

Catalog 20656

3 or 5 octaves handbells
3 octaves handchimes

Level 3

Never a Friend Like Jesus



*Arranged by
Patricia Hurlbutt*

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

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Cat. 20656

Level 3

Handbells Used: 3 - 5 Octaves

3 octaves omit ()
4 octaves omit []

The handbell notation consists of two staves, treble and bass clef. The treble staff contains notes with accidentals and stems, while the bass staff contains notes with stems. Some notes are grouped with brackets and parentheses, indicating octave options.

Handchimes Used: 3 Octaves

Handchime notation for 3 octaves, showing notes on a treble and bass staff with diamond-shaped note heads.

$\text{♩} = \text{c.}92$ Tenderly, with expression

Edward Henry Joy
Arranged by Patricia Hurlbutt
(ASCAP)

Measures 1-5 of the piano accompaniment. The music is in 3/4 time with a key signature of three flats. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measures 2, 3, 4, and 5 contain chords and melodic lines. Measure 5 ends with a crescendo hairpin.

Measures 6-10 of the piano accompaniment. Measure 6 begins with a mezzo-piano (*mp*) dynamic. Measure 7 includes a *slight rit.* (slight ritardando) instruction. Measure 8 features a long note with a hairpin. Measure 9 returns to *mp* and includes an *a tempo* instruction. Measure 10 ends with a mezzo-piano (*mp*) dynamic.

11 12 13 14 15

Musical score for measures 11-15. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 11: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole rest. Measure 12: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 13: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 14: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 15: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2).

16 17 18 19 20

Musical score for measures 16-20. Measure 16: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 17: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 18: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 19: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 20: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2).

21 22 23 24 25

Musical score for measures 21-25. Measure 21: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 22: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 23: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 24: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). Measure 25: Treble clef has a quarter note (F4), quarter note (A-flat4), quarter note (C5); Bass clef has a whole note (F2). *mf* LV

4 and 5 octave choirs may double 8va.

26 27 28 29 30

Musical score for measures 26-30. Measure 26: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 27: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 28: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 29: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). Measure 30: Treble clef has a whole note chord (F4, A-flat4, C5); Bass clef has a whole note (F2). LV

31 32 33 34 35

LV R

36 37 38 39 40

mp

41 42 43 44 45

LV *p* *mf* *p*

46 47 48 49 50

LV LV *p*

* mm. 41-56: B4 & C5 scored in treble clef for clarity

51 52 53 54 55

56 57 58 59

R *mf* LV LV LV

60 61 62 63

LV LV LV LV

64 65 66 67

LV R LV *gradual cresc.* LV LV R

68 69 70 71

mp hold back

Detailed description: This system contains measures 68 through 71. The music is written for a grand staff with treble and bass clefs. Measure 68 features a complex chordal texture with many notes. Measure 69 has a dynamic marking of *mp*. Measure 70 is mostly rests. Measure 71 has a dynamic marking of *mp* and a hairpin indicating a decrescendo, with the instruction "hold back" written above the staff.

72 73 74 75 76

a tempo
pp
p
mp

Detailed description: This system contains measures 72 through 76. Measure 72 has a dynamic marking of *pp* and a hairpin indicating a decrescendo. Measure 73 has a dynamic marking of *p*. Measure 74 has a dynamic marking of *mp*. Measure 75 has a dynamic marking of *mp*. Measure 76 has a dynamic marking of *mp*. A large watermark "Copyrighted material." is overlaid diagonally across the system.

77 78 79 80 81

mp
gradual cresc.

Detailed description: This system contains measures 77 through 81. Measure 77 has a dynamic marking of *mp*. Measure 78 has a dynamic marking of *mp*. Measure 79 has a dynamic marking of *mp*. Measure 80 has a dynamic marking of *mp*. Measure 81 has a dynamic marking of *mp*. A hairpin labeled "gradual cresc." is placed between measures 79 and 80. A large watermark "Please return to our store to order this item." is overlaid diagonally across the system.

82 83 84 85 86

mf
mp
LV

Detailed description: This system contains measures 82 through 86. Measure 82 has a dynamic marking of *mf*. Measure 83 has a dynamic marking of *mp*. Measure 84 has a dynamic marking of *mp*. Measure 85 has a dynamic marking of *mp*. Measure 86 has a dynamic marking of *mp*. A hairpin labeled "LV" is placed between measures 84 and 85.

87 88 89 90

91 92 94

rit. *a tempo* *mp*

95 96 98 99

From the Top Music ~ Handbell Choir Catalog

<i>Allelu</i> by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, SA choral & perc.	Level II
<i>Be Joyful</i> by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
<i>Ceremonial Fanfare</i> by Michael Mazzatenta	3/4, or 5 octaves	Level II
<i>Jehova, Senor de los Cielos</i> arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
<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
<i>Resplendent Ringing</i> by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
<i>Sarabande</i> by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
<i>Southwest Spirit Suite</i> by Michael Mazzatenta	3-5 octaves	Level II & II+
<i>The Strawberry Roan</i> by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
<i>Entradas for Worship</i> by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
<i>Rondo Borincano</i> by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
<i>Spin the Dreydl</i> by Michael Joy	5 octaves bells	Level III-
<i>All Together May Praise</i> by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
<i>Carmela</i> by Fred A. Merrett	3 octaves bells	Level III
<i>Fanfare on Joyful, Joyful</i> by Bob Burroughs	3 - 5 octaves handbells	Level III
<i>Forgotten Dreams</i> arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
<i>Go Out in Joy</i> by Lee Afdahl	5 octaves bells	Level III
<i>Mountain Grandeur</i> by Phyllis Anschicks	3, 4, or 5 octaves	Level III
<i>My Jesus</i> by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
<i>Processional on an Opening Bell</i> by M. Mazzatenta	3 (4) (5) octaves bells	Level III
<i>Winter Wonderland</i> arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
<i>Yellow Bird</i> arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
<i>In the Good Old Summertime</i> by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
<i>Joyous Echo Fanfare</i> by Michael Mazzatenta	3 octaves	Level III+
<i>Ton Moulin</i> by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
<i>Badinerie</i> by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
<i>Cantabile: A Singing Spirit</i> by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
<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+
<i>Nocturne</i> by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
<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
<i>The Rakes of Mallow</i> arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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