

Catalog # 20128

3 Octaves

AGEHR Level II+

Optional Handchimes

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# My Jesus

based on hymn tunes  
*Gordon and Founder's Hymn*



arranged by  
**Fred A. Merrett**

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*From the Top Music*  
Albuquerque, NM  
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# My Jesus

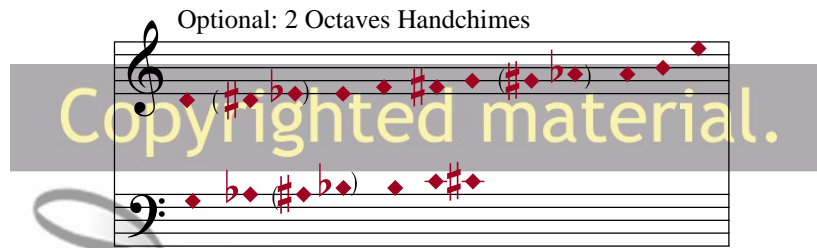
Hymn tune: GORDON, by Adoniram J. Gordon

Cat. 20128  
AGEHR Level II+

Handbells Used: 3 Octaves

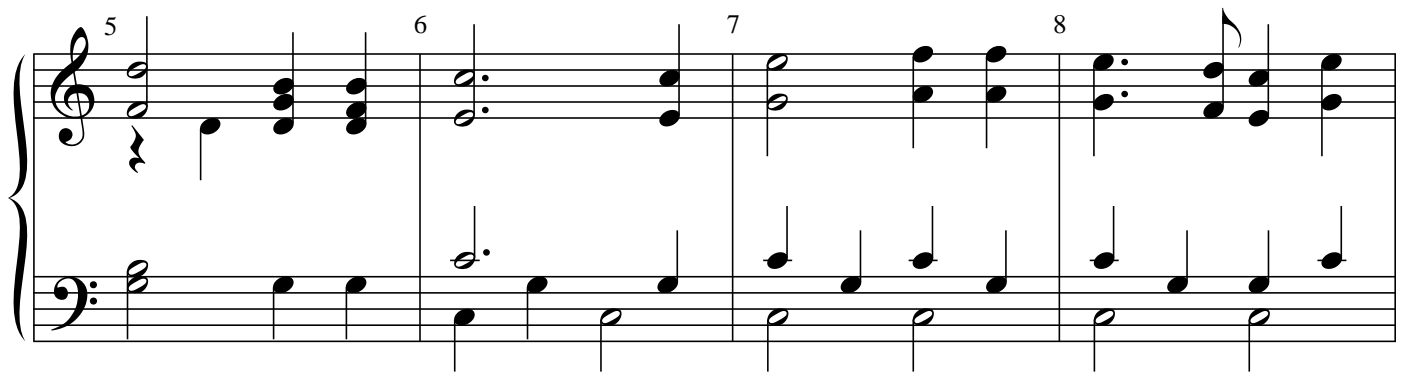
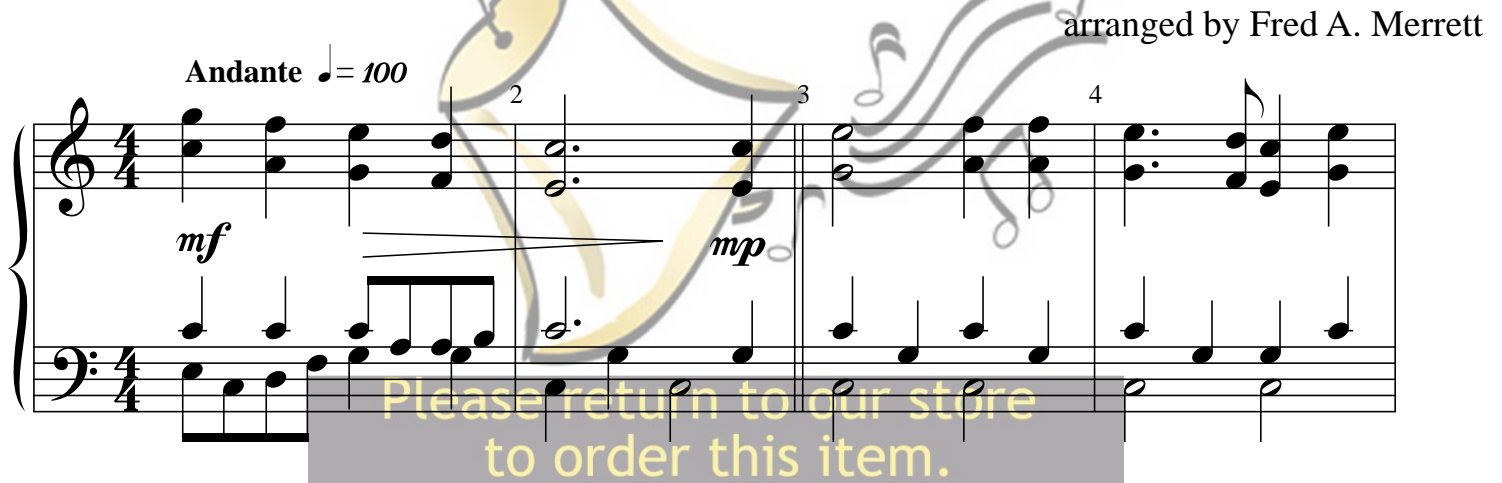


Optional: 2 Octaves Handchimes



Andante ♩ = 100

arranged by Fred A. Merrett



9 10 11 12

*cresc.*

Detailed description: This system contains measures 9 through 12. The music is written for piano in a grand staff. Measure 9 starts with a treble clef and a bass clef. Measure 10 has a *cresc.* marking. The notes are mostly chords and single notes in both hands.

13 14 15 16

*mf* *mp* *dim. e rit.*

Copyrighted material.

Detailed description: This system contains measures 13 through 16. Measure 13 has a *mf* marking. Measure 15 has a *mp* marking. Measure 16 has a *dim. e rit.* marking. A large watermark 'Copyrighted material.' is overlaid across the middle of the system.

17 18 19 20

*p* *mp* *a tempo*

Please return to our store to order this item.

Detailed description: This system contains measures 17 through 20. Measure 18 has a *p* marking. Measure 19 has a *mp* marking. Measure 20 has an *a tempo* marking. A watermark 'Please return to our store to order this item.' is overlaid across the bottom of the system.

21 22 23 24

*mp*

Detailed description: This system contains measures 21 through 24. Measure 22 has a *mp* marking. The music continues with chords and moving lines in both hands.

25 26 27 28

TD *cresc.*

Detailed description: This system contains measures 25 through 28. The music is in a 3/4 time signature with a key signature of two flats. Measures 25 and 26 feature a melody in the right hand with eighth-note patterns, while the left hand provides a steady accompaniment. Measures 27 and 28 are characterized by dense, block-like chords in both hands, with a 'cresc.' (crescendo) marking above the right hand.

29 30 31 32

*mf* *mp*

Detailed description: This system contains measures 29 through 32. Measure 29 begins with a 'mf' (mezzo-forte) dynamic. The melody in the right hand continues with eighth-note patterns. A 'cresc.' marking is present between measures 29 and 30. Measure 31 features a 'mp' (mezzo-piano) dynamic. The music concludes in measure 32 with a final chord.

33 34 35 36 37

*rall.* *cresc.*

Meno mosso

Detailed description: This system contains measures 33 through 37. Measure 33 starts with a 'rall.' (ritardando) marking. The tempo is then marked 'Meno mosso'. A 'cresc.' marking is placed above the right hand between measures 35 and 36. The music ends in measure 37 with a final chord in a new key signature of three sharps.

Maestoso ♩ = 88

38 \* 39 40 41

Detailed description: This system contains measures 38 through 41. The tempo is marked 'Maestoso' with a quarter note equal to 88 (♩ = 88). Measure 38 is marked with an asterisk (\*). The music consists of sustained chords in the right hand and a simple bass line in the left hand. The key signature is three sharps.

\* 19th Century tune by E.F. Miller: also called "Founder's Hymn"

Musical score for measures 42-45. The key signature is three sharps (F#, C#, G#). Measure 42 starts with a treble clef and a bass clef. The music consists of chords and single notes. A dynamic marking *f* is present at the end of measure 45.

Musical score for measures 46-49. The key signature is three sharps. Measure 46 starts with a treble clef and a bass clef. A dynamic marking *mf* is present at the beginning of measure 46. A watermark "Copyrighted material." is overlaid on the score. A dynamic marking *mf* is present at the end of measure 49.

Musical score for measures 50-53. The key signature is three sharps. Measure 50 starts with a treble clef and a bass clef. A dynamic marking *f* is present at the end of measure 53. A watermark "Please return to our store to order this item." is overlaid on the score. A dynamic marking *cresc.* is present in measure 52.

Musical score for measures 54-57. The key signature changes to two sharps (F#, C#) starting in measure 57. Measure 54 starts with a treble clef and a bass clef. A dynamic marking *dim. e rit.* is present in measure 56. A dynamic marking *mf* is present at the end of measure 57.

a tempo

Musical score for measures 58-61. The score is in 3/4 time with a key signature of one flat. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 58 starts with a mezzo-forte (*mf*) dynamic. Red diamond-shaped markers are placed above the notes in measures 58, 59, and 61. A large, faint watermark of a musical instrument is visible in the background.

Musical score for measures 62-65. The score continues from the previous system. Measure 62 starts with a mezzo-forte (*mf*) dynamic. A large watermark is present. A semi-transparent grey box with the text "Copyrighted material." is overlaid on the upper staff. A dynamic marking of mezzo-forte (*mp*) appears at the end of measure 65.

Musical score for measures 66-69. The score continues. Measure 66 starts with a piano (*p*) dynamic. A semi-transparent grey box with the text "Please return to our store to order this item." is overlaid on the lower staff. A dynamic marking of piano (*p*) appears at the beginning of measure 66.

Musical score for measures 70-73. The score continues. Measure 70 starts with a mezzo-forte (*mf*) dynamic. Measure 72 includes a crescendo (*cresc.*) marking. Measure 73 ends with a forte (*f*) dynamic.

Musical score for measures 74-76. The key signature has two flats (B-flat and E-flat). Measure 74 features a treble clef with a half note chord (F4, A4, C5) and a bass clef with a half note chord (B2, D3, F3). Measure 75 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (C3, E3, G3). Measure 76 has a treble clef with a half note chord (A4, C5, E5) and a bass clef with a half note chord (D3, F3, A3). The instruction *poco rit. e dim.* is written in the right margin.

**Grandioso**

Musical score for measures 77-79. Measure 77 has a treble clef with a half note chord (F4, A4, C5) and a bass clef with a half note chord (B2, D3, F3). Measure 78 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (C3, E3, G3). Measure 79 has a treble clef with a half note chord (A4, C5, E5) and a bass clef with a half note chord (D3, F3, A3). The instruction *mf* is written in the left margin. A dynamic marking *LV / cresc. poco a poco* is written above the treble staff, and *f* is written below the treble staff. A large watermark "Copyrighted material." is overlaid on the score.

Musical score for measures 80-82. Measure 80 has a treble clef with a half note chord (F4, A4, C5) and a bass clef with a half note chord (B2, D3, F3). Measure 81 has a treble clef with a half note chord (G4, B4, D5) and a bass clef with a half note chord (C3, E3, G3). Measure 82 has a treble clef with a half note chord (A4, C5, E5) and a bass clef with a half note chord (D3, F3, A3). The instruction *ff* is written in the left margin. A large watermark "Please return to our store to order this item." is overlaid on the score.

# From the Top Music ~ Handbell Choir Catalog

|  |   |                 |
|--|---|-----------------|
| <b>Allelu</b> by Jacqueline McNair & Martha Lynn Thompson  | 3-5 (6) oct.+ opt. chimes, SA choral & perc.        | Level II        |
| <b>Be Joyful</b> by Lee Afdahl                             | 3 - 5 oct. bells + opt. 3-5 oct chimes              | Level II        |
| <b>Ceremonial Fanfare</b> by Michael Mazzatenta            | 3/4, or 5 octaves                                   | Level II        |
| <b>Jehova, Senor de los Cielos</b> arr. by Gail Downey     | 3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar | Level II        |
| <b>Morning Song</b> by Matthew Prins                       | 2 - 4 octaves bells or chimes                       | Level II        |
| <b>O For a Thousand Tongues to Sing</b> by V. Stephenson   | 4 or 5/6 octaves bells/opt. chimes                  | Level II        |
| <b>Resplendent Ringing</b> by Michael Mazzatenta           | 3-5 oct. bells, opt 2-3 oct. chimes                 | Level II+       |
| <b>Sarabande</b> by J.S. Bach, arr. by Betty Garee         | 4 or 5 octaves                                      | Level II+       |
| <b>Southwest Spirit Suite</b> by Michael Mazzatenta        | 3-5 octaves   | Level II & II+  |
| <b>The Strawberry Roan</b> by Fred A. Merrett              | 3 octaves bells/opt. chimes                         | Level II        |
| <b>Entradas for Worship</b> by Gail Downey                 | 3 - 5 oct. bells, opt. chimes & flute               | Level II & III  |
| <b>Rondo Borincano</b> by Timothy Waugh                    | 3 or 5 oct. bells/opt. 2 choirs/opt. chimes         | Level II & III+ |
| <b>Spin the Dreydl</b> by Michael Joy                      | 5 octaves bells                                     | Level III-      |
| <b>All Together May Praise</b> by Lee Afdahl               | 3 - 5 oct. bells/opt. chimes                        | Level III       |
| <b>Carmela</b> by Fred A. Merrett                          | 3 octaves bells                                     | Level III       |
| <b>Fanfare on Joyful, Joyful</b> by Bob Burroughs          | 3 - 5 octaves handbells                             | Level III       |
| <b>Forgotten Dreams</b> arr. by Betty Garee                | 4 octaves + flute, C inst. or chimes                | Level III       |
| <b>Go Out in Joy</b> by Lee Afdahl                         | 5 octaves bells                                     | Level III       |
| <b>Mountain Grandeur</b> by Phyllis Anschicks              | 3, 4, or 5 octaves                                  | Level III       |
| <b>My Jesus</b> by Fred A. Merrett                         | 3 octaves bells/opt. chimes                         | Level III       |
| <b>Processional on an Opening Bell</b> by M. Mazzatenta    | 3 (4) (5) octaves bells                             | Level III       |
| <b>Winter Wonderland</b> arr. by Gail Downey               | 3, 4 or 5 oct. bells/opt. chimes                    | Level III       |
| <b>Yellow Bird</b> arr. by Gail Downey                     | 3 - 5 octaves +opt. chimes/percussion               | Level III       |
| <b>In the Good Old Summertime</b> by Fred A. Merrett       | 3 or 5 octaves + chimes                             | Level III+      |
| <b>Joyous Echo Fanfare</b> by Michael Mazzatenta           | 3 octaves   | Level III+      |
| <b>Ton Moulin</b> by Valerie Stephenson                    | (3) (4) 5 octaves bells, (3) 5 oct. chimes          | Level III+      |
| <b>Badinerie</b> by J.S. Bach, arr. Leila Norris           | 5 oct. bells and solo flute                         | Level IV        |
| <b>Cantabile: A Singing Spirit</b> by Lee Afdahl           | 3-5 (6) oct. bells/opt chimes                       | Level IV        |
| <b>Crush Collision March</b> by Larry Sue                  | 5 (6) oct. bells, 3 oct. chimes +opt F2             | Level IV        |
| <b>Fantasia on Spirit of God</b> arr. by Matthew Prins     | 5 oct.  | Level IV        |
| <b>O the Deep, Deep Love of Jesus</b> by Derek Hakes       | (3) (4) 5 octaves bells, 3 oct. chimes              | Level IV        |
| <b>Blessedness of Unity</b> Psalm 133 by Lee Afdahl        | 3 or 4-5 oct. bells/ Opt.chimes                     | Level IV+       |
| <b>Nocturne</b> by Kenneth Hytch                           | 5 octaves bells with harp solo                      | Level IV+       |
| <b>Air</b> by J.S. Bach, transcribed by Valerie Stephenson | 5 oct. bells and opt. chimes                        | Level V         |
| <b>Masters in This Hall</b> arr. Gail Downey               | 3 or 5 octaves                                      | Level V         |
| <b>Jazzin'</b> by Kathleen Wissinger                       | 3 or 4/5 octaves bells                              | Level V         |
| <b>That Old Black Magic</b> by Paul W. Allen               | 5 octaves bells                                     | Level V         |
| <b>Triple Threat</b> by Kathleen Wissinger                 | 3-5 octaves bells                                   | Level V         |
| <b>The Rakes of Mallow</b> arr. by Carol Lynn Mizell       | 5/6 octaves bells + percussion                      | Level VI        |

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