

Level
3

Separate Ringer's Edition for 3-6 oct. w/opt. 3-5 oct. Handchimes — 2954

FULL SCORE & INSTRUMENTAL PARTS

The logo for HOPE Publishing Company, featuring the word "HOPE" in large, light blue, serif capital letters, with "Publishing Company" in a smaller, blue, sans-serif font to its right. Below "HOPE" is the text "Since 1892" in a smaller, blue, serif font. The background of the logo area is a light pinkish-purple gradient.

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Refuge

Freeman Lewis
&
Daniel Teasley

*Arranged for 3-6 octave handbells
with optional 3-5 octave handchimes
and instruments by*

Michael J. Glasgow

The AGAPE logo, featuring the word "AGAPE" in large, white, serif capital letters. To its right, in a smaller, white, sans-serif font, is the text "A Division of HopePublishing Company Carol Stream, IL 60188". Below "AGAPE" is the text "Since 1892" in a smaller, white, sans-serif font. The background is a solid magenta color.

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REFUGE

Performance Notes

GENERAL

Measures 83–97 are designed to highlight the band, so everyone should feel free to play out with a bit more vigor than in the rest of the piece. Handbell musicians will play accompanimental lines; the spotlight is specifically on the fiddler in measures 83–90, and on the pickin' player(s) in measures 91–98. Have fun and own your moment!

FIDDLE

In several measures throughout the part (38–39, 41, 43, etc.), “pitch bend” lines are used to indicate that the fiddler should slide into the written pitch by entering underneath it. In this idiom, there's no firm rule as to the width of the interval, but the approximation of a half step is a good rule of thumb (remember, it's just a pitch bend, not a glissando).

MELODY & FRETS

This part is written to serve as a flexible guide for those playing guitar, mandolin, or banjo; and these instruments may be added to the arrangement in any combination. (If two or more are used, players and director should come to an agreement on how the instrumentalists will trade off melody lines within the texture, so as to avoid excessive doubling.) The top staff presents the melody in octaves to allow for flexibility in range; chordal accompaniments (along with some prescribed “picking” melody which is not always the same as that on the upper staff) appears on the lower staff. This is a *guide*. Some tips for individual instrumentalists are below, but capable players may play *ad lib.* as appropriate to the arrangement.

Guitarists: if simply strumming “rhythm guitar,” do so in the rhythms indicated. Where a chord symbol appears (with no “slash-notation” rhythm), beginners should simply strum where the chord symbols actually appear. More advanced players may add additional subdivisions of the beat *ad lib.* (in consultation with director), in these sections and in more active sections where no specific rhythm is prescribed. If playing style is more “lead guitar,” pick out the tune in the “Frets” line, adding additional chord tones underneath as able. *Do not add extra notes (rhythm guitar should be tacet) in “N.C.” sections.*

Mandolinists: primarily, pick the tune in the “Frets” line (sharing with your banjo-playing colleague, if you have one). Where no tune appears in this line, add additional melodic parts from the upper “Melody” staff as directed (and/or add rhythmic chops based on the chord structure).

Banjo players, pickers, and banjoists: primarily, pick the tune in the “Frets” line (sharing with your mandolinist colleague, if you have one). Use chord symbols appearing over the tune in the “Frets” line to add additional chord tones as able; however, a full roll should not get going until at least measure 17, and should drop out at various points in the piece; consult with the director and handbell musicians as to what's most appropriate for the texture.

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)

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

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

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)

1 Sturdily (♩ = ca. 88)

Handbells: Sk, pp, Sk, f, LV, R

Tambourine: pp, f, fp, mf

Frets: N.C.

Bass: arco, mf

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

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Musical score for measures 8-12. The score includes parts for Piano, Violin, and Guitar. Measure 8 starts with a *mf* dynamic. Measure 9 features a *rit.* marking. Measure 10 has a *rit.* marking. Measure 11 has a *rit.* marking. Measure 12 ends with a *ff* dynamic and a *p* dynamic marking. The guitar part includes chords: A7(no 3), B7(no 3), and Cmaj7(no 3). The piano part includes a *f* dynamic marking.

Musical score for measures 13-18. Measure 13 is marked *Deliberately* ($\text{♩} = \text{ca. } 60$). Measure 14 is marked *Deliberately*. Measure 15 is marked *Deliberately*. Measure 16 is marked *Deliberately*. Measure 17 is marked *Con vivo* ($\text{♩} = 98-104$). Measure 18 is marked *Con vivo*. The score includes parts for Piano, Violin, and Guitar. The piano part includes a *mf* dynamic marking. The violin part includes a *f* dynamic marking. The guitar part includes a *mp* dynamic marking. The piano part includes a *f* dynamic marking. The guitar part includes a *mf* dynamic marking. The piano part includes a *pizz.* marking. The guitar part includes a *mf* dynamic marking.

*C3 included for use with five-string electric fiddles.
 **Through m. 48, cue-size notes for three-octave choirs only.

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31 32 33 34 35 36

RT RT

31

31

Em Cmaj7 Em Bm

37 38 39 40 41 42

LV R

37

D Bm Em D Bm

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PREVIEW COPY - NOT FOR PROMOTIONAL USE ONLY

43 44 45 46 47 48

43 8 12

43

Em D Dsus4/A Em D Em Bm7

49 50 51 52 53 54

p *f* *mf* *mp*

(mel.) R R R R

49

Em N.C. Em D Dsus4 D Em

mf *mp* arco

The image displays a musical score for the piece 'Refuge'. It is organized into three systems. The first system (measures 43-48) features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. A vocal line is present below the piano part, with rests in measures 43, 44, 45, 46, and 47, and a melodic phrase in measure 48. The second system (measures 49-54) continues the piano accompaniment, with the right hand playing chords and the left hand providing harmonic support. A vocal line enters in measure 49 with a melodic phrase. Dynamics include piano (*p*), forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). Chord markings include Em, D, Dsus4/A, and Bm7. The third system (measures 49-54) shows the piano accompaniment with a more active bass line. The vocal line continues with a melodic phrase. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). Chord markings include Em, N.C. (Natural Chord), D, Dsus4, and Em. The score includes various musical notations such as slurs, accents, and dynamic markings.

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55 56 57 58 59 60

55

mf *f*

55

Em Am7 Em Bm

61 62 63 64 65 66 67

61

p

61

Bm D/A Bm Am7/C D Bm/F#

68 69 70 71 72 73

68

68

68

C2 D Em D Am7

74 75 76

f

p *mf*

f *mf*

mf

D G G2 C Am C G

f *pizz.*

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

Refuge - Full Score

The image displays a musical score for the piece "Refuge". It is a full score, including parts for piano, voice, and guitar. The score is divided into systems, with measures 77, 78, 79, 80, 81, and 82 clearly marked. The piano part is written in treble and bass clefs, featuring complex chordal textures and arpeggiated figures. The vocal line is in the soprano clef, with lyrics written below the notes. The guitar part is in the treble clef, showing chord diagrams and rhythmic patterns. A large, semi-transparent watermark for "HOPE Publishing Company" is overlaid across the score, with the text "Since 1892" and "NOT FOR PROMOTIONAL USE ONLY" also visible. The watermark includes a large "HOPE" logo.

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

84 **FD*** **FD** **R**

85

solo
f

83 *f* (rhythms ad lib. in style of piece)

86

87 **FD**

88

86 *G* *D* *G/D Am/C G/B D/A*

*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.

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89 90 91

89 8 9

mp

89 G G D/F# G/E G/D solo C ff

92 FD 93 FD 94

92 12

92 C N.C. G

103 104 105 106

f

G2 C G/D G C G/D D7 G

107 108 109 110

sempre f

f

ff

N.C. G D/A G B7 N.C. G

pizz. arco pizz.

LV R RT

*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	Cantad 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



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Festival premiere March 7, 2020 (Louisville, Kentucky) under the baton of the arranger.

REFUGE

Tambourine

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

Sturdily (♩ = ca. 88)

Since 1892

9

rit.

Deliberately (♩ = ca. 60)

13-14

17 Con vivo (♩ = 98-104)

25

31

37

45

12

24

50-73

2

74

p < *mf*

78

81

85

93

mf

99

mf

106

f *ff*

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REFUGE

Fiddle

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

The musical score is written for a fiddle in the key of D major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff begins with the tempo marking 'Sturdily (♩ = ca. 88)' and a dynamic of *mf*. It features a 7-measure rest followed by a melodic line. The second staff starts at measure 13 with the tempo 'Deliberately (♩ = ca. 60)' and a dynamic of *mf*. It includes a 2-measure rest and a 4-measure rest. The third staff continues the melody with a dynamic of *f*. The fourth staff starts at measure 35 with a dynamic of *mp*. The fifth staff starts at measure 42 with a dynamic of *mf*. The sixth staff starts at measure 51 with a dynamic of *f*. The seventh staff starts at measure 59 with a dynamic of *p*. The eighth staff starts at measure 66 with a dynamic of *f*. The score concludes with a 4-measure rest. Performance markings include accents, slurs, and dynamic changes throughout.

*C3 included for use with five-string electric fiddles.

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2

74 *f* *mf* V

77

80 V V V V V V

83 *solo* *f*

86 V V

89 V V V V *mp*

93 V V V V *f*

98 *mf*

103 *f*

107 *f*

2

39

Bm Em D Bm Em D Dsus4/A Em D

47

Em Bm7 Em N.C. Em D Dsus4 D Em

mf

55

Em Am7 Em Bm D/A

63

Bm Am7/C D Bm/F# C2

70

D Em D Am7 D G G2

mf

76

C Am C G D/A D G D G D

79

G G2 C Am C G C Am G/A D7/F#

82

G C2 G

f (rhythms ad lib. in style of piece)

87

D G/D Am/C G/B D/A G G D/F# G/E G/D

91

solo C N.C. G

ff

4

94

Musical notation for measures 94-96. Treble clef, key signature of one sharp (F#). Chords: G, D, G/D Am/C G/B D/A.

97

Musical notation for measures 97-100. Treble clef, key signature of one sharp (F#). Chords: G, F#m7(b5), G, D, D/C, D, G. Dynamics: *f*, *mf*, *f*.

101

Musical notation for measures 101-104. Treble clef, key signature of one sharp (F#). Chords: D, G, G2, C, G/D, G. Dynamics: *mf*, *f*.

105

Musical notation for measures 105-107. Treble clef, key signature of one sharp (F#). Chords: C, G/D, D7, G, N.C. Time signature change to 2/4.

108

Musical notation for measures 108-110. Treble clef, key signature of one sharp (F#). Chords: N.C., G, D/A, G, B7, N.C., G. Time signature change to 2/4.

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REFUGE

Bass

Based on hymns by

Freeman Lewis and Daniel Teasley

Arranged by Michael J. Glasgow (ASCAP)

Sturdily (♩ = ca. 88)

arco



2

60

71

77

81

85

89

94

99

106