

LEE J. AFDAHL

HYMN ACCOMPANIMENTS
for Handbells, volume 2

Lent and Easter

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Beneath the Cross of Jesus

4 octaves
Handbells used: 32

Handbell notation for the main melody, consisting of two staves (treble and bass clef) with notes and accidentals.

ST. CHRISTOPHER
Setting by Lee J. Afdahl

Introduction

Piano introduction notation with five measures. The first measure has a dynamic marking of *mf*. The notation includes markings for Right (R) and Left (LV) hand parts. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Tune: Frederick C. Maker, 1844–1927
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Beneath the Cross of Jesus

5 octaves

Handbells used: 40

Musical notation for handbells, showing two staves (treble and bass clef) with a sequence of notes and accidentals.

ST. CHRISTOPHER
Setting by Lee J. Afdahl

Final Stanza

Piano accompaniment for the final stanza, showing two staves (treble and bass clef) with musical notation, including dynamics (*f*) and articulation (*R*, *i*).

Tune: Frederick C. Maker, 1844–1927

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Go to Dark Gethsemane

or

Chief of Sinners Though I Be

5 octaves

Handbells used: 24

optional

GETHSEMANE
Setting by Lee J. Afdahl

Introduction

1 LV

2 LV R

mp

*SB

3 LV

4 LV R

*SB = Singing Bell. If technique is not used, restrike each whole note once per measure during the introduction.

Tune: Richard Redhead, 1820–1901

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Go to Dark Gethsemane

or

Chief of Sinners Though I Be

5 octaves
Handbells used: 32

optional

optional

GETHSEMANE
Setting by Lee J. Afdahl

Final Stanza

f

R

1 2 3 4 5 6

Tune: Richard Redhead, 1820–1901
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I Want Jesus to Walk with Me

5 octaves
Handbells used: 24

optional

SOJOURNER
Setting by Lee J. Afdahl

Introduction

mp

1 2 3 4 5 6 7 8

Tune: African American spiritual
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In the Cross of Christ I Glory

4 octaves
Handbells used: 23

Handbell notation for 4 octaves, showing two staves (treble and bass clef) with notes and accidentals.

RATHBUN
Setting by Lee J. Afdahl

Introduction

Piano introduction accompaniment, showing two staves (treble and bass clef) with notes, rests, and dynamic markings (*mp*, *mf*). The piece is in 3/4 time and includes numbered measures (1-6) and handbell indicators (LV, R).

Tune: Ithamar Conkey, 1815–1867
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All Glory, Laud, and Honor

5 octaves
Handbells used: 30

optional

optional

VALET WILL ICH DIR GEBEN
Setting by Lee J. Afdahl

Final Stanza

ff

1 2 3 4 5 6

Tune: Melchior Teschner, 1584–1635
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Christ the Lord is Risen Today; Alleluia!

5 octaves
Handbells used: 33

optional

optional

LLANFAIR
Setting by Lee J. Afdahl

Final Stanza

ff

1 2 3 4 5 6

Tune: Robert Williams, 1781–1821
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Christ Is Alive! Let Christians Sing

5 octaves
Handbells used: 30

TRURO
Setting by Lee J. Afdahl

Introduction

Tune: T. Williams, *Psalmody Evangelica*, 1789
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Hallelujah! Jesus Lives

or

Peace, to Soothe Our Bitter Woes

5 octaves
Handbells used: 33

Handbell notation for 5 octaves, showing a melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has two sharps (F# and C#). The melody consists of quarter notes with accidentals. A bracket under the first few notes of the bass line is labeled "optional".

FRED TIL BOD
Setting by Lee J. Afdahl

Introduction

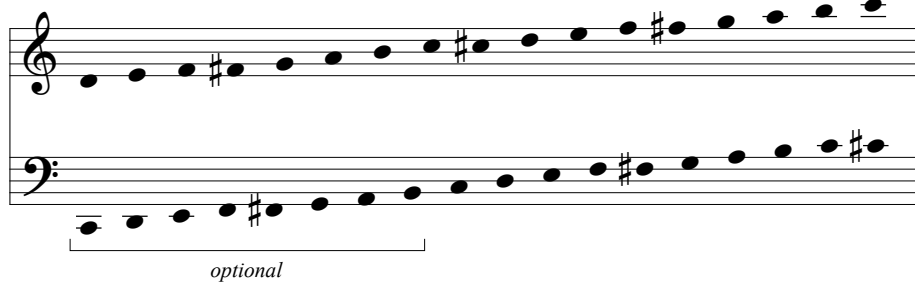
Introduction piano accompaniment in 4/4 time, key of D major. The right hand plays chords marked with a first finger (1) and a second finger (2). The left hand is mostly silent. Dynamics include *f*.

Main piano accompaniment in 4/4 time, key of D major. The right hand features a melodic line with chords, marked with fingers 3, 4, and 5. The left hand provides a bass line with chords. Dynamics include *f* and *ff*.

Tune: Ludvig M. Lindeman, 1812–1887
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Jesus Christ Is Risen Today

5 octaves
Handbells used: 35



optional

EASTER HYMN
Setting by Lee J. Afdahl

Introduction



ff

LV

R

Tune: J. Walsh, *Lyra Davidica*, 1708
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Jesus Christ Is Risen Today

5 octaves

Handbells used: 31

Handbell musical notation consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves show a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes in the bass clef are an octave lower than those in the treble clef. A bracket under the first six notes of the bass clef staff is labeled "optional".

EASTER HYMN
Setting by Lee J. Afdahl

Final Stanza

Piano accompaniment for the final stanza of the hymn, consisting of two staves (treble and bass clef) in 4/4 time. The music is divided into seven measures, numbered 1 through 7. Measure 1 contains a melodic line in the treble clef and a bass line in the bass clef. Measure 2 features a series of chords in the treble clef and a bass line. Measure 3 continues the melodic and bass lines. Measure 4 includes a trill in the treble clef marked "Sk" and a bass line. Measure 5 consists of chords in the treble clef and a bass line. Measure 6 features chords in the treble clef and a bass line. Measure 7 concludes the stanza with a melodic line in the treble clef and a bass line.

Tune: J. Walsh, *Lyra Davidica*, 1708
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