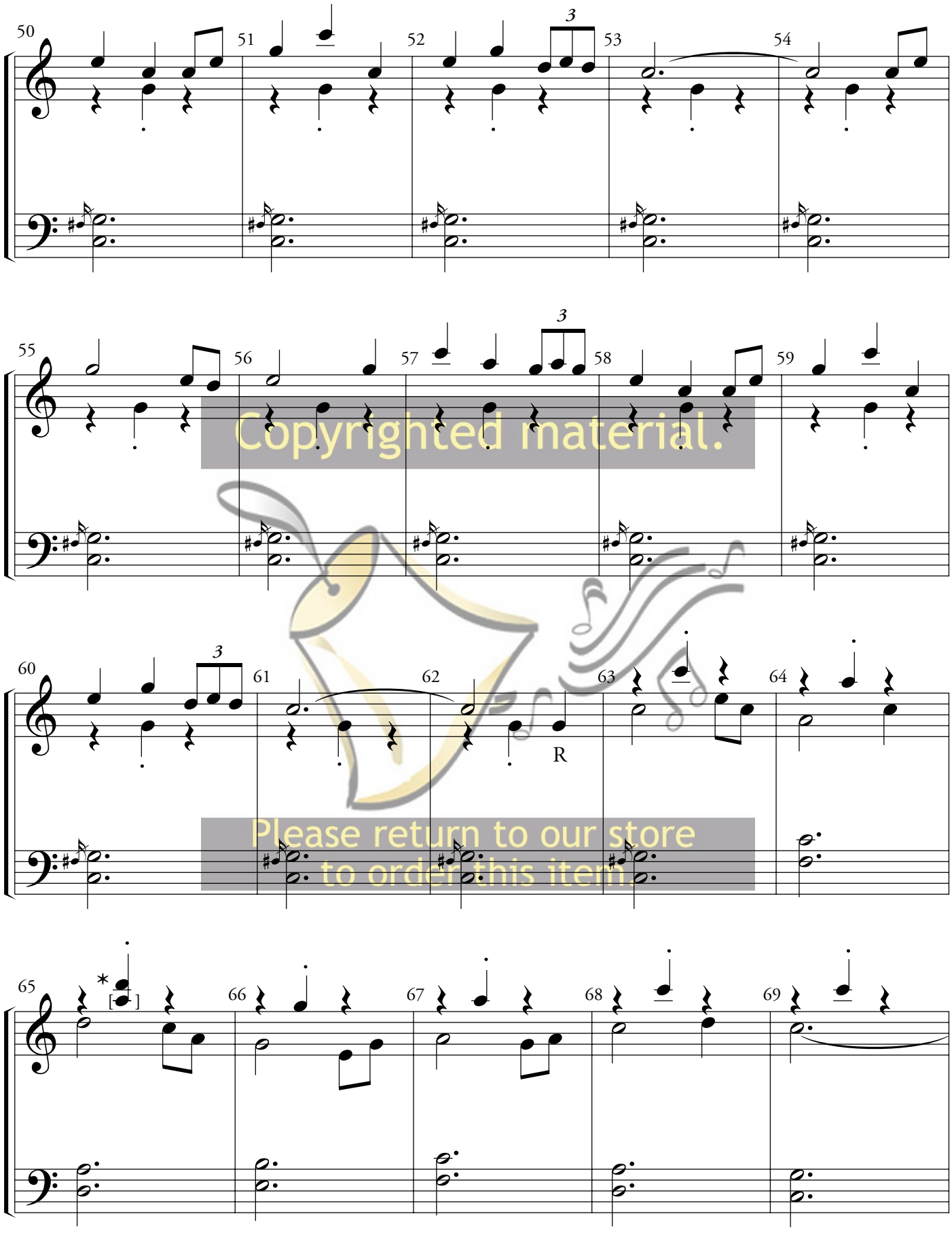
Copyrighted material.
Please return to our store
to order this item.



Copyrighted material.
Please return to our store to order this item.

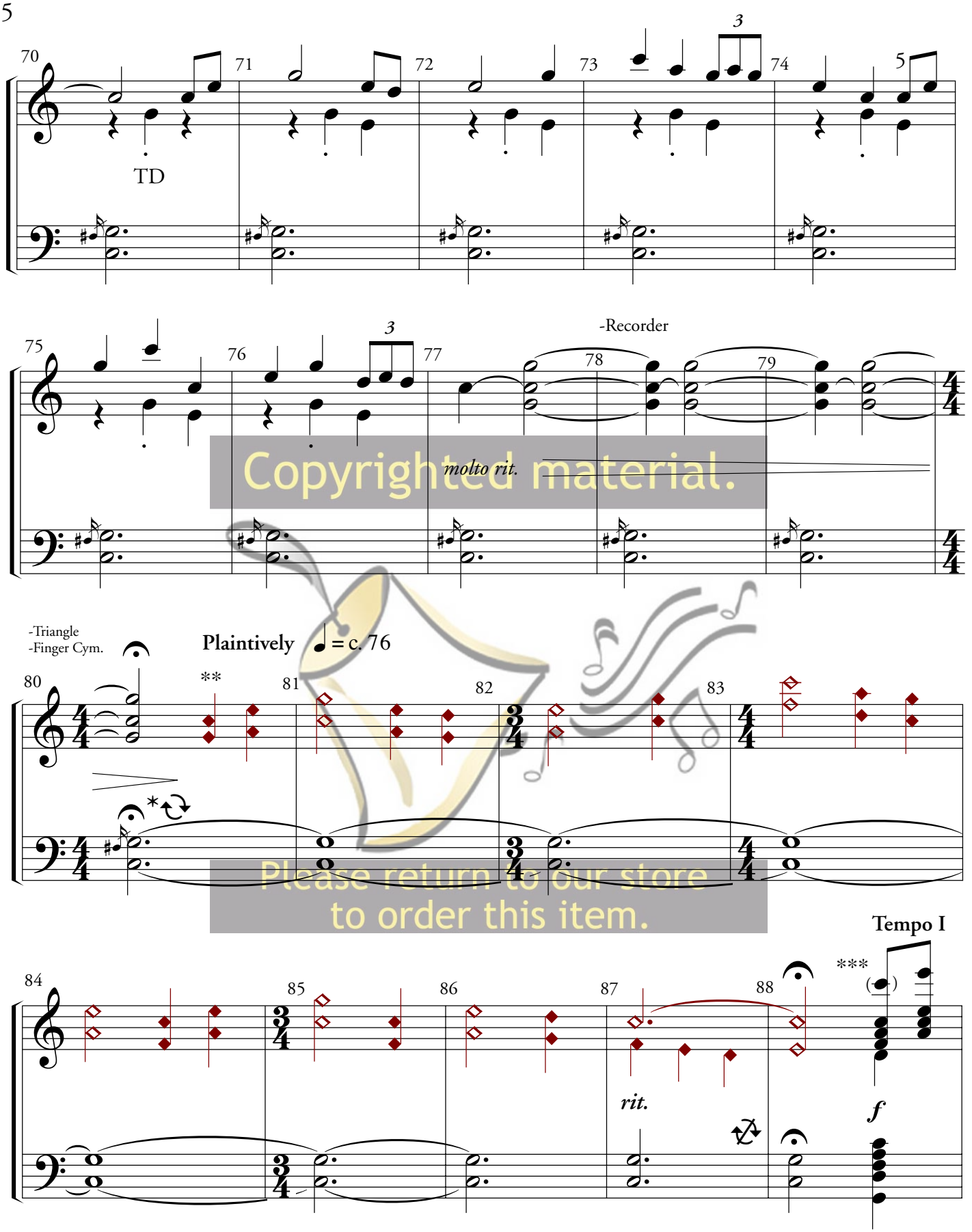
* See performance notes.

** TD staccato notes through m. 77



Copyrighted material.
Please return to our store
to order this item.

* 4-6 octaves omit A6.

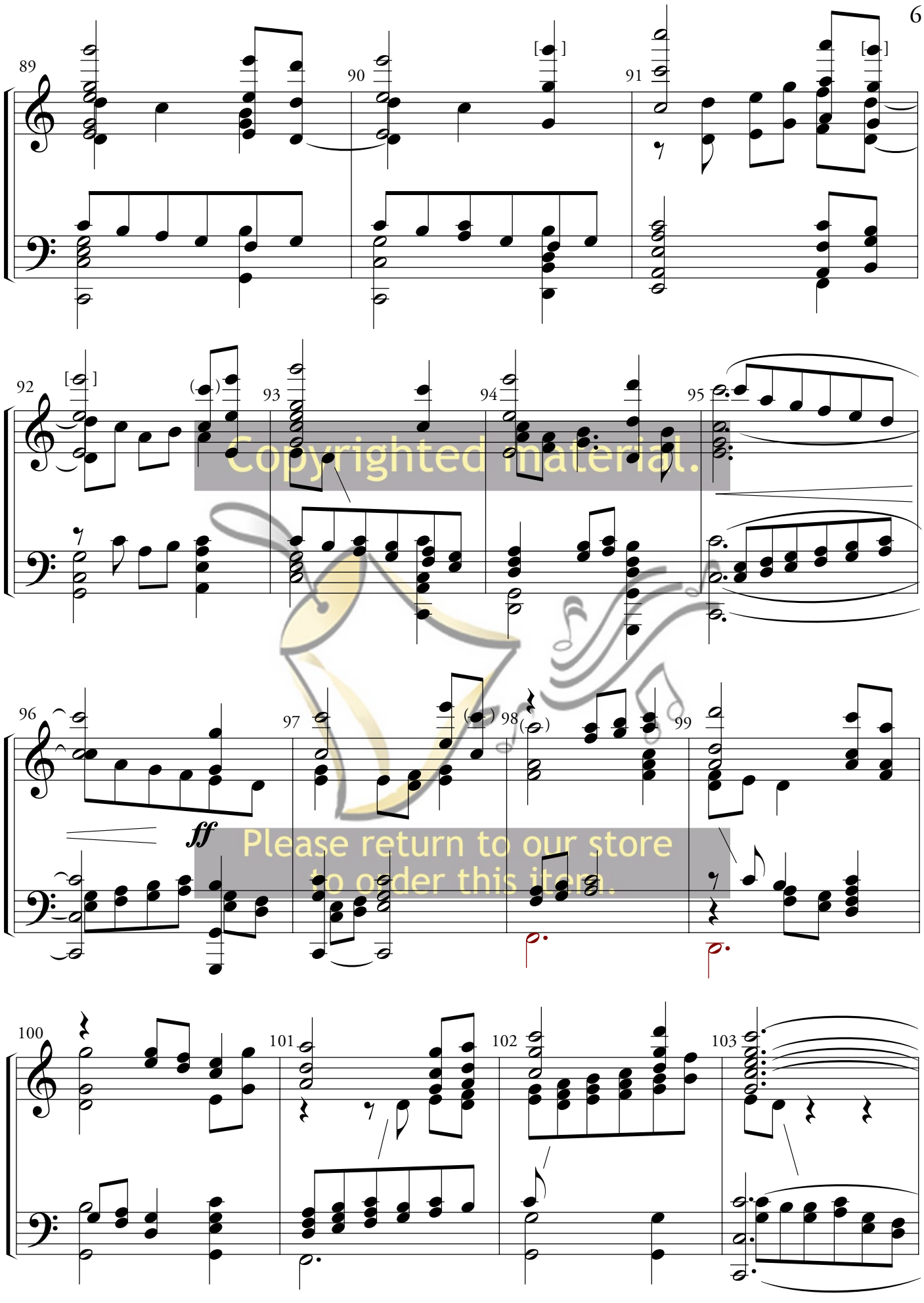


Copyrighted material.
Please return to our store to order this item.

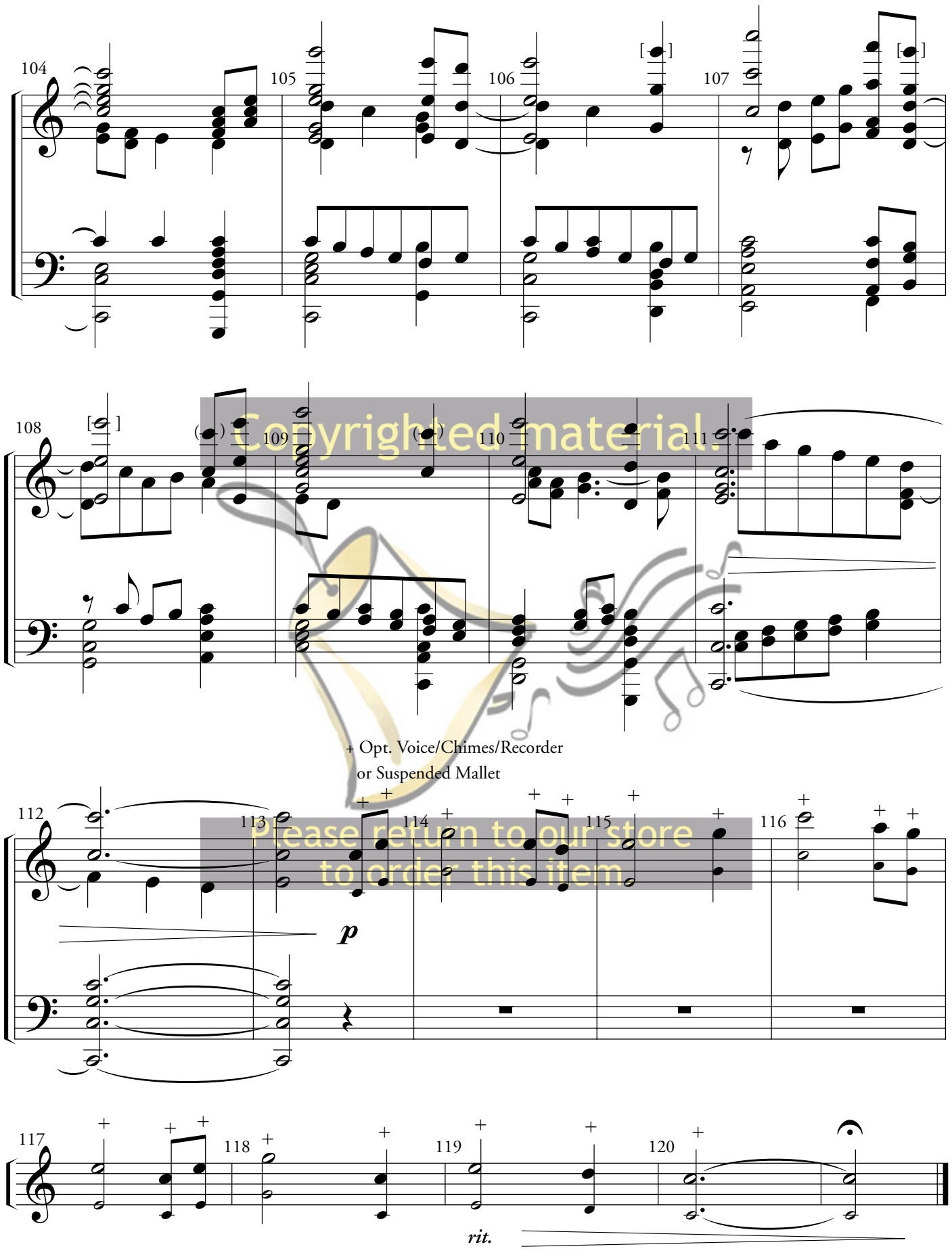
* Singing Bell C4/G4 begins after striking downbeat, ending in m. 87, allowing tone to diminish naturally. Once SB tone is established, treble clef notes begin playing.

** Measures 80 (3rd beat) to 88 diamond-shaped notes may be played on handchimes or handbells.

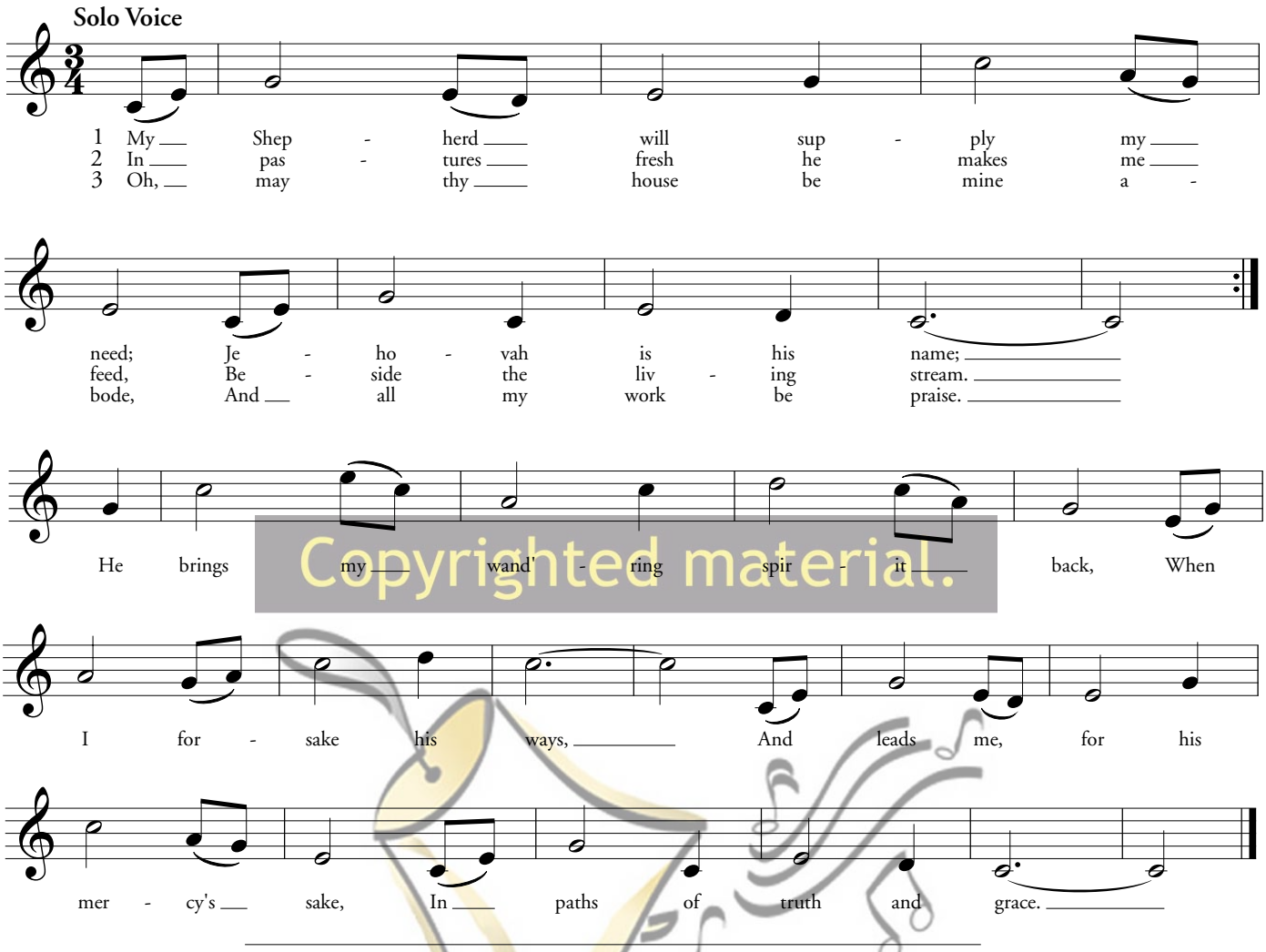
*** Measures 88 to end, 3 octaves omit notes in ( ); 4 octaves omit notes in [ ].



Copyrighted material.
Please return to our store
to order this item.



Copyrighted material.
Please return to our store
to order this item.



Copyrighted material.
Please return to our store to order this item.

Performance Notes

This simple and beautiful tune is taken from the 1854 *Southern Harmony*, compiled by William Walker.

If desired, this work may be preceeded by the solo *a cappella* singing of the first two stanzas found above. The third stanza may be sung at the end, beginning in measure 113 of the bell part. Sing the first two stanzas consecutively for the opening, then proceed to the third through fifth lines. For the ending, sing only the third stanza on the first two lines.

The style should be free and natural without excessive vibrato. The voice may be accompanied in unison with handchimes (or a solo handchime ringer) or recorder (or flute). The ending of the work may be sung in unison with the handbells as written or with handchimes or recorder.

The opening eight measures may be done by suspended handbells alone or with handchimes or recorder playing the cue-sized notes one octave below. The suspended malleting may be done one of two ways. The preferred method is to strike the bell with the handle end of the mallet, rather than the ball, emulating a zither-like sound. The strike should be extremely soft and gentle and should not damage the bell. Or, strive for a more muffled sound by using mallets designed for the C5-G5 range.

The chorale (measure 8, 3rd beat) should be warm, broad and flowing in style.

If necessary, the F#4 grace notes (measures 43 to 80) may be omitted. However, a grace note is easily achieved by ringing it simultaneously with the primary note, damping the grace note immediately. It is best played by one ringer.

A small triangle or finger cymbals may be added on the 2nd beat of every measure from measures 47 to 79.

Recorder (or flute) may be added to the treble clef melody from measures 46 to 78. If necessary, drop the recorder part one octave in measures 46-62 and measures 70 to 77.

VS