

Catalog # 20191-5

3 - 5 Octaves handbells

AGEHR Level II+

2 - 3 octaves handchimes

Truly Amazing

Amazing Grace



by

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From the Top Music

Albuquerque, NM

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Performance Notes

Truly Amazing, based on the hymn tune, *Amazing Grace* (NEW BRITAIN, Virginia Harmony, 1831), showcases the lovely hymn tune in a variety of formats. The 2-3 (Cat. 20191-2) and 3-5 octave scores are virtually identical. The 2-3 octave score simply omits the extra notes, making the score easier for smaller choirs to read. The solo, duet and piano scores (Cat. 1043) are all compatible with the full choir scores as well.

The tune is introduced in the key of F major and, for the solo score, the tune is completely contained within one octave of bells. At m. 56, the piece rises into *G^b* major. Ringers simply shift bells one-half step to the left to cover the new key signature of 6 flats. Note that the *C^b* in the music is a B natural bell. The piece then moves back to F major for the last verse.

Ringers are encouraged to extend their ringing strokes for the longer notes, providing a smooth visual appearance and a rich sound from the bells. To create a crescendo on a long note (as in m. 56), ring the note horizontally near the table and raise it up to vertical during the measure. Many bells doing this together will provide an aural and visual crescendo. The opposite action may apply to a decrescendo (m. 68). Don't allow bass to overpower the melodic line.

Use this versatile score to showcase your choir or soloists. A few possibilities, in addition to playing the full choir score alone or the solo/duet/piano score alone, include:

1. Playing the full choir score with a vocal soloist singing the hymn.
2. Playing the full choir score with the piano accompaniment.
3. Playing the solo score with the full choir score. Try the choir score on chimes so you can hear the solo on bells. Add the duet part if you wish.
4. Playing the piano score with a vocalist on the solo part and a bell ringer on the duet part (in the middle section, these two parts would switch positions, so the vocalist would continue to sing the melody.)
5. Playing the full choir score with an instrumentalist on the duet part.

Some optional features offered in the bell scores:

1. From mm. 41-47, some of the extra triplet notes may be omitted for simplicity's sake. In m. 41, for example, the triplet figure in the treble clef may be changed to two eighth notes on beat 3 (Fig. A). Instead of playing *B^b*, *A^b*, *G^b* as a triplet, the ringer(s) would simply play the *B^b* and *G^b* as straight eighth notes. And in m. 42, the second and third triplet notes may be omitted (Fig. B) so the first note of beat 3 is played as a quarter note. These directions apply to both notes on the same stem.

Figure A

Figure B

2. From measure 57-64, the chords on the 2nd beat of every measure may be changed rhythmically to mirror the piano part (Fig. C). The notes on beat two would be played twice: first as a sixteenth note at the end of beat 1, and again as beat 2. This applies to notes in both the treble and bass clefs. Continue ringing normally at m. 65.

Figure C

Truly Amazing

Amazing Grace

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Handbells Used: 3-5 Octaves

opt.

3 oct choirs omit notes in ()
4 oct choirs omit notes in []

Handchimes Used: 2-3 Octaves

opt.

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

NEW BRITAIN
Virginia Harmony, 1831
arr. by Kathleen Wissinger
ASCAP

f *mp* 2 3 4

(opt) Sk*

10 11 12 13 14

LV R

15 16 17 18 19

20 21 22 23 24

poco meno mosso

mp

25 LV 26 LV 27 LV 28 LV 29 LV

** *mf*

* If Sk, omit tie

** 1 octave chimes play (red) diamond shaped notes.

3 octave chimes play (red) diamond shaped notes plus all the notes below those.

30 LV 31 R 32 33 34 LV R

35 LV 36 LV 37 R 38 R

Boldly a tempo

f

39 LV 40 R 41 LV 42 R

43 LV 44 R 45 LV 46 R

* Triplet patterns in mm. 41, 42, 45, 47 may be played as eighth notes at director's discretion.
 (See 'optional features' *Figures A & B* in Performance Notes.)

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47 *p.* ****** ****** ****** 48 *p.* 49 *p.* 50 *p.*

51 *p.* 52 *p.* ***** 53 *p.* 54 *p.*

55 *p.* 56 *cresc.* **Freely** *ff* ****** 57 *ff* ****** 58 *ff* ******

59 *simile* ****** 60 *p.* ****** 61 *p.* ****** 62 *p.* ******

* M. 52 may be played in 5 beats: half note 1-2, fermata 3, break 4 and quarter note 5.

** Measures 57-64, chord rhythm may mirror solo/duet piano rhythm; beat 2 treble and bass chords play twice, in sixteenth note/beat 2 quarter rhythm. (See Figure C in Perf. Notes.)

(opt) Sk*

* If Sk, omit tie

** Measures 57-64, chord rhythm may mirror solo/duet piano rhythm; beat 2 treble and bass chords play twice, in sixteenth note/beat 2 quarter rhythm. (See Figure C in Perf. Notes.)

*** M. 68 may be counted as "6 beats" - dotted half 1-2-3, fermata 4, break 5 and quarter 6.