

THE CHRISTINE D. ANDERSON
HANDBELL SERIES

HOPE Publishing
Company
Since 1892

Jesus, Lover of My Soul

Arranged for Solo Handbell by
Christine D. Anderson

with Piano Arrangement by
Daniel Kramlich

AGAPE A Division of
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Since 1892 Carol Stream, IL 60188

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Jesus, Lover of My Soul

Piano Arrangement by
DANIEL KRAMLICH

ABERYSTWYTH
JOSEPH PARRY

Solo Handbell Arrangement by
CHRISTINE D. ANDERSON (ASCAP)

Ethereal (♩ = 63–69)

Handbells

Piano

pp molto legato

pp

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10 11 12

[roll if necessary]

13 14 15

mf *p*

16 17 18

mp *poco a poco cresc.*

mp *pp* *poco a poco cresc.*

19 20 21

mf *broaden* *f*

mp *f*

The image shows a musical score for the hymn 'Jesus, Lover of My Soul'. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the center of the page. The page number '3' is in the top right corner.

22 23 *poco rit.* 24 *a tempo*
mp

poco rit. *mp* *a tempo*

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25 26 27

28 29

[no change in tempo]
pp

30 31

pp *poco a poco cresc.*

The image shows a page of musical notation for the hymn 'Jesus, Lover of My Soul'. It features a vocal line and a piano accompaniment. The score is divided into systems, with measures numbered 22 through 31. Performance instructions include 'poco rit.' (ritardando), 'a tempo' (return to original tempo), and dynamic markings such as 'mp' (mezzo-piano) and 'pp' (pianissimo). A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The publisher's name, 'HOPE Publishing Company', and the text 'Since 1892' are also visible.

32 33 34 *pp*

mf subito pp

8va basso (hold pedal through m. 38)

35 36 37 *pp* *mf*

Melody *mp loco*

38 39 40 *pp* *pp* *mp* (loco)

Melody poco marcato

8va basso

41 42 43 *pp* *mp*

8va basso

44 45 46

mf pp (loco)
(loco) mp

8va basso

47 48

49 50

poco a poco cresc.

poco a poco cresc.

51 52 53

p

poco f

p

The image shows a page of a musical score for the hymn 'Jesus, Lover of My Soul'. It features a vocal line and a piano accompaniment. The piano part has a continuous eighth-note pattern in the right hand and a more static bass line in the left hand, with some harmonic changes. Dynamics include *mf*, *pp*, *mp*, *p*, and *poco f*. Performance instructions like *poco a poco cresc.* and *loco* are present. A watermark for 'HOPE Publishing Company' is visible across the page.

54 *mp* poco a poco cresc. 55 56 *mf*

57 *f* broaden 58 *ff* a tempo

59 60 *pp* *molto espressivo*

61 *mp* poco a poco decrescendo 62

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LH *mp* poco a poco cresc. *mf*

f broaden *ff* a tempo

f *mf*

2 1 2 3

4 4 4 4 2 1

63 *rall.*

64 *p* *rall.*

65

66

67 *Lento*

68 *mp*

69 *ppp*

70

Lento

pp

mp

pp

ppp

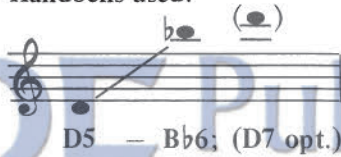
Jesus, Lover of My Soul



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Jesus, Lover of My Soul

Handbells used:



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Ethereal (♩ = 63–69)

Handbell notation for "Jesus, Lover of My Soul" (Ethereal, ♩ = 63–69). The score is written for a solo handbell arrangement in G major, 4/4 time. It consists of 55 measures across seven staves. The notation includes various dynamics (pp, mp, mf, f, p), articulations (accents, slurs), and performance instructions (poco a poco cresc., poco rit., a tempo, broaden). Handbell-specific markings include "LV" (Lover's Voice), "S" (Solo), "R" (Right), "L" (Left), "R-L" (Right-Left), and "S+" (Solo+). The score is marked with a large "PREVIEW COPY NOT FOR PERFORMANCE" watermark.

*Damp B $\flat$ 5 over B $\flat$ 6, forming a LH Shelly.

PERFORMANCE NOTES

R, L – Right, left hands: start with hand indicated, alternating hands until a change is noted.

R-L, L-R – Ring in first hand, pass bell to other hand without damping.

S – Shoulder damp; all other bells damp at the table.

LV – Let vibrate: don't damp any bells until the  sign, or the next LV.

Shelly shifts: Shelly – two bells held in one hand, ringing together.

(S+) – Shelly plus: add a bell to a hand already holding one, without damping.

(S-) – Shelly minus: release one of two bells held in one hand, either to the table or to the other hand.

Helpful hints: During the m. 29–33 rests, prepare for the next section as follows: RH: G/B
LH: D/E $\flat$, 2-in-hand style. At m. 37 lay D over E $\flat$. At m. 41, replace bells in their proper spaces. M. 45, replace the B $\flat$ 6 that was rung as a shelly with B $\flat$ 5 in m. 42. M. 60, pass D7 from LH to RH and lay down as a shelly in the D6 space (start the song with D7 somewhere close to D6 where you can reach it easily).

M. 62–65 options: 1. Play top note only
2. Play bottom note only
3. Play in octaves with the higher bell over the lower bell, shelly style.

Lay out all bells, C5–C7, in keyboard order, even though not all those bells are used.

Look for opportunities to damp bells in a space temporarily vacated by a bell held off the table for economy of motion.

Strive to ring smoothly, every note glued to the next, phrasing musically with fluid motions. For more information on solo ringing, please refer to “Songs For The Solo Ringer” (Agape Code 1245, Instructional Video Code 1297).