

Catalog # 1043

2-3 octave Handbell Quartet
Solo or Duet

Difficulty: EM

Truly Amazing

Handbell Solo or Duet

with optional
Piano Accompaniment



setting by

Kathleen Wissinger

From the Top Music

Albuquerque, NM

www.FromTheTopMusic.com

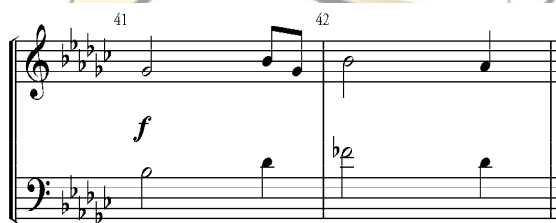
Performance Notes

Truly Amazing, based on the hymn tune *Amazing Grace* (NEW BRITAIN, *Virginia Harmony*, 1831), is playable as a solo with piano, a duet with piano, a duet alone, or any of these combinations with the full handbell choir score (Cat. 20191-2 or 20191-5). If the full score is used, the director may consider having the full choir play on chimes and the solo/duet play on handbells for clarity in the solo parts. Any instrument within the range of each part, such as a flute or trombone, may be substituted as needed. A vocalist or two may also sing the entire hymn while a handbell soloist (or duet team) play the contrasting parts (with or without piano).

The solo part is completely contained within a single octave (C5-C6) yet uses every handbell on the table in that range. This allows soloists to travel with only one octave of handbells. The optional duet part is scored using the bell range below the soloist (C4-Fb5).

An optional piano accompaniment CD (Cat. 1043CD) is available in 3 tempos for practice and performance purposes. The piano introduces the first 4 measures; therefore the handbell entrances are not tricky. For rhythmic accuracy when using the CD, count a *fermata* as one beat extra and a *breath mark*, also equal to one beat, except for measure 77, where the breath marks are simply quick damps for bell changes.

Optional notes in parentheses () allow more advanced ringers to include a contrasting triplet melody line and more harmonic movement in both parts. All notes in parentheses may be omitted without harming the piece in any way. It is advised that all triplet figures be treated the same - either all notes in parentheses omitted or all played. Whenever a note with parentheses is omitted, the ringer should stretch out the remaining notes' rhythms to fill the measure as suggested below.



1. M. 25 - Solo part: the first note is played as a quarter note; the second note in parentheses is omitted; the third note remains a half note, and so on.
2. M. 41 - Solo part: the half note is played as written; the first note of the triplet is played on beat 3; the second triplet note in parentheses is omitted; the third triplet is played on the '&' of beat 3 as if it were an eighth note.
3. M. 41 - Duet part: the first quarter note is played as a half note; the second quarter note in parentheses is omitted; the third note is played as written.
4. M. 53 - Duet part: the first note is played as a dotted half note; the remaining notes in parentheses are omitted.

The composer encourages each ringer to adapt this piece to become a personal statement, adjusting parts and notes as needed to best convey God's grace, which is indeed, *Truly Amazing!*

Truly Amazing

(Amazing Grace)

SOLO and DUET
Cat. 1043
Difficulty Level: E

NEW BRITAIN
Virginia Harmony, 1831
arr. Kathleen Wissinger

With reverence and awe ♩ = 80

Solo (C5-C6)
Handbells
Duet (C4-E5)
Piano

mf
ped. ad lib
f

2 3 4
2 3 4
5 6 7 8
5 6 7 8

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Musical notation for measures 9-12. The top staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a piano accompaniment in bass clef. Measures 9 and 10 show the vocal line with quarter and eighth notes. Measures 11 and 12 feature a long, sustained note in the vocal line, indicated by a slur.

Musical notation for measures 9-12. The top staff is a piano accompaniment in treble clef, showing chords and rests. The bottom staff is a piano accompaniment in bass clef, showing a melodic line with eighth and quarter notes.

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Musical notation for measures 13-16. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Measures 13 and 14 show the vocal line with quarter and eighth notes. Measures 15 and 16 feature a long, sustained note in the vocal line, indicated by a slur.

Musical notation for measures 13-16. The top staff is a piano accompaniment in treble clef, showing chords and rests. The bottom staff is a piano accompaniment in bass clef, showing a melodic line with eighth and quarter notes.

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Musical notation for measures 17-20. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. Measures 17 and 18 show the vocal line with quarter and eighth notes. Measures 19 and 20 feature a long, sustained note in the vocal line, indicated by a slur.

Musical notation for measures 17-20. The top staff is a piano accompaniment in treble clef, showing chords and rests. The bottom staff is a piano accompaniment in bass clef, showing a melodic line with eighth and quarter notes.

21 22 23 24

21 22 23 24

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25 *mp* ** 26 27 28

* LV LV LV LV

25 26 27 28

mf

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29 30 31 32

LV LV R

29 30 31 32

* LV as much as possible

** Advanced ringers may use the notes in () to create a contrasting triplet melody - see Performance Notes, paragraph 4

33 34 35 36

LV LV LV LV

33 34 35 36

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37 38 39 40

LV LV R

37 38 39 40

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41 Gb/Ab 42 43 44

f 3 3

41 42 43 44

* Play beat 1 as a half note if the optional notes are not used

45 46 47 48

Musical notation for measures 45-48, top system. Treble clef, key signature of three flats. Measure 45: quarter note G4, quarter note A4. Measure 46: quarter note B4, quarter note C5 (triplets). Measure 47: quarter note D5, quarter note E5. Measure 48: quarter note F5, quarter note G5 (triplets).

45 46 47 48

Musical notation for measures 45-48, bottom system. Bass clef, key signature of three flats. Measure 45: quarter note G3, quarter note F3. Measure 46: quarter note E3, quarter note D3. Measure 47: quarter note C3, quarter note B2. Measure 48: quarter note A2, quarter note G2.

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49 50 51 52

Musical notation for measures 49-52, top system. Treble clef, key signature of three flats. Measure 49: quarter note G4, quarter note A4. Measure 50: quarter note B4, quarter note C5. Measure 51: quarter note D5, quarter note E5. Measure 52: quarter note F5, quarter note G5.

49 50 51 52

Musical notation for measures 49-52, bottom system. Bass clef, key signature of three flats. Measure 49: quarter note G3, quarter note F3. Measure 50: quarter note E3, quarter note D3. Measure 51: quarter note C3, quarter note B2. Measure 52: quarter note A2, quarter note G2.

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53 54 55 56

Musical notation for measures 53-56, top system. Treble clef, key signature of three flats. Measure 53: quarter note G4, quarter note A4. Measure 54: quarter note B4, quarter note C5 (triplets). Measure 55: quarter note D5, quarter note E5. Measure 56: quarter note F5, quarter note G5. *ff* dynamic marking.

53 54 55 56

Musical notation for measures 53-56, bottom system. Bass clef, key signature of three flats. Measure 53: quarter note G3, quarter note F3. Measure 54: quarter note E3, quarter note D3. Measure 55: quarter note C3, quarter note B2. Measure 56: quarter note A2, quarter note G2.

57 58 59 60

Musical notation for measures 57-60, vocal line. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes.

57 58 59 60

f

Musical notation for measures 57-60, piano accompaniment. The right hand features chords with a forte (*f*) dynamic. The left hand has a steady eighth-note accompaniment.

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61 62 63 Sk 64

Musical notation for measures 61-64, vocal line. Measure 63 contains a fermata and the instruction "Sk".

61 62 63 64

rh 2 1

Musical notation for measures 61-64, piano accompaniment. The right hand has chords and a melodic line with fingerings 2, 1, and 1. The left hand continues the eighth-note accompaniment.

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65 66 67 68

rall. *mf*

Musical notation for measures 65-68, vocal line. Measure 67 is marked *rall.* and measure 68 is marked *mf*. The time signature changes to 3/4 at the end of measure 68.

65 66 67 68

rall.

Musical notation for measures 65-68, piano accompaniment. Measure 67 is marked *rall.* and the time signature changes to 3/4 at the end of measure 68.

69 *a tempo - calmer* 70 71 72 *rh*

Musical notation for measures 69-72, right hand part. Measure 69 starts with a quarter note G4. Measure 70 has a quarter note A4. Measure 71 has a half note B4 with a fermata. Measure 72 has a quarter note C5 with a fermata and a circled asterisk (*). The right hand ends with a rest.

69 *a tempo - calmer* 70 71 72

mf

Musical notation for measures 69-72, left hand part. Measure 69 has a half note chord (F4, A3). Measure 70 has a half note chord (G4, B3). Measure 71 has a half note chord (A4, C4). Measure 72 has a half note chord (B4, D4) with a crescendo hairpin.

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73 *lh* 74 75

mp

Musical notation for measures 73-75, right hand part. Measure 73 has a quarter note G4. Measure 74 has a quarter note A4. Measure 75 has a quarter note B4. The right hand ends with a rest.

73 74 75

mp

Musical notation for measures 73-75, left hand part. Measure 73 has a half note chord (F4, A3). Measure 74 has a half note chord (G4, B3). Measure 75 has a half note chord (A4, C4).

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76 77 78

dim. poco a poco

Musical notation for measures 76-78, right hand part. Measure 76 has a half note chord (F4, A3). Measure 77 has a half note chord (G4, B3). Measure 78 has a half note chord (A4, C4) with a fermata. The right hand ends with a rest.

76 77 78

pp

Musical notation for measures 76-78, left hand part. Measure 76 has a half note chord (F4, A3). Measure 77 has a half note chord (G4, B3). Measure 78 has a half note chord (A4, C4) with a fermata. The left hand ends with a rest.

* Play C5 in duet version only

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Truly Amazing


(Amazing Grace)

SOLO and DUET

Cat. 1043

Difficulty Level: E

Handbells Used: Solo: 1 octave
Duet: 3 octaves



NEW BRITAIN
Virginia Harmony, 1831

With reverence and awe $\text{♩} = 80$

setting by Kathleen Wissinger

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Solo (C5-C6)

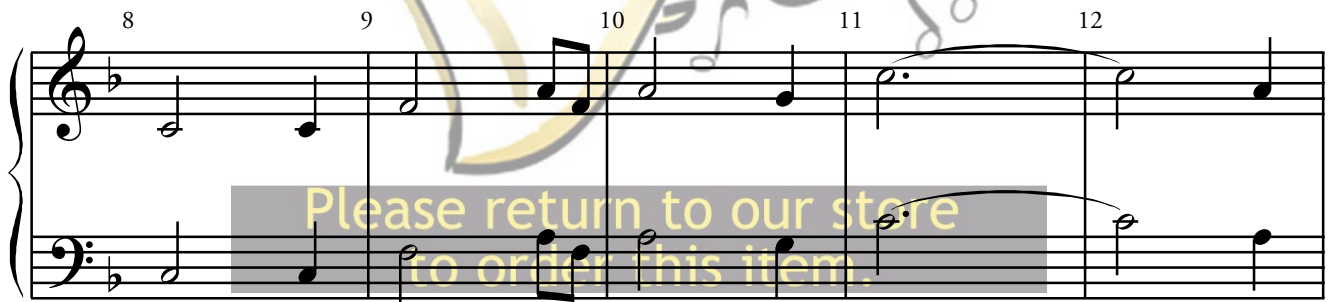
Duet (C4-E5)

f



8 9 10 11 12

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13 14 15 16 17



18 19 20 24 25 *mp* **

* LV

4

4

f

26 27 28 29 30

LV LV LV LV LV

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31 32 33 34 35

R LV LV LV LV

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36 37 38 39

LV LV LV R

* LV as much as possible

** Advanced ringers may use the notes in () to create a contrasting triplet melody - see Performance Notes, paragraph 4

40 41 Gb/Ab 42 43

f

44 45 46 47

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48 49 50 51 52

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53 54 55 56 57

ff

* Play beat 1 as a half note if the optional notes are not used

58 59 60 61 62

63 Sk 64 65 66 67

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rall.

68 69 70 71 72

a tempo - calmer

mf

rall.

rh

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73 lh 74 75 76 77 78

mp

dim. poco a poco

* Play C5 in duet version only.