

*Let All Mortal Flesh
Keep Silence*

French Carol

*Arranged for Solo Handbells and Piano
with optional Cello*

*by
Nancy Hascall*

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Let All Mortal Flesh Keep Silence

Solo Handbells, Piano, and optional Cello

1. Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly minded, for with blessing in His hand,
Christ our God to earth descendeth, Our full homage to demand.
2. King of, Kings, yet born of Mary, as of old on earth He stood,
Lord of Lords in human vesture, in the body and the blood,
He will give to all the faithful His own self for heavenly food.
3. Rank on rank the host of heaven spreads its vanguard on the way,
As the Light of Light descendeth from the realms of endless day,
That the powers of hell may vanish as the darkness clears away.
4. At His feet the six-winged seraph; cherubim with sleepless eye,
Veil their faces to the presence, as with ceaseless voice they cry,
Alleluia, Alleluia, Alleluia, Lord Most High!

(Text from Liturgy of St. James, 4th century; trans. Gerard Moultrie, 1864)

Picardy, French Carol
Arr. Nancy Hascall (ASCAP)

The musical score is arranged for three instruments: Handbells, Cello, and Piano. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into two systems, each with six measures. The Handbells part begins with a melodic line starting on measure 3, marked *mp*. The Cello part is mostly silent, with a few notes in measure 6. The Piano part features a accompaniment of chords, starting with a *mf* dynamic in measure 3 and becoming *pp* in measure 5. The tempo is marked 'Mysterioso' with a quarter note equal to 80. The score includes performance markings such as 'Leo.' and dynamic changes.

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Musical notation for measures 13-18, featuring a vocal line with a long melisma and a piano accompaniment.

Musical notation for measures 13-18, featuring piano accompaniment with chords and bass notes. Includes markings *Ad.* and *Ad.*

Musical notation for measures 19-24, featuring a vocal line with a melisma and a piano accompaniment.

Musical notation for measures 19-24, featuring piano accompaniment with chords and bass notes. Includes markings *p*, *Ad.*, *Ad.*, *Ad.*, and *Simile*.

Musical notation for measures 25-29, featuring a vocal line with a melisma and a piano accompaniment. Includes marking *mf*.

Musical notation for measures 25-29, featuring piano accompaniment with chords and bass notes. Includes markings *mp*, *Ad.*, *Ad.*, and *Simile*. The tempo marking *Cantabile* and $\bullet = 88$ are present.

This musical score is for the piece "Let All Mortal Flesh A - 3". It is written for voice and piano. The score is divided into six systems, each containing a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins at measure 30 with a *pp* dynamic and includes several fermatas. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The piece concludes at measure 43 with a final chord and a fermata. The word "Ped." is written below the piano part at measures 41, 42, and 43.

44 p^+ 45 46 47 48

This system contains measures 44 through 48. It features a vocal line in the top staff and a piano accompaniment in the bottom two staves. The vocal line begins with a dynamic marking of p^+ and a slur over measures 45-48. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

49 50 51 52 53

This system contains measures 49 through 53. The vocal line has a slur over measures 49-52. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

54 55 56 57 58

This system contains measures 54 through 58. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

59 60 61 62 *mf* 63

59 60 61 *Piu mosso* ♩ = 96 62 63

poco rit. *mf*

64 65 66 67 68

64 65 66 67 68

69 70 71 72

69 70 71 72

Detailed description: This is a page of musical notation for a piece titled "Let All Mortal Flesh A - 5". The score is arranged in three systems, each containing a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system covers measures 59 to 63. The vocal line begins with a melodic phrase in measure 59, marked with a dynamic of *mf*. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The second system covers measures 60 to 63. At measure 61, the tempo is marked *Piu mosso* with a metronome marking of ♩ = 96. A *poco rit.* (slightly ritardando) instruction is placed over measures 60 and 61. The dynamic remains *mf*. The piano accompaniment continues with the eighth-note pattern. The third system covers measures 64 to 68. The vocal line has a long melisma over measures 64-68. The piano accompaniment continues with the eighth-note pattern. The fourth system covers measures 69 to 72. The vocal line has another melisma. The piano accompaniment continues with the eighth-note pattern. The score concludes with a final chord in measure 72.

73 *f* 74 75 76

73 74 75 76

77 78 79 80

77 78 79 80

81 82 83 84

81 82 *poco rit.* 83 *accel.* 84 *p*

This musical score is for the piece "Let All Mortal Flesh A - 7". It is written for a vocal line and a piano accompaniment. The score is divided into four systems, each containing a vocal staff and a grand staff (treble and bass clefs). The key signature is B-flat major, and the time signature is 4/4. The tempo is marked "Agitato" with a metronome marking of 108. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes measure numbers 85 through 96. The piano part features complex textures, including dense chords and rapid sixteenth-note passages. The vocal line consists of eighth and sixteenth notes, often in a melodic line. The piece concludes with a final chord in the piano part.

97 *ff* *poco a poco rit.* 98 99 100

Broadly ♩ = 96 *poco a poco rit.*

101 *mp* 102 103 104 105 *p*

Mysterioso ♩ = 80 *p* *Lea.* *Lea.* *Lea.* *Lea.* *Lea.*

106 107 108 109 110 *pp*

no rit. *Lea.* *Lea.* *Lea.*

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Mysterioso ♩ = 80

1 2 3 *mp* 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26 27 2

Cantabile ♩ = 88

(Cue notes are cello) *

29 *mf* 30 31 32 *pp* 33

34 35 36 37 38 39

40 41 42 43 44

R 45 46 47 48 49 50

51 52 53 54 55

56 57 58 59 60 *poco rit.*

Piu mosso ♩ = 96
61 *mf* 62 63 64 65

66 67 68 69 70

* Meas. 29-44: In the absence of cello, bells play cue notes instead of malleted notes.

71 72 73 74 75 76
f

77 78 79 80 81
mf

82 *poco rit.* 83 *accel.* 84 *Agitato* ♩ = 108 85 86
f

87 88 89 90

91 92 93 94

95 96 97 98 99
ff *poco a poco rit.*
Tempo: ♩ = 88

100 101 102 103
mp *Mysterioso* ♩ = 80

105 106 107 108 109 110
p *pp*

Performance Suggestions

Let All Mortal Flesh Keep Silence

Solo Handbells and Piano

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Mysterioso $\bullet = 80$ $\frac{D5}{F5}$ $\frac{G5}{E5}$ LV^* $\frac{Bb5}{C6}$

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

17 18 19 20 21 22

23 24 25 26

27 28 29 30 31 32 33

mp *lh2-r* *Set $\frac{G5}{E5}$* *lh2-r* *D6/A5* *D6/A5* *All bells home* *2* *mf* *molto legato* *rh* *pp*

- * Meas. 3-26: D5 remains in the *lh* as primary throughout the first verse, and is never damped. To sustain the D5 pedalpoint, be sure that the D5 casting never touches the pad as secondary bells are picked up and tabled. For a mysterious effect, LV as much as possible, especially the notes of the D minor chord (D F A), damping other melody notes selectively as desired.
- * Meas. 19-26: A5 remains constant in the *rh*, and need not be damped.
- * Meas. 29-52: If cello is used, play malletted notes only. (You may wish to use a bell tree of duplicate bells.) In the absence of cello, omit malletted notes and play melody only.

* Meas. 29-44: If cello is used, omit these notes. Instead, see unmarked handbell score for optional malleted notes.

* Meas. 51-52: Pass D6 to *rh*. Then pick up G5 with *lh* and transfer D6 back to *lh* as secondary before picking up *rh* C6/A5.

* Meas. 53-60: Observe note values carefully, damping on chest, table, or thumb as needed. Try to bring out the upper voice.

* Meas. 73: Pick up both G6/E6 before ringing G6 on beat three. (Be sure to damp A6 on beat three.)

- * Meas. 86-96: LV applies to all bells *except* when they must be tabled. Keep them high in the air as much as possible.
- * Meas. 96: Damp B₅ on table as D6 is rung on beat one, but do not table B₅ until beat three of meas. 97. While lh sustains D6, rh sets C#6/E6.
- * Meas. 101: Pick up only G6, leaving E6 on the table.
- * Meas. 105-110: Sustain G5 in the same way as D5 of the opening measures, allowing it to fade away naturally.

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For Solo Handbells, Piano, and Cello

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The musical score is written for Cello in bass clef with a common time signature (C). It is divided into two main sections: 'Mysterioso' and 'Cantabile'.
- **Mysterioso** (measures 1-26): Tempo marking is quarter note = 80. It begins with a whole rest for 26 measures.
- **Cantabile** (measures 27-66): Tempo marking is quarter note = 88. It begins with a whole rest for 2 measures.
- **Melody**: The melody starts at measure 29 with a mezzo-forte (*mf*) dynamic. It consists of a series of eighth and quarter notes, many of which are beamed together and have slurs above them. Measure numbers 29 through 66 are indicated above the notes.
- **Tempo Change**: At measure 53, the tempo changes to **Piu mosso** with a quarter note = 96.
- **Key Signature**: The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 45.
- **Rehearsal Mark**: A rehearsal mark with the number 8 is placed above the staff at measure 53.

67 68 69 70 71

72 73 74 75 76

77 78 79 80 81

82 *poco rit.* 83 *accel.* 84 *f* *Agitato* ♩ = 108 85 86

87 88 89 90 91

92 93 94 95

96 *Broadly* ♩ = 88 97 98 99 100 *poco a poco rit.*

101 102 103 *Mysterioso* ♩ = 80 104 *p* 105

106 *Morendo* (■) 107 108 109 110 *pp*

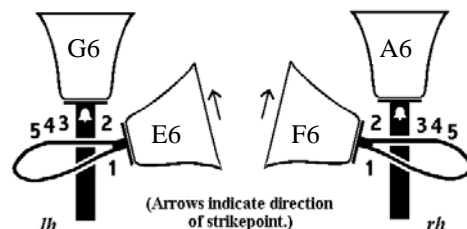
Ringer's Guide to Traveling Four-in-Hand Notation

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.

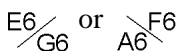


TERMS

- 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.



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.

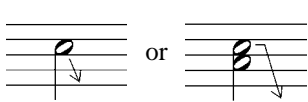


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

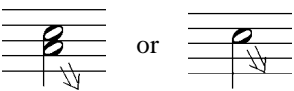
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



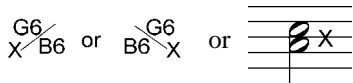
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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.

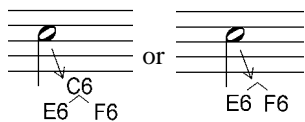
C6 Put C6 in the space vacated by F#5.



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.

Handbells used: 19

