

# *Arioso in D*

*by J. S. Bach*

*Arranged for Solo Handbells and Piano*

*by*  
*Nancy Hascall*

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Accompaniment

# Arioso

from Cantata No. 156

J.S. Bach  
arr. Nancy Hascall

Handbells

Andante ♩ = 52

*mf*

Piano

*mp*

2 3 4

5 6 7 8

9 10 11 12

*tr*

*mp*

Measures 13-16. The first system shows a vocal line in treble clef with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. Measure 13 features a piano (*p*) dynamic. Measures 14-16 continue the accompaniment with various chordal textures.

Measures 17-20. The vocal line continues with a trill (*tr*) in measure 17. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. Measure 20 ends with a sharp sign on the bass line.

Measures 21-24. The vocal line continues with a trill (*tr*) in measure 21. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. Measure 24 ends with a sharp sign on the bass line.

Measures 25-28. The vocal line continues with a trill (*tr*) in measure 25. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. Measure 27 features a piano (*p*) dynamic. Measure 28 ends with a sharp sign on the bass line.

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (two bass clef staves) below. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents. The grand staff contains accompaniment with chords and single notes. Measure numbers 29, 30, 31, and 32 are indicated above the grand staff.

Second system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (two bass clef staves) below. The key signature has two sharps. The treble staff contains a melodic line with a triplet and a fermata. The grand staff contains accompaniment with chords and single notes. Measure numbers 33, 34, 35, and 36 are indicated above the grand staff. Dynamic markings *mp* and *p* are present.

Third system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (two bass clef staves) below. The key signature has two sharps. The treble staff contains a melodic line with slurs and accents. The grand staff contains accompaniment with chords and single notes. Measure numbers 37, 38, 39, and 40 are indicated above the grand staff. Triplet markings are present in the treble staff.

Fourth system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (two bass clef staves) below. The key signature has two sharps. The treble staff contains a melodic line with slurs and accents. The grand staff contains accompaniment with chords and single notes. Measure numbers 41, 42, 43, and 44 are indicated above the grand staff. Dynamic markings *mp* and *p* are present.

Musical score for measures 45-48. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (bass and tenor clefs) below. Measure 45 features a trill in the treble staff and chords in the bass. Measure 46 continues the trill and chordal accompaniment. Measure 47 shows the trill moving to a lower note. Measure 48 concludes the trill with a final chord. The piece ends with a double bar line.

Musical score for measures 49-52. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (bass and tenor clefs) below. Measure 49 features a trill in the treble staff and chords in the bass. Measure 50 continues the trill and chordal accompaniment. Measure 51 shows the trill moving to a lower note. Measure 52 concludes the trill with a final chord. The piece ends with a double bar line. The word "rit." is written below the treble staff in measures 51 and 52, and below the bass staff in measure 52.

Handbells

# Arioso

From Cantata No. 156

J. S. Bach  
Arr. Nancy Hascall

Handbells

Andante ♩ = 52

*mf*

1 2 3

4 *tr* 5 6

7 8 9

10 11 12 *tr*

*mp* 13 14 15

16 *tr* 17 18

19 20 21

22 23 24

25 26 27 *tr* *p*

28 29 30

31 32

33 34 35 *3* *tr* *mp*

36 37 38

39 40

41 42 43 *mp*

44 45 46 *tr*

47 48 49 *tr*

50 51 52 *tr*  
*rit.*

**Performance Suggestions**

# Arioso

From Cantata No. 156

Preset  $E6$  (for entire piece)  
 $B5$   $C6$

Optional: Remove  $Bb5$

J. S. Bach  
Arr. Nancy Hascall

Handbells

1 *lh*  
*mf*

2

3

4 *tr*  
 $B5$   $C6$   
home  
 $E6$   
(A5 home)

5

6

7  
home

8

9 *lh1-rh*  
X

10

11

12  $B5$   $C\#6$   
*tr*

13  $C\#6$  home

14 *rh*  
*mp*  
E5 home

15

16  
home

17 *tr*

18  
 $E6$

19 *rh* A5 home

20 E5F5

21 *r-l* home

22 \* E5 *rh-lh1*: D5 G#5 home

23 *lh-r2\** B5/G#5

24

25 *tr*

26

27 *p*

28

29

30 B5/C6

31 B5 home

32

33 3 *tr*

34 Set F#5/A5

35 *mp* A5/F5

E6 B5 C6

F#6/D#6 G6/E6

B5 home

\* M. 22: Pick up and ring D5 between *lh* index and middle fingers (*secondary position*), and with *rh* insert E5 into *primary position* of *lh*.. Then table the pair for use in m. 23.

\* M. 23: Pick up G#5 with *rh*; then pass B5 from *lh* to *rh secondary position* for B\G#.

36 E5/D5 F#5 (A5) (B5)/G5 38 home

39 40

41 C#6/F#5 (F#5) 42 home 43 r-l mp

44 45 46 tr

47 48 49 tr

50 A5 home 51 52 rit.

Cello

# Arioso

J.S. Bach  
arr. Nancy Hascall

Andante

The musical score is written for a cello in bass clef, 3/4 time, and D major. It consists of eight staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff includes a piano (*p*) dynamic. The score features various articulation marks, including slurs and hairpins, and ends with a double bar line on the eighth staff.

Handbells needed: 2 octaves (17)



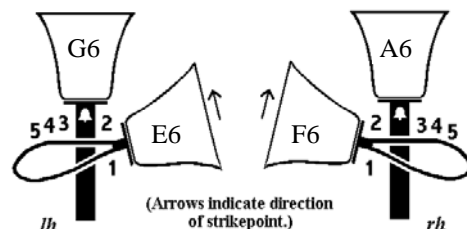
# Ringer's Guide to Traveling Four-in-Hand Notation

## 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.)

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.

E6/G6 or 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



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.

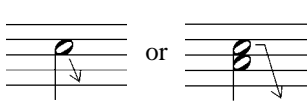


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

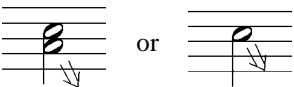
**SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE** (These appear on or *below* the staff.)



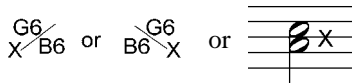
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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 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.

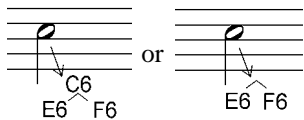
C6 Put C6 in the space vacated by F#5.



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.