

Level  
2+

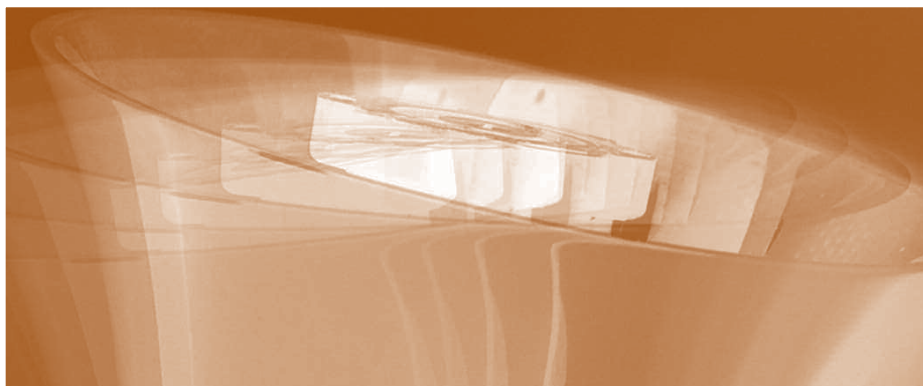
THE TAMMY WALDROP  
HANDBELL SERIES

# *I Want Jesus to Walk with Me*

*Traditional Spiritual*

*Arranged for 3-6 octave handbells  
with optional 2 octave handchimes by*

## *Tammy Waldrop*



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# I Want Jesus to Walk with Me

Handbells used: 3 octaves (28 bells);  
4 octaves (37 bells);  
5 octaves (47 bells);  
6 octaves (48 bells)

Handbell musical notation for 'I Want Jesus to Walk with Me'. The score is written for a grand staff (treble and bass clefs). The melody is primarily in the treble clef, with some notes in the bass clef. There are two 'optional' sections indicated by brackets and the word 'optional' written below the staff. The first optional section is in the bass clef, and the second is in the treble clef. The notation includes various note values and rests.

3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ ].  
4-6 octave choirs omit notes in < >.

Handchimes used: 2 octaves (10 chimes)

Handchime musical notation for 'I Want Jesus to Walk with Me'. The score is written for a grand staff (treble and bass clefs). The notation consists of diamond-shaped notes, representing chimes, placed on the staff lines. The melody is primarily in the treble clef, with some notes in the bass clef.

With sincerity (♩ = 120)

Traditional Spiritual  
Arranged by Tammy Waldrop (ASCAP)

Piano accompaniment for 'I Want Jesus to Walk with Me'. The score is written for a grand staff (treble and bass clefs). The tempo is marked 'With sincerity (♩ = 120)'. The music is in 4/4 time. The melody is primarily in the treble clef, with some notes in the bass clef. There are six measures of music, each starting with a measure rest and a 'TD' (Tutti) marking. The first measure is marked 'mf' (mezzo-forte). The notation includes various note values, rests, and dynamic markings. There are also some 'mallets' markings in the bass clef.

Measures 7-9 of the musical score. The key signature is B-flat major (two flats). Measure 7 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 8 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 9 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3).

Measures 10-12 of the musical score. Measure 10 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 11 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 12 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The dynamic marking *mp* is present in measure 10.

Measures 13-15 of the musical score. Measure 13 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 14 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 15 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The dynamic marking *mp* is present in measure 13.

Measures 16-18 of the musical score. Measure 16 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 17 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). Measure 18 features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (B2, D3, F3). The dynamic marking *mp* is present in measure 16.