

# Anitra's Dance

*from Peer Gynt*

by *Edward Grieg*

*Arranged for Solo Handbells and Piano*

*by*

*Nancy Hascall*

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Accompaniment

# Anitra's Dance

from Peer Gynt Suite #1 \*

Edvard Grieg  
arr. Nancy Hascall

Tempo di Mazurka ♩ = 120-144

Handbells

Piano

Handbells: Treble clef, 3/4 time. Measure 1: whole rest. Measure 2: quarter rest, quarter note G4, quarter note A4. Measure 3: quarter note G4, quarter note A4. Measure 4: quarter note G4, quarter note A4. Dynamics: *p*.

Piano: Treble and Bass clefs, 3/4 time. Measure 1: Treble clef has a whole note chord (G4, A4, B4, C5) with a fermata. Bass clef has a whole note chord (G2, B1, D2, E2). Measure 2: Treble clef has a whole note chord (G4, A4, B4, C5) with a fermata. Bass clef has a whole note chord (G2, B1, D2, E2). Measure 3: Treble clef has a whole rest. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 4: Treble clef has a whole rest. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Dynamics: *mp* in measure 1, *p* in measure 3.

Handbells: Treble clef, 3/4 time. Measure 5: quarter note G4, quarter note A4. Measure 6: quarter note G4, quarter note A4. Measure 7: quarter note G4, quarter note A4. Measure 8: quarter note G4, quarter note A4. Dynamics: *p*.

Piano: Treble and Bass clefs, 3/4 time. Measure 5: Treble clef has a whole rest. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 6: Treble clef has a whole rest. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 7: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 8: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Dynamics: *mp* in measure 6, *tr* in measure 8.

Handbells: Treble clef, 3/4 time. Measure 9: quarter note G4, quarter note A4. Measure 10: quarter note G4, quarter note A4. Measure 11: quarter note G4, quarter note A4. Measure 12: quarter note G4, quarter note A4. Dynamics: *p*.

Piano: Treble and Bass clefs, 3/4 time. Measure 9: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 10: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 11: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Measure 12: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note B1, quarter note D2, quarter note E2. Dynamics: *tr* in measure 9, *tr* in measure 11.

\* "Anitra's Dance" is intended for performance, without pause, between "Morning" and "Solvejg's Song" (available separately from Above the Line), but each will also stand alone.

Musical score for measures 13-16. The top staff contains a melodic line with a *pp* dynamic marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 13 includes a trill (*tr*) in the right hand.

Musical score for measures 17-20. The piano accompaniment continues with chords and a bass line. Measure 19 features a whole rest in the right hand.

Musical score for measures 21-24. Measure 21 has a *f* dynamic. Measures 22 and 23 are first and second endings. Measure 24 includes a *mf* dynamic, a *mf* dynamic, and a *mf* dynamic. The piano part has a *f* dynamic, a *p* dynamic, and a *mp* dynamic. A *Lead.* marking is present below measure 24.

Musical score for measures 25-28. Measure 25 has a *fp* dynamic. Measure 28 has a *mf* dynamic. The piano part has a *fp* dynamic. *Lead.* markings are present below measures 25, 26, and 27. An asterisk (\*) is located below measure 28.

Musical score for measures 28-32. The system includes a vocal line and a piano accompaniment. Measure 28 features a vocal line with a fermata and a piano accompaniment starting with a *fp* dynamic. Measure 29 has a piano accompaniment with a *fp* dynamic. Measure 30 has a piano accompaniment with a *fp* dynamic. Measure 31 has a piano accompaniment with a *mp* dynamic. Measure 32 has a piano accompaniment with a *mp* dynamic and a *Red.* marking. A *mf* dynamic is also present in the vocal line at the end of measure 28.

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. Measure 33 has a piano accompaniment with a *Red.* marking. Measure 34 has a piano accompaniment with a *Red.* marking. Measure 35 has a piano accompaniment with a *Red.* marking and an asterisk. Measure 36 has a piano accompaniment with a *Red.* marking and an asterisk. The vocal line in measure 36 has a *fp* dynamic.

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. Measure 37 has a piano accompaniment with a *fp* dynamic. Measure 38 has a piano accompaniment with a *fp* dynamic. Measure 39 has a piano accompaniment with a *fp* dynamic. Measure 40 has a piano accompaniment with a *mp* dynamic. The vocal line in measure 37 has a *fp* dynamic.

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. Measure 41 has a piano accompaniment with a *mf* dynamic. Measure 42 has a piano accompaniment with a *mf* dynamic. Measure 43 has a piano accompaniment with a *mf* dynamic. Measure 44 has a piano accompaniment with a *mf* dynamic and a *tr* marking. The vocal line in measure 44 has a *tr* marking.

Musical score for measures 45-48. The score is written for piano in G major. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

Musical score for measures 49-52. The right hand continues the melodic line with trills (tr) and slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Musical score for measures 53-56. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *mp* (mezzo-piano) and *f* (forte). A section marked *f* *S.P.* (Sostenuto Pedal) begins at measure 54.

Musical score for measures 57-60. The right hand features a melodic line with slurs. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (mezzo-forte) and *f* (forte). A section marked *f* *S.P.* (Sostenuto Pedal) begins at measure 58.

61 62 63 64

*f*

*sfz Led.* *S.P.*

65 66 67 68

*poco rit.* *dim.* *poco rit.*

*sfz Led.* *S.P.*

69 70 71 72

*a tempo* *mp* *tr* *tr*

*a tempo* *mp*

73 74 75 76

*mf* *tr* *p* *tr* *tr*

*mf* *p* *mf*

\* Meas. 93: If "Solvejg's Song" follows without pause, begin the first note before this chord has completely died away.

# Anitra's Dance

from Peer Gynt Suite #1

Edvard Grieg

arr. Nancy Hascall

Tempo di Mazurka ♩ = 120-144

Handbells

The score is written for handbells in 3/4 time. It consists of six staves of music. The first staff begins with a whole rest, followed by measures 2 through 5. Measure 2 contains a fermata over a dotted quarter note. Measures 3 through 5 feature a series of chords, each marked with a '+' sign below the notes. The dynamic is marked *p*. The second staff contains measures 6 through 10, continuing the chordal texture. The third staff contains measures 11 through 14. The fourth staff contains measures 15 through 17, featuring eighth-note patterns with a *pp* dynamic. The fifth staff contains measures 18 through 20, continuing the eighth-note patterns. The sixth staff contains measures 21 through 24, including first and second endings (1. and 2.) and a repeat sign. The piece concludes with a *mf* dynamic.

Musical notation for measures 25-29. Measure 25: Treble clef, G4, B4, D5. Measure 26: Treble clef, G4, B4, D5. Measure 27: Treble clef, G4, B4, D5. Measure 28: Treble clef, G4, B4, D5. Measure 29: Treble clef, G4, B4, D5. Dynamics: *fp*. Performance markings: accents, hairpins.

Musical notation for measures 30-34. Measure 30: Treble clef, G4, B4, D5. Measure 31: Treble clef, G4, B4, D5. Measure 32: Treble clef, G4, B4, D5. Measure 33: Treble clef, G4, B4, D5. Measure 34: Treble clef, G4, B4, D5. Dynamics: *fp*, *mf*. Performance markings: accents, hairpins, *R*.

Musical notation for measures 35-38. Measure 35: Treble clef, G4, B4, D5. Measure 36: Treble clef, G4, B4, D5. Measure 37: Treble clef, G4, B4, D5. Measure 38: Treble clef, G4, B4, D5. Dynamics: *fp*, *fp*. Performance markings: accents, hairpins.

Musical notation for measures 39-43. Measure 39: Treble clef, G4, B4, D5. Measure 40: Treble clef, G4, B4, D5. Measure 41: Treble clef, G4, B4, D5. Measure 42: Treble clef, G4, B4, D5. Measure 43: Treble clef, G4, B4, D5. Dynamics: *mp*. Performance markings: accents, hairpins.

Musical notation for measures 44-48. Measure 44: Treble clef, G4, B4, D5. Measure 45: Treble clef, G4, B4, D5. Measure 46: Treble clef, G4, B4, D5. Measure 47: Treble clef, G4, B4, D5. Measure 48: Treble clef, G4, B4, D5. Dynamics: *pp*. Performance markings: accents, hairpins.

Musical notation for measures 49-53. Measure 49: Treble clef, G4, B4, D5. Measure 50: Treble clef, G4, B4, D5. Measure 51: Treble clef, G4, B4, D5. Measure 52: Treble clef, G4, B4, D5. Measure 53: Treble clef, G4, B4, D5. Performance markings: accents, hairpins.

Musical notation for measures 54-58. Measure 54: Treble clef, G4, B4, D5. Measure 55: Treble clef, G4, B4, D5. Measure 56: Treble clef, G4, B4, D5. Measure 57: Treble clef, G4, B4, D5. Measure 58: Treble clef, G4, B4, D5. Dynamics: *mp*. Performance markings: accents, hairpins, *R*.

Musical notation for measures 59-63. Measure 59: Treble clef, G4, B4, D5. Measure 60: Treble clef, G4, B4, D5. Measure 61: Treble clef, G4, B4, D5. Measure 62: Treble clef, G4, B4, D5. Measure 63: Treble clef, G4, B4, D5. Dynamics: *mf*, *f*. Performance markings: accents, hairpins, *R*.

64 *R* 65 66 67 68 *poco rit.*

69 *R* 70 *a tempo* *mp* 71 72

73 *R* *mf* 74 75 76 77

78 79 80 81

*pp* 82 83 84

85 86 87

88 89 90 91 92 *R* 93 *pp*

Detailed description: This musical score is for the piece 'Anitra's Dance B - 3'. It consists of seven staves of music, all in bass clef. The first staff (measures 64-68) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, marked with a 'poco rit.' (poco ritardando) instruction. A fermata is placed over measure 66. The second staff (measures 69-72) returns to bass clef and includes dynamic markings of *mp* and tempo changes to *a tempo*. The third staff (measures 73-77) has a dynamic marking of *mf* and includes a fermata over measure 75. The fourth staff (measures 78-81) continues the melodic line with a fermata over measure 81. The fifth staff (measures 82-84) is marked *pp* (pianissimo) and features a series of eighth notes with a fermata over measure 84. The sixth staff (measures 85-87) continues the eighth-note pattern with a fermata over measure 87. The seventh staff (measures 88-93) contains two first endings (marked 1. and 2.) leading to a final cadence. The first ending (measures 88-90) is marked *f* (forte). The second ending (measures 91-93) is marked *pp* and includes a fermata over measure 93. A 'R' (ritardando) marking is placed above measure 92.

Performance Suggestions

# Anitra's Dance

from Peer Gynt Suite #1

Edvard Grieg  
arr. Nancy Hascall

Tempo di Mazurka ♩ = 120-144

Handbells

2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17

18 19 20

21 22 23 24

*p*

*pp*

*f*

*mf*

*r l l r l l (etc.)*

*r l r l r (etc.)*

1. 2. Set mallets

B5 C6

D6 E6 / C6

R

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25 26 27 28 29

*fp*

30 31 32 33 34

Set mallets  
E6 F6

*fp* *mf*

35 36 37 38

*fp* *fp*

39 40 41 42 43

*mp*

44 45 46 47 48

*pp*

49 50 51 52 53

54 55 56 57 58

Set C5  
B5 C6

*mp*

*r* *l* *r* *l*

59 60 61 62 63

*mf* *f*

Meas. 57: Keep mallet in left hand while ringing C on beat two.  
 Meas. 61: Keep mallet in left hand while ringing E on beat two.



Handbells Used: 28 (3 octaves)

A musical score for handbells, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in a single melodic line across both staves, with notes grouped in pairs. The notes are: G4 (sharp), A4 (flat), B4 (flat), C5 (sharp), D5 (sharp), E5 (sharp), F5 (sharp), G5 (sharp), A5 (sharp), B5 (sharp), C6 (sharp), D6 (sharp), E6 (sharp), F6 (sharp), G6 (sharp), A6 (sharp), B6 (sharp), C7 (sharp), D7 (sharp), E7 (sharp), F7 (sharp), G7 (sharp), A7 (sharp), B7 (sharp), C8 (sharp), D8 (sharp), E8 (sharp), F8 (sharp), G8 (sharp), A8 (sharp), B8 (sharp), C9 (sharp), D9 (sharp), E9 (sharp), F9 (sharp), G9 (sharp), A9 (sharp), B9 (sharp), C10 (sharp), D10 (sharp), E10 (sharp), F10 (sharp), G10 (sharp), A10 (sharp), B10 (sharp), C11 (sharp), D11 (sharp), E11 (sharp), F11 (sharp), G11 (sharp), A11 (sharp), B11 (sharp), C12 (sharp), D12 (sharp), E12 (sharp), F12 (sharp), G12 (sharp), A12 (sharp), B12 (sharp), C13 (sharp), D13 (sharp), E13 (sharp), F13 (sharp), G13 (sharp), A13 (sharp), B13 (sharp), C14 (sharp), D14 (sharp), E14 (sharp), F14 (sharp), G14 (sharp), A14 (sharp), B14 (sharp), C15 (sharp), D15 (sharp), E15 (sharp), F15 (sharp), G15 (sharp), A15 (sharp), B15 (sharp), C16 (sharp), D16 (sharp), E16 (sharp), F16 (sharp), G16 (sharp), A16 (sharp), B16 (sharp), C17 (sharp), D17 (sharp), E17 (sharp), F17 (sharp), G17 (sharp), A17 (sharp), B17 (sharp), C18 (sharp), D18 (sharp), E18 (sharp), F18 (sharp), G18 (sharp), A18 (sharp), B18 (sharp), C19 (sharp), D19 (sharp), E19 (sharp), F19 (sharp), G19 (sharp), A19 (sharp), B19 (sharp), C20 (sharp), D20 (sharp), E20 (sharp), F20 (sharp), G20 (sharp), A20 (sharp), B20 (sharp), C21 (sharp), D21 (sharp), E21 (sharp), F21 (sharp), G21 (sharp), A21 (sharp), B21 (sharp), C22 (sharp), D22 (sharp), E22 (sharp), F22 (sharp), G22 (sharp), A22 (sharp), B22 (sharp), C23 (sharp), D23 (sharp), E23 (sharp), F23 (sharp), G23 (sharp), A23 (sharp), B23 (sharp), C24 (sharp), D24 (sharp), E24 (sharp), F24 (sharp), G24 (sharp), A24 (sharp), B24 (sharp), C25 (sharp), D25 (sharp), E25 (sharp), F25 (sharp), G25 (sharp), A25 (sharp), B25 (sharp), C26 (sharp), D26 (sharp), E26 (sharp), F26 (sharp), G26 (sharp), A26 (sharp), B26 (sharp), C27 (sharp), D27 (sharp), E27 (sharp), F27 (sharp), G27 (sharp), A27 (sharp), B27 (sharp), C28 (sharp). The final note is a flat B12.

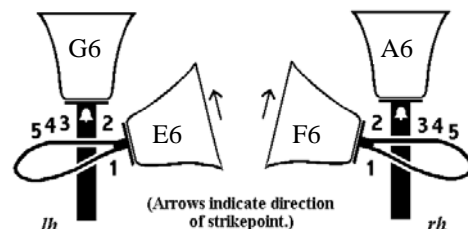
# Ringer's Guide to Traveling Four-in-Hand Notation

## Companion to Nancy Hascall's Virtuoso Solo Series

Publications in the VIRTUOSO SOLO SERIES are arranged for the advanced solo ringer, and make extensive use of traveling four-in-hand techniques. Performance notes in the score are simply a record of choreography used by the arranger in performance of the piece, included as an aid to the ringer. For ringers who prefer to approach the piece differently, an extra copy of the bell part is provided without annotation.

Unless otherwise indicated, these performance notes assume the use of the "ring-and-knock" style of four-in-hand, pictured at right as each pair of bells would appear when lying on the table.

It is also assumed that the bells will be arranged on the table in keyboard order, except where indicated. Follow the choreographic markings as they appear, from left to right, in relation to the notes on the score. Symbols pertaining to picking up bells are shown above the staff, while those showing particular placement of bells on the table usually appear below the staff.



### TERMS

- Primary:** The bell that is held between the thumb and index finger in four-in-hand configuration.  
**Secondary:** The bell that is held between the index and middle fingers in four-in-hand configuration.  
**Constant:** Any bell which is kept in the hand after ringing (as a primary), rather than being returned to the table. Other bells are then rung as secondaries, in 4-in-hand configuration with the constant primary.  
**Set:** To place a pair of bells on the table in a specific four-in-hand configuration for later use.  
**Table:** To return a bell or pair of bells to the table.

### SYMBOLS APPLIED TO PICKING UP AND HOLDING BELLS (These appear on or above the staff.)

$E6/G6$  or  $A6/F6$  At the point in the score where this symbol appears, the ringer picks up two bells in the four-in-hand configuration indicated. These examples (and the illustration above) show the *left* hand holding E6 as primary with G6 as secondary, and the *right* hand holding F6 as primary with A6 as secondary. In written text, the same configurations would appear as E6/G6 and A6\F6.



A circle around a note indicates the bell remains in the hand as a constant until further notice. This may sometimes last for several measures, and usually means all other notes encountered by that hand will be picked up and put down as usual (i.e., alternating *rh* and *lh*), but in the secondary position.



or  $F5/A5$  A circle around a pair of notes indicates both bells should be held as a constant pair until further notice (i.e. an arrow or an X).



Pick up both bells, but keep only the circled bell (D6) as a constant. Table the other bell (B6) normally at the end of its duration.

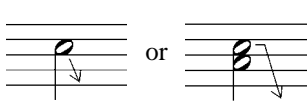


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

*lh2* or *rh2*

The number 2 here refers to the *secondary position* in either hand, and is used when a bell is to be passed from the primary position in one hand to the secondary position in the other (or vice versa.) For example, *lh-rh2* indicates a bell from the left hand is passed to the *secondary position* in the right hand; *lh2-rh* indicates a bell is taken by the right hand from the *secondary position* in the left.

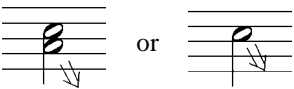
**SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE** (These appear on or *below* the staff.)



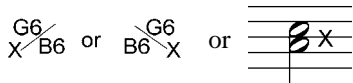
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



Table the first bell *after* ringing the second bell. This symbol is used when a bell must be tabled, but cannot be put down until after another note is rung by the same hand.



The double arrow shows that two bells should be tabled together in four-in-hand configuration. When it appears by a single note, table that bell *along with whatever other bell is already in the same hand*, leaving the pair in four-in-hand configuration.



An X beside a pair of notes or a four-in-hand symbol indicates the pair should be separated, and each bell returned to its home position on the table.

**SYMBOLS APPLIED TO DISPLACING BELLS**

~~F#5~~ Remove F#5 from the table.



Place F#6 directly above F#5.

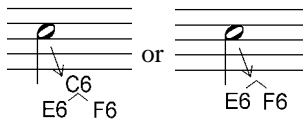
C6 Put C6 in the space vacated by ~~F#5~~.



Place F6 in the space above and between B5 and C6.



The arrow here shows that the C6 should be tabled *on top* of the A5, in four-in-hand configuration, ready for later use.



In this example the C6 is returned to the table, but displaced to the space above and between E6 and F6. (See AGEHR Notation booklet.)



When two bells have been left on the table in four-in-hand configuration, it is assumed they will be picked up as a pair the next time either of them is to be rung. A arc under a note (see left) indicates that bell should be picked up alone, *without* the secondary bell on which it rests.

**ADDITIONAL SUGGESTIONS:**

*Memorize the music.* Attempting to read these markings during performance will surely interfere with an effective presentation. Learn and rehearse the choreography one small section at a time, memorizing the specific movements right along with the music.

*A word about damping:* Traveling four-in-hand can complicate damping, especially when consecutive notes are rung by the same hand. When a primary bell is followed immediately by a secondary in the same hand, use the thumb to damp the primary. When a secondary bell is followed immediately by a primary, ring the primary close to the pad, damping the secondary on the table at the instant the primary is struck without disrupting the ringing stroke. However, in the naturally thin texture of a solo line, it is usually not musically desirable to damp every note precisely per note value. For greater fluidity, individual notes should be allowed to overlap, and primary constants may even LV as long as they fit in with the underlying harmonic structure without causing unwanted dissonance. *Let your ear be your guide.*

*For further information about traveling four-in-hand techniques:* See *Overtones, The Official Journal of the AGEHR*, Nov/Dec 1997, p.16-20; or contact Nancy (503-638-1694, Nancy@HeavenlyHandbells.com) regarding future publications. Nancy is also available for workshops and private instruction in all aspects of solo ringing.