

Greensleeves

English Folk Song

Arranged for Solo Handbells, Piano, and Cello

by
Nancy Hascall

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Accompaniment

Greensleeves

(What Child is This?)

For Solo Handbells, Cello, and Piano

English Folk Song
arr. Nancy Hascall
ASCAP

The musical score is arranged in three systems. The first system includes Handbells, Cello, and Piano. The second system includes Handbells (H.B.), Cello (Vc.), and Piano (Pno.). The third system includes Piano (Pno.).

Handbells: Treble clef, 6/8 time signature. Measures 1-4 are rests. Measure 5 contains a melodic phrase starting on G4, moving to A4, B4, and C5. Dynamics: *mp*.

Cello: Bass clef, 6/8 time signature. Measures 1-4 are rests. Measure 5 contains a melodic phrase starting on G2, moving to A2, B2, and C3. Dynamics: *mp*.

Piano: Treble and Bass clefs, 6/8 time signature. Tempo: $\text{♩} = 108$. Dynamics: *p*. Measures 1-4 are chords. Measures 5-8 contain a rhythmic accompaniment of eighth notes.

H.B. (Handbells): Treble clef, 6/8 time signature. Measures 5-8 contain a melodic phrase starting on G4, moving to A4, B4, and C5. Dynamics: *mp*.

Vc. (Cello): Bass clef, 6/8 time signature. Measures 5-8 contain a melodic phrase starting on G2, moving to A2, B2, and C3. Dynamics: *mp*.

Pno. (Piano): Treble and Bass clefs, 6/8 time signature. Measures 5-8 contain a rhythmic accompaniment of eighth notes. Dynamics: *p*.

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H.B. 9 10 11 12

Vc. *mf*

Pno. *mp*

H.B. 13 14 15 16

Vc.

Pno. *mp*

H.B. 17 18 19 20

Vc. *f*

Pno. *mf*

H.B.

Vc.

Pno.

mf

H.B.

Vc.

Pno.

mf

H.B.

Vc.

Pno.

mp

H.B.

Vc.

Pno.

Measures 32-34 of the musical score. The H.B. part features a melodic line with a slur over measures 32-34. The Vc. part has a similar melodic line with a slur. The Pno. part consists of chords in the right hand and a rhythmic pattern in the left hand. Measure numbers 32, 33, and 34 are indicated above the H.B. staff.

H.B.

Vc.

Pno.

Measures 35-37 of the musical score. The H.B. part has a melodic line with a slur and a dynamic marking *f* above measure 37. The Vc. part has a melodic line with a slur and a dynamic marking *f* above measure 37. The Pno. part features chords in the right hand and a rhythmic pattern in the left hand. Measure numbers 35, 36, and 37 are indicated above the H.B. staff.

H.B.

Vc.

Pno.

Measures 38-40 of the musical score. The H.B. part has a melodic line with a slur. The Vc. part has a melodic line with a slur. The Pno. part consists of chords in the right hand and a rhythmic pattern in the left hand. Measure numbers 38, 39, and 40 are indicated above the H.B. staff.

H.B. 41 42 43

Vc.

Pno. 41 42 43

H.B. 44 *ten.* 45 *piu mosso* 46

Vc. *ten.* *piu mosso*

Pno. 44 *ten.* 45 *mf* 46 *mf*

H.B. 47 48 49

Vc.

Pno. 47 48 49

H.B.

Vc.

Pno.

Measures 50-52 of the musical score. The H.B. part features a melodic line with slurs and accents. The Vc. part provides a harmonic accompaniment. The Pno. part consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

H.B.

Vc.

Pno.

Measures 53-55 of the musical score. The H.B. part continues with a melodic line. The Vc. part includes a forte (*f*) dynamic marking. The Pno. part features a more active right hand with slurs and accents, while the left hand remains simple.

H.B.

Vc.

Pno.

Measures 56-58 of the musical score. The H.B. part continues with a melodic line. The Vc. part provides a harmonic accompaniment. The Pno. part features a more active right hand with slurs and accents, while the left hand remains simple.

H.B.

Vc.

Pno.

59 *dim.* *poco rit.* 60 *meno mosso* 61 *mf* *mp*

This system contains measures 59, 60, and 61. The Horns (H.B.) and Violin (Vc.) parts feature melodic lines with slurs and dynamic markings of *dim.*, *poco rit.*, and *meno mosso*. The Piano (Pno.) part consists of chords and arpeggiated figures in both staves, with dynamics *dim.*, *poco rit.*, and *mp*.

H.B.

Vc.

Pno.

62 *mf* 63 *mp* 64 *poco rit.* 65 *p*

This system contains measures 62, 63, 64, and 65. The Horns (H.B.) and Violin (Vc.) parts continue with melodic lines, including slurs and dynamics *mf*, *mp*, *poco rit.*, and *p*. The Piano (Pno.) part features chords and arpeggiated figures, with dynamics *mf*, *mp*, and *poco rit.*.

Handbells

Greensleeves

(What Child is This?)

For Solo Handbells, Cello, and Piano

arr. Nancy Hascall
ASCAP

Handbells, Cello, and Piano score for Greensleeves. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 108. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'mp' (mezzo-piano) and 'p' (piano). Performance instructions include '3', '4', '5', '6', '7', '8', '17', '18', '19', '20', '21 LV', '22 LV', '23 LV', and '24 R'. A fermata is placed over the final note of the piece.

* Meas. 21-23: It will not be possible to LV every note, but sustain every bell that doesn't *have* to be tabled.

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Greensleeves B - 1

25 26 27
mf

28 29 30
mf

31 32 33

34 35 36

37 38 39
f

40 41 42

43 44 45
ten.
LV
mp

46 LV 47 LV

48 LV R 49 LV

50 LV 51 LV LV 52 R

53 *f* 54 55

56 57 58

59 *poco rit.* 60 61 *meno mosso*
dim. *mf*

62 63 *mp* 64 *poco rit.* 65 *p*

Performance Suggestions

Greensleeves

(What Child is This?)

For Solo Handbells, Cello, and Piano

Set G^6/D^7 B^b/A^6
(for meas. 45)

arr. Nancy Hascall
ASCAP

* Meas. 21-23: It will not be possible to LV every note, but sustain every bell that doesn't *have* to be tabled.

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28 (rh) *mf*

29 *mf*

30

31

32

33

34

35

36

37

38 *l-r*

39

40

41

42

43

44 *

45 *

piu mosso

ten.

LV mp

46 *LV*

47 *LV*

* Meas. 44: For a smooth transition to the higher bells, move to the right while sustaining D5, pick up G6/D7 with *lh*, then move back toward the left to table D5 as indicated before picking up the *rh* pair.

* Meas. 45-52: Note that G5 (*lh*) and A5 (*rh*) remain constant as primaries throughout this entire section.

Musical score for Greensleeves C-3, measures 48-65. The score is written on a single treble clef staff. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are placed above the staff, and performance instructions like "poco rit." and "meno mosso" are included. Measure numbers 48 through 65 are clearly marked.

Chord symbols: $F\sharp/6/A6$, $B\flat/6/A6$, $G6/C7$, $G6/B\flat6$, $F\sharp/6/A6$, $B\flat/6/A6$, $A5/F5$, $D6/F6$, $G5/A5$, $G5/B4$.

Performance instructions: *f*, *dim.*, *poco rit.*, *meno mosso*, *mf*, *mp*, *p*.

Measure numbers: 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65.

Fingerings: LV, R, LV, LV, LV, R, LV, R, rh2-lh.

Other markings: *Set A5/F5**, *r-l*, *l-r*, *X*.

* Meas. 53: You might find it easier to preset A5/F5 during measure 43.

Cello

Greensleeves

(What Child is This?)

For Solo Handbells, Cello, and Piano

arr. Nancy Hascall

ASCAP

The musical score is written for a cello in bass clef, 6/8 time, with a key signature of one flat (B-flat). It begins with a tempo marking of a quarter note equal to 120 beats per minute. The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective staves. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf) and forte (f). The piece features a melodic line with various articulations, including slurs, accents, and dynamic hairpins. The final measure of the piece is marked with a double bar line and repeat dots.

33

Musical staff 33: Bass clef, B-flat key signature, starting with a half note G2 and a quarter note G3, followed by a series of eighth notes with a slur over them.

37 *f*

Musical staff 37: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them, and ending with a quarter note G3.

40

Musical staff 40: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them.

43 *ten.* *piu mosso*

Musical staff 43: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them, and ending with a quarter note G3. Dynamics include "ten." and "f". Tempo change to "piu mosso".

47

Musical staff 47: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them.

51 *f*

Musical staff 51: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them, and ending with a quarter note G3. Dynamic "f".

55

Musical staff 55: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them.

59 *dim.* *poco rit.* *meno mosso* *mp*

Musical staff 59: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them, and ending with a quarter note G3. Dynamics include "dim.", "poco rit.", "mp". Tempo change to "meno mosso".

62 *mf* *mp* *poco rit.*

Musical staff 62: Bass clef, B-flat key signature, starting with a half note G2, followed by a series of eighth notes with a slur over them, and ending with a quarter note G3. Dynamics include "mf", "mp". Tempo change to "poco rit.". The staff ends with a double bar line.

Handbells used: 23



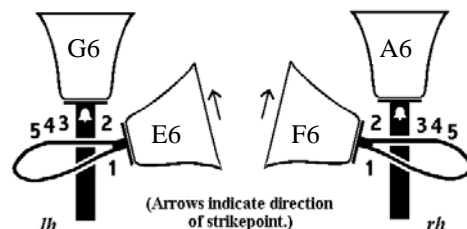
Ringer's Guide to Traveling Four-in-Hand Notation

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.

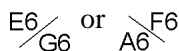


TERMS

- 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.



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.

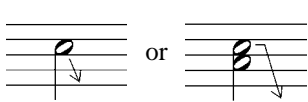


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

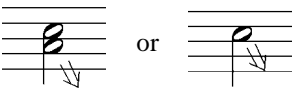
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



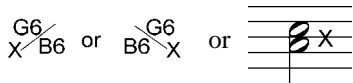
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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.

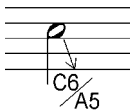


Place F#6 directly above F#5.

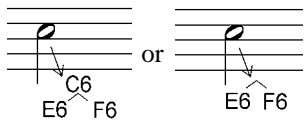
C6 Put C6 in the space vacated by F#5.



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.