

Give Me Jesus

African American Spiritual



Arranged by
Mary Lou Fast

From the Top Music
Albuquerque, NM
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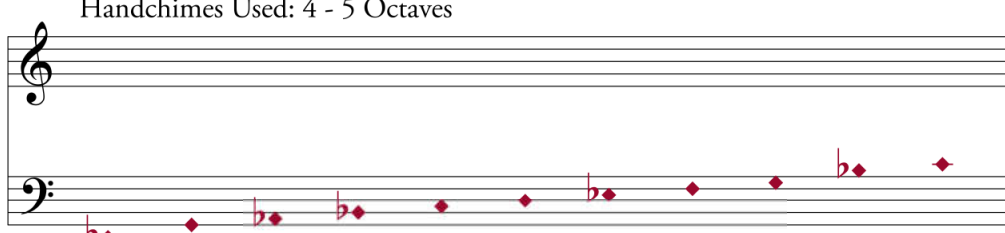
Level 3-

Handbells Used: 4 - 5 Octaves



Musical notation for Handbells 4-5 Octaves. The notation is written on a grand staff (treble and bass clefs). The melody consists of a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The notes G5, Ab5, Bb5, and C6 are circled in the original image. The notes G5 and Ab5 are also marked with a double underline.

Handchimes Used: 4 - 5 Octaves



Musical notation for Handchimes 4-5 Octaves. The notation is written on a grand staff (treble and bass clefs). The melody consists of a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. The notes G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, and C6 are marked with a red diamond in the original image. The notes G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, and C6 are also marked with a red diamond in the original image.

4 octaves omit notes in []

Circled notes appear briefly in the non-traditional clef for clarity

Measures 1 - 10:

↻ = Begin Singing Bell dowl

↻ = End Singing Bell dowl

All singing bells repeat measure 1 until volume is *mf*.

Stop D5 dowl m.3 beat 2 and let sound fade

All other bells stop dowl m.10 beat 2 and let sound fade

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With passion ♩ = 74-76

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into three systems of four measures each, numbered 1 through 12. Measure 1 starts with a *mf* dynamic and a circled *mf* below the bass line. Measures 2, 3, and 4 include 'Sk' markings above the treble staff. Measure 4 has a *f* dynamic. Measure 5 has 'Sk' markings above the treble staff. Measure 6 has a circled *mf* below the bass line. Measure 7 has a circled *mf* below the bass line. Measure 8 has a *mf* dynamic. Measure 9 has a circled *mf* below the bass line. Measure 10 has a *f* dynamic. Measure 11 has a circled *mf* below the bass line. Measure 12 has a circled *mf* below the bass line. The score includes various musical notations such as slurs, ties, and dynamic markings.

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Musical score for measures 13-16. The score is written for piano in a two-staff system (treble and bass clefs). Measure 13 starts with a treble clef and a bass clef. The key signature has two flats. The music features complex chordal textures in the right hand and more rhythmic accompaniment in the left hand. Measure 16 ends with a fermata.

Musical score for measures 17-20. The score continues in the same two-staff system. Measure 17 is marked *mp*. Measure 19 is marked *mf*. The music features complex chordal textures in the right hand and more rhythmic accompaniment in the left hand. Measure 20 ends with a fermata.

Musical score for measures 21-24. The score continues in the same two-staff system. Measure 21 is marked *mp*. Measure 24 ends with a fermata. The music features complex chordal textures in the right hand and more rhythmic accompaniment in the left hand.

Musical score for measures 25-28. The score continues in the same two-staff system. Measure 25 is marked *mp*. Measure 27 is marked *f*. Measure 28 is marked *p*. The music features complex chordal textures in the right hand and more rhythmic accompaniment in the left hand. Measure 28 ends with a fermata.

29 30 31 32

33 34 35 36

mf

37 38 39 40

41 42 43 44

f

45 46 47 48

Musical score for measures 45-48. The piece is in a minor key. Measures 45-46 feature a treble clef with chords and a bass clef with a single note. Measures 47-48 continue with similar textures. A fermata is placed over the final measure (48).

49 50 51 52

Sk

mf

Musical score for measures 49-52. Measure 49 is marked with a forte dynamic *mf* and a fermata. Measures 50-52 continue with chords and single notes. Measure 51 is marked with a fermata. A watermark is overlaid on this system.

53 54 55 56

f

Musical score for measures 53-56. Measures 53-54 feature a treble clef with chords and a bass clef with a single note. Measure 54 is marked with a forte dynamic *f*. Measures 55-56 continue with similar textures. A watermark is overlaid on this system.

57 58 59 60

mp *mf* *mp*

Sk

Musical score for measures 57-60. Measures 57-58 feature a treble clef with chords and a bass clef with a single note. Measures 59-60 continue with similar textures. Measure 60 is marked with a forte dynamic *mp* and a fermata. A watermark is overlaid on this system.

61 62 63 *ff* Sk 64 *f* Sk 65 *mf*

66 67 Sk Sk 68 69 70 Sk Sk

71 72 73 74 *f* *rit.* *mf* *mp*

* All Singing Bells repeat measure 62 until volume is *mf*.
 Stop D5 dowl m. 64 beat 2 and let sound fade
 All other SB bells stop dowl m. 74 beat 2 and let sound fade

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<i>Morning Song</i> by Matthew Prins	2 - 4 octaves bells or chimes	Level II
<i>O For a Thousand Tongues to Sing</i> by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
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<i>Fanfare on Joyful, Joyful</i> by Bob Burroughs	3 - 5 octaves handbells	Level III
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<i>Crush Collision March</i> by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
<i>Fantasia on Spirit of God</i> arr. by Matthew Prins	5 oct.	Level IV
<i>O the Deep, Deep Love of Jesus</i> by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
<i>Blessedness of Unity</i> Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
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<i>Air</i> by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
<i>Masters in This Hall</i> arr. Gail Downey	3 or 5 octaves	Level V
<i>Jazzin'</i> by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
<i>That Old Black Magic</i> by Paul W. Allen	5 octaves bells	Level V
<i>Triple Threat</i> by Kathleen Wissinger	3-5 octaves bells	Level V
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