

Level
3

Full Score & Parts for Tambourine, Fiddle, Guitar, Mandolin or Banjo, & Bass — 2954P

THE MICHAEL J. GLASGOW
HANDBELL SERIESHOPE Publishing
Company
Since 1892

Refuge

Freeman Lewis
&
Daniel Teasley*Arranged for 3-6 octave handbells
with optional 3-5 octave handchimes
and instruments by***Michael J. Glasgow****AGAPE** A Division of
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Commissioned by Handbell Musicians of America Area 5 for Spring Festival 2020: Bluegrass, Bourbon & Bells!
Festival premiere March 7, 2020 (Louisville, Kentucky) under the baton of the arranger.

REFUGE

For 3-6 Octave Handbells and Optional 3-5 Octave Handchimes

Handbells used: 3 oct. (29 bells);
4 oct. (37 bells);
5 oct. (46 bells);
6 oct. (50 bells)

optional

It is recommended that the B6/C7 ringer play A#4 and A#5.

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Handchimes used: 3 oct. (22 chimes);
4 oct. (25 chimes);
5 oct. (27 chimes)

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
5 octave choirs omit note in <>.

Based on hymns by
Freeman Lewis and Daniel Teasley
Arranged by Michael J. Glasgow (ASCAP)

Sturdily (♩ = ca. 88)

1 Sk 2 3 4

pp *f*

* Sk

*Based on BOURBON ("I Take My Refuge in the Lord") by Freeman Lewis. From *Columbian Harmony* (1825).

5 6 7 8

Musical notation for measures 5-8. Measure 5 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass clef part begins with a low register chord. Measure 6 contains a large block chord in the bass clef. Measure 7 features a treble clef with a dotted quarter note and an eighth note. Measure 8 continues with a treble clef and a melodic line. A large watermark 'HOPE Publishing Company' is overlaid across the page.

9 10 11 12

Musical notation for measures 9-12. Measure 9 has a treble clef with a long note. Measure 10 has a treble clef with a melodic line. Measure 11 has a treble clef with a melodic line. Measure 12 has a treble clef with a long note. The bass clef part has chords and a melodic line. Performance markings include 'rit.' and 'ff'. A large watermark 'HOPE Publishing Company' is overlaid across the page.

Deliberately (♩ = ca. 60)

13 14 15 16

Musical notation for measures 13-16. Measure 13 has a treble clef with a melodic line. Measure 14 has a treble clef with a melodic line. Measure 15 has a treble clef with a melodic line. Measure 16 has a treble clef with a melodic line. The bass clef part has chords and a melodic line. Time signatures change from 2/4 to 3/4 and back to 2/4. A large watermark 'HOPE Publishing Company' is overlaid across the page.

Con vivo (♩ = 98-104)

17 18 19 20

Musical notation for measures 17-20. Measure 17 has a treble clef with a melodic line. Measure 18 has a treble clef with a melodic line. Measure 19 has a treble clef with a melodic line. Measure 20 has a treble clef with a melodic line. The bass clef part has chords and a melodic line. Time signature is 2/4. A large watermark 'HOPE Publishing Company' is overlaid across the page.

*Through m. 48, cue-size notes for three-octave choirs only.

Musical score for piano, measures 21-36. The score is written in treble and bass clefs with a key signature of one sharp (F#). The music consists of chords and melodic lines. Measure 24 includes dynamic markings *f* and *mf*. Measure 26 features a slur over measures 26 and 27. Measure 29 includes a slur over measures 29 and 30. Measure 31 includes a slur over measures 31 and 32. Measure 35 includes a slur over measures 35 and 36. The word 'REFUGE' is written at the bottom left of the page.

REFUGE

37 38 39 40

LV R

41 42 43 44

45 46 47 48

49 50 51 52

f (mel.) R

mf R

53 54 55 56 R

Musical score for measures 53-56. The piece is in G major (one sharp) and 4/4 time. Measures 53-55 feature a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Measure 56 begins with a fermata over the right hand, marked with an 'R'.

57 58 59 60

Musical score for measures 57-60. Measures 57-58 continue the eighth-note pattern in the right hand. Measures 59-60 feature a more complex rhythmic pattern with eighth and sixteenth notes in the right hand.

61 62 63 64

Musical score for measures 61-64. Measures 61-62 continue the eighth-note pattern. Measures 63-64 feature a more complex rhythmic pattern with eighth and sixteenth notes in the right hand.

65 66 67 68

Musical score for measures 65-68. Measures 65-66 continue the eighth-note pattern. Measures 67-68 feature a more complex rhythmic pattern with eighth and sixteenth notes in the right hand.

Musical score for measures 69-73. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 69, 70, 71, 72, and 73 are indicated above the treble staff. The music features a melody in the treble staff with eighth notes and a bass line with chords and eighth notes.

Musical score for measures 74-76. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 74, 75, and 76 are indicated above the treble staff. A dynamic marking of *f* (forte) is present in the treble staff at measure 74. The music features a melody in the treble staff with eighth notes and a bass line with chords and eighth notes.

Musical score for measures 77-79. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 77, 78, and 79 are indicated above the treble staff. The music features a melody in the treble staff with eighth notes and a bass line with chords and eighth notes.

Musical score for measures 80-82. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 80, 81, and 82 are indicated above the treble staff. The music features a melody in the treble staff with eighth notes and a bass line with chords and eighth notes.

*Based on I'VE FOUND A REFUGE (verse) by Daniel Teasley. From *Truth in Song* (1907).

83 **FD*** **FD** **R** 85 86

mp (Omit measures 83–97 if performing without band.)

87 88 89 90

91 92 **FD** 93 **FD** 94

95 **FD** 96 97 (end band break)

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*FD: Finger Damp is to chimes what TD (Thumb Damp) is to bells. To create this short, stopped sound on handchimes, simply cover the base of the U-shaped tuning slot on the side of the chime with your fingers and ring normally.

REFUGE

5 and 6 Octave choirs double D6 and above 8va

98 RT * 99 100 101

102 103 104

105 106 107 *sempre f* PI

108 109 110 LV R RT

(R) *crescendo al fine*

**

*Based on I'VE FOUND A REFUGE (refrain) by Daniel Teasley. From *Truth in Song* (1907).

**3 Octave choirs: ring notes (omit mallets) until last two beats (G4) of m. 110.

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Handbell Music

<u>Code No.</u>	<u>Title</u>	<u>Composer / Arranger</u>
2694	10,000 Reasons (Bless the Lord) (3-5 oct.)	Myrin & Redman/Arr. Bettcher
2655	Away in a Manger (3-5 oct.)	Arr. Joel Raney
2806	Bound for the Promised Land (3-7 oct.)	Arr. Derek K. Hakes
2533	Bwana Awabariki (3-5 oct.)	Arr. Susan T. Nelson
2335	Cantata Al Señor (3-5 oct.)	Arr. Susan Geschke
2375	Carol of the Bells (3-5 oct.)	Arr. Arnold B. Sherman
2289	Christ Arose! (3-5 oct.)	Cynthia Dobrinski
2863	Come, Christians, Join to Sing (3-5 oct.)	MADRID/Arr. Sherman
2856	Contemplation on "BEAUTIFUL SAVIOR" (3-5 oct.)	Arr. Matthew Compton
2078	Fantasy on "HYFRYDOL" (3-5 oct.)	Arr. Hal Hopson
2134	Fantasy on "KINGSFOLD" (3-5 oct.)	Arr. H. Dean Wagner
2495	God Rest Ye Merry, Gentlemen (3-7 oct.)	Arr. Cynthia Dobrinski
2843	Great Is Thy Faithfulness (3-5 oct. & Piano)	Arr. Lloyd Larson
2674	Hallelujah (3-5 oct.)	Leonard Cohen/Arr. Joel Raney
2140	Here I Am, Lord (3-5 oct.)	Arr. Arnold B. Sherman
2578	How Great Thou Art (3-5 oct.)	Hine/Arr. Joel Raney
2829	How Great Thou Art with Majesty (3-5 oct. & Piano)	Arr. Joel Raney
2635	I Want Jesus to Walk with Me (3-6 oct.)	Arr. Tammy Waldrop
2697	I Wonder as I Wander (3-6 oct.)	Niles/Arr. Bettcher
2343	I'm Just a Poor Wayfaring Stranger (3-5 oct.)	Arr. Tammy Waldrop
2427	In Christ Alone (3-5 oct.)	Townend & Getty/Arr. Eithun
2877	Jesus Loves Me (3-5 oct. & Piano)	Arr. Joel Raney
1880	Joshua Fit the Battle of Jericho (3-5 oct.)	Arr. Thompson
1973	Joy in the Morning (3-5 oct.)	Sleeth/Arr. Thompson
2210	Let There Be Peace on Earth (2-3 oct.)	Arr. Arnold B. Sherman
2418	Lo, How a Rose E'er Blooming (3-6 oct.)	Arr. Joel Raney
2329	Lord, I Lift Your Name on High (3-6 oct.)	Founds/Arr. Sherman
2530	O Holy Night (3-5 oct.)	Arr. Joel Raney
2367	Plink, Plank, Plunk (3-5 oct.)	Anderson/Arr. Thompson
1499	Praise to the Lord, the Almighty (2-3 oct.)	Arr. McChesney
2274	Soon and Very Soon (3-6 oct.)	Crouch/Arr. Morris
2337	The First Noel (3-5 oct.)	Arr. Cynthia Dobrinski
2231	The Gift of Grace (3-5 oct.)	Arnold B. Sherman
2896	The Herald Angels Sing (3-5 oct.)	Arr. Joel Raney
2855	The Moon of Wintertime (3-5 oct.)	Arr. Karissa Dennis
2628	The Prayer (3-5 oct.)	Arr. Joel Raney
2845	To the World Joy! (3-6 oct.)	Arr. Joel Raney
2767	Toccata on "KING'S WESTON" (3-6)	Arr. Matthew Compton
2656	We Gather Together (3-5 oct.)	Arr. Joel Raney
2482	We Three Kings (3-6 oct.)	Arr. Joel Raney
1701	Were You There on That Christmas Night? (3-5 oct.)	Sleeth/Arr. Thompson
2872	What Wondrous Love Is This (3-6 oct.)	Arr. Brenda E. Austin
2592	You Raise Me Up (3-5 oct.)	Graham & Lovland/Arr. Raney

Price Code: H



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