

Level

2

THE BRENDA E. AUSTIN
HANDBELL SERIES

HOPE Publishing Company
Since 1892
Hashivenu

*"Rise Up and Sing,"
a song of resilience*

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

Brenda E. Austin

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NOT FOR PERFORMANCE

Dedicated in memory of Janet E. Murphy by her loving son,
William J. Murphy and daughter-in-law, Kathryn Jurado.

Hashivenu

“Rise Up and Sing,” a song of resilience

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

Handbells used: 3 oct. (27 bells);
4 oct. (33 bells);
5 oct. (39 bells);
6 oct. (41 bells)

Handchimes used: 3 oct. (18 chimes);
4 oct. (20 chimes);
5 oct. (24 chimes)

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
5 octave choirs omit notes in { }.

Traditional Israeli Folk Song
Arranged by Brenda E. Austin

Gentle and flowing (♩ = ca. 78)

5 6 7 8

LV LV LV LV

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Detailed description: This system contains measures 5 through 8. The music is written for piano in a key with two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Each measure is marked with 'LV' (Lento Vivace). A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the middle of the page.

9 10 11 12

LV LV LV LV

Detailed description: This system contains measures 9 through 12. The musical texture continues with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The 'LV' marking is present in each measure. The watermark remains visible.

13 14 15 16

LV LV LV LV

p

Detailed description: This system contains measures 13 through 16. A dynamic marking of *p* (piano) is placed above measure 14. The right hand has some notes with a '+' sign above them, possibly indicating a breath mark for a vocal line. The 'LV' marking is present in each measure.

17 18 19 20

LV LV LV LV

Detailed description: This system contains measures 17 through 20. The music concludes with a final chord in measure 20. The 'LV' marking is present in each measure. The watermark is still visible.

21 22 23 24

mf LV LV LV LV

This system contains measures 21 through 24. The music is written for piano in a key with two flats. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 21 starts with a mezzo-forte (mf) dynamic and a 'Low Volume' (LV) instruction. Measures 22, 23, and 24 are marked with 'LV'.

25 26 27 28

LV LV LV LV

This system contains measures 25 through 28. The musical notation continues with similar accompaniment. Measure 25 is marked with 'LV'. Measures 26, 27, and 28 are also marked with 'LV'. A crescendo hairpin is visible in measure 28.

29 30 31 32

f LV LV LV LV

This system contains measures 29 through 32. The music continues with the same accompaniment. Measure 29 is marked with a forte (f) dynamic and 'LV'. Measures 30, 31, and 32 are marked with 'LV'. A crescendo hairpin is visible in measure 32.

33 34 35 36

LV LV LV mf LV

This system contains measures 33 through 36. The music concludes with the same accompaniment. Measures 33, 34, and 35 are marked with 'LV'. Measure 36 is marked with mezzo-forte (mf) and 'LV'. A crescendo hairpin is visible in measure 36.

37 38 39 **Driving** (♩ = 140) 40

41 42 43 **f**

44 45 46

47 48 49

Musical score for Hashivenu, measures 50-61. The score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). The music is arranged in four systems, each with a grand staff (treble and bass clefs). Measure numbers 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, and 61 are indicated at the beginning of their respective systems. Performance markings include *ff* (fortissimo) and *LV* (left hand) in measures 51 and 52, and *R* (right hand) in measure 58. A large watermark for HOPE Publishing Company is overlaid on the score, along with the text 'PREVIEW COPY NOT FOR PERFORMANCE' and 'Since 1882'.

62 63 64

LV TD

65 66 67

TD mp mf

68 69 70

mf f

71 72 73

mp f mf

Musical score for measures 74-76. The score is written for piano in a grand staff (treble and bass clefs). Measure 74 features a complex chordal texture in the right hand with eighth notes and a single eighth note in the left hand. Measures 75 and 76 continue this texture with some rests in the right hand and moving lines in the left hand.

Musical score for measures 77-79. Measures 77 and 78 show a continuation of the complex right-hand texture with eighth notes and a single eighth note in the left hand. Measure 79 features a more active right hand with eighth notes and a single eighth note in the left hand.

Musical score for measures 80-82. Measure 80 has a complex right-hand texture with eighth notes and a single eighth note in the left hand. Measures 81 and 82 feature a more active right hand with eighth notes and a single eighth note in the left hand.

Musical score for measures 83-85. Measures 83 and 84 show a complex right-hand texture with eighth notes and a single eighth note in the left hand. Measure 85 features a more active right hand with eighth notes and a single eighth note in the left hand.

86 87 88

Musical score for measures 86-88. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with quarter notes and rests. A watermark for HOPE Publishing Company is visible across the page.

89 90 91 92

Musical score for measures 89-92. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with quarter notes and rests. A dynamic marking of *f* is present in measure 89. A watermark for HOPE Publishing Company is visible across the page.

93 94 95

Musical score for measures 93-95. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with quarter notes and rests. A watermark for HOPE Publishing Company is visible across the page.

96 97 98

Musical score for measures 96-98. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with quarter notes and rests. A watermark for HOPE Publishing Company is visible across the page.

Musical score for measures 99-101. The score is written for piano in a grand staff (treble and bass clefs). Measure 99 starts with a treble clef and a bass clef, both containing chords. Measure 100 features a treble clef with a melodic line and a bass clef with chords. Measure 101 continues the melodic line in the treble and chords in the bass. A dynamic marking 'LV' is present in each measure. A watermark 'HOPE Publishing Company' is overlaid on the score.

Musical score for measures 102-104. Measure 102 begins with a treble clef containing a melodic line and a bass clef with chords. Measure 103 has a treble clef with a melodic line and a bass clef with chords, including a dynamic marking 'ff'. Measure 104 continues the melodic line in the treble and chords in the bass. Dynamic markings 'R' and 'LV' are present. A watermark 'HOPE Publishing Company' is overlaid on the score.

Musical score for measures 105-107. Measure 105 starts with a treble clef and a bass clef, both containing chords. Measure 106 features a treble clef with a melodic line and a bass clef with chords. Measure 107 continues the melodic line in the treble and chords in the bass. Dynamic markings 'LV' are present in each measure. A watermark 'HOPE Publishing Company' is overlaid on the score.

108 109 110

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111 112 113

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114 115 116 117

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 <i>with</i> 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

