

Walk With Jesus



Setting by
Kevin Stewart

From the Top Music

Albuquerque, NM

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Walk With Jesus

(Sojourner, Closer Walk)

Cat, 20377
AGEHR Level 3

Handbells used: 3, 4 or 5 octaves

optional

optional

3 octave choirs omit notes in ()
4 octave choirs omit notes in []

Detailed description: This block contains the handbell musical notation for the piece. It consists of two staves, treble and bass clef. The treble staff has a melodic line with various accidentals and a final section of chords marked as 'optional'. The bass staff has a bass line with a similar melodic contour. A large watermark of a handbell is visible over the notation.

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Negro Spiritual
Anonymous
Arr: Kevin Stewart

Andante

p

2 3 4

5 *mf* 6 7

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Detailed description: This block contains the piano musical notation for the piece. It is in 4/4 time and marked 'Andante'. The first system (measures 1-4) is marked 'p' (piano). The second system (measures 5-7) is marked 'mf' (mezzo-forte). The notation includes chords and melodic lines in both treble and bass clefs. A large watermark of a handbell is visible over the notation.

8 9 10 11

cresc. *f*

12 13 14 15

rit.

16 17 18 19

a tempo

mp *melody mf*

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20 21 22 23

PI TD TD

* Mallet Lift the E3

24 *cresc.* 25 26 *f* 27

28 29 30 31

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TD TD rit.

32 *a tempo* 33 34 35

mf

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36 37 38 39

TD *cresc.*

PI

40 *f* 41 42 43

LV LV LV LV R

Detailed description: This system contains measures 40 through 43. Measure 40 starts with a forte (*f*) dynamic. The notation includes treble and bass staves with various chords and melodic lines. The bass line is labeled 'LV' for measures 40-42 and 'R' for measure 43. There are some circled notes in measures 41 and 42.

44 45 46 47

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TD *decresc.*

Detailed description: This system contains measures 44 through 47. Measure 44 has a 'TD' marking. Measure 47 has a 'decresc.' marking. A large watermark 'Copyrighted material.' is overlaid across the system. The notation includes treble and bass staves with chords and melodic lines.

48 49 50 51

mf

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Detailed description: This system contains measures 48 through 51. Measure 48 has a mezzo-forte (*mf*) dynamic. A large watermark 'Please return to our store to order this item.' is overlaid across the system. The notation includes treble and bass staves with chords and melodic lines.

52 53 54 55

Pl. . . . + +

Detailed description: This system contains measures 52 through 55. The notation includes treble and bass staves with chords and melodic lines. At the bottom, there are markings 'Pl. . . . + +'.

56 57 58 59

LV LV LV LV R

Detailed description: This system contains measures 56 through 59. The music is written for two staves, treble and bass. Measure 56 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 57 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 58 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 59 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. The dynamic markings are LV for measures 56-58 and R for measure 59.

60 61 62 63

LV R

rit. *mp* *slower*

Detailed description: This system contains measures 60 through 63. The music is written for two staves, treble and bass. Measure 60 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 61 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 62 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 63 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. The dynamic markings are LV for measure 60, R for measure 61, *rit.* for measure 62, and *mp* for measure 63. The tempo marking *slower* is placed above measure 63.

64 65 66 67

rit. cresc. *f*

Detailed description: This system contains measures 64 through 67. The music is written for two staves, treble and bass. Measure 64 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 65 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 66 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. Measure 67 has a treble clef and a bass clef, with a dotted quarter note in the treble and a quarter note in the bass. The dynamic markings are *rit. cresc.* for measures 64-66 and *f* for measure 67.

From the Top Music ~ Handbell Choir Catalog

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

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