NANCY HASCALL'S VIRTUOSO SOLO SERIES

Spiritual Medley

Arranged for Solo Handbells and Piano

by

Nancy Hascall

Above the Line Publishing
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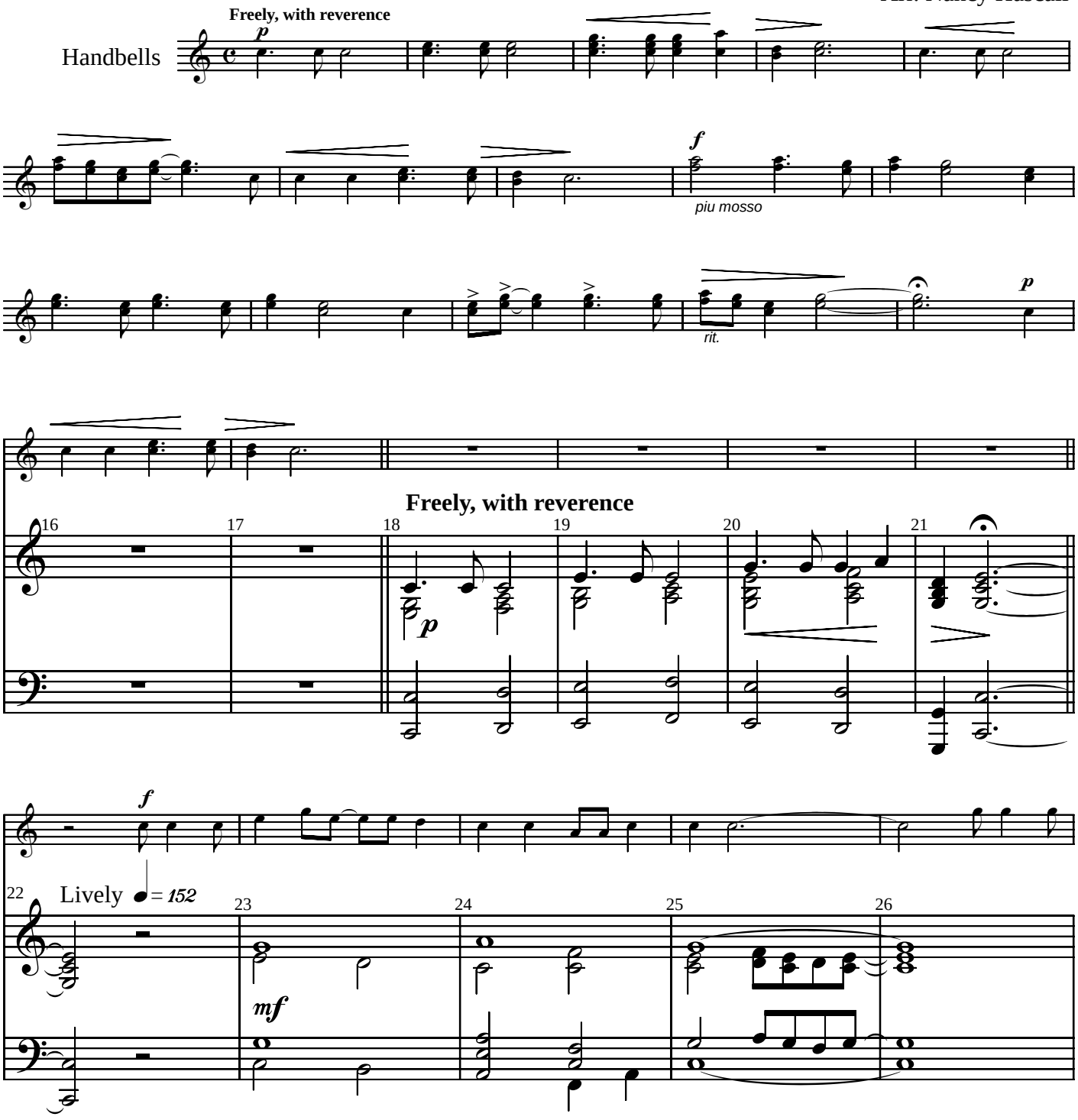
Accompaniment

Spiritual Medley

Steal Away
Ain't-a That Good News
Amen
He's Got the Whole World

Arr. Nancy Hascall



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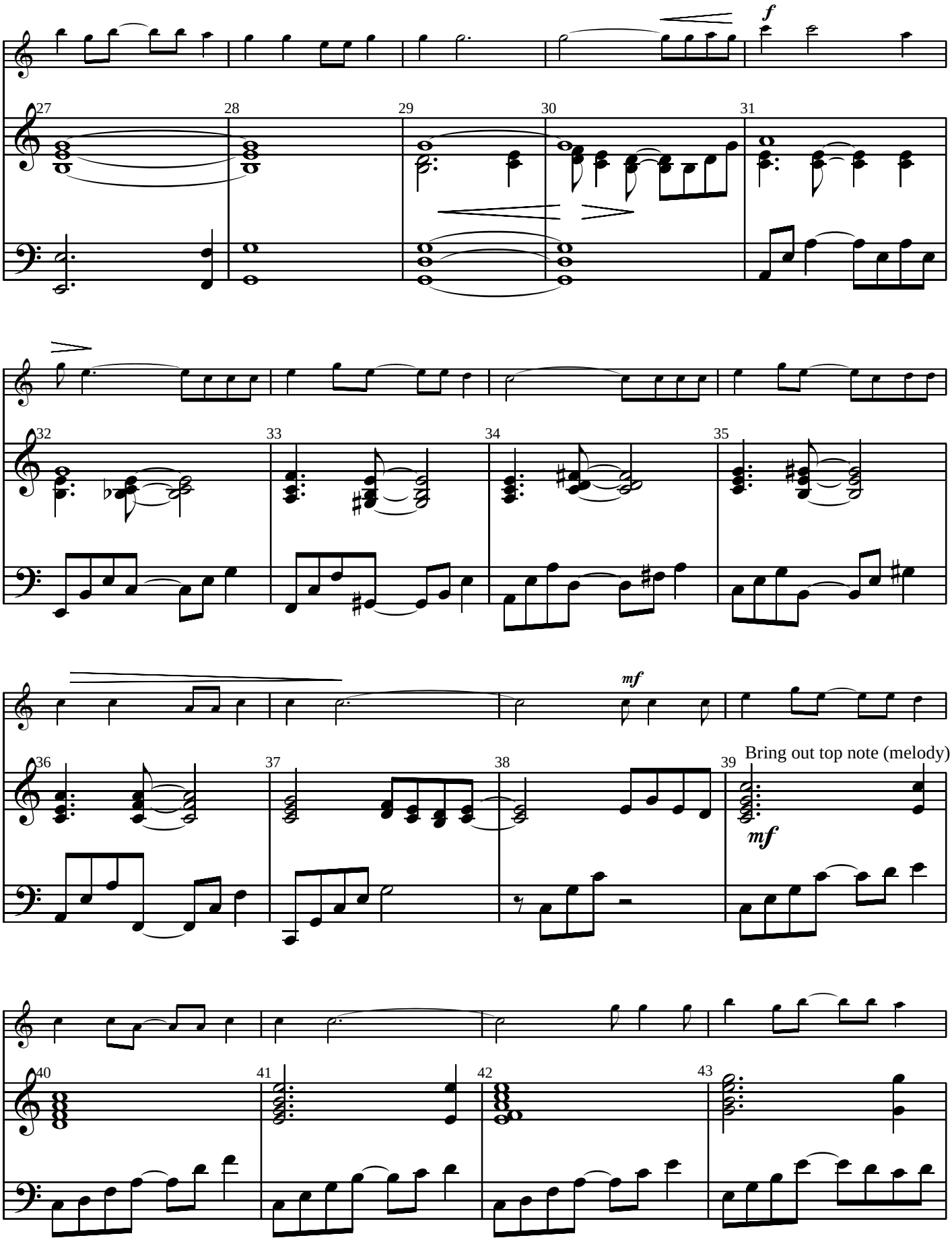
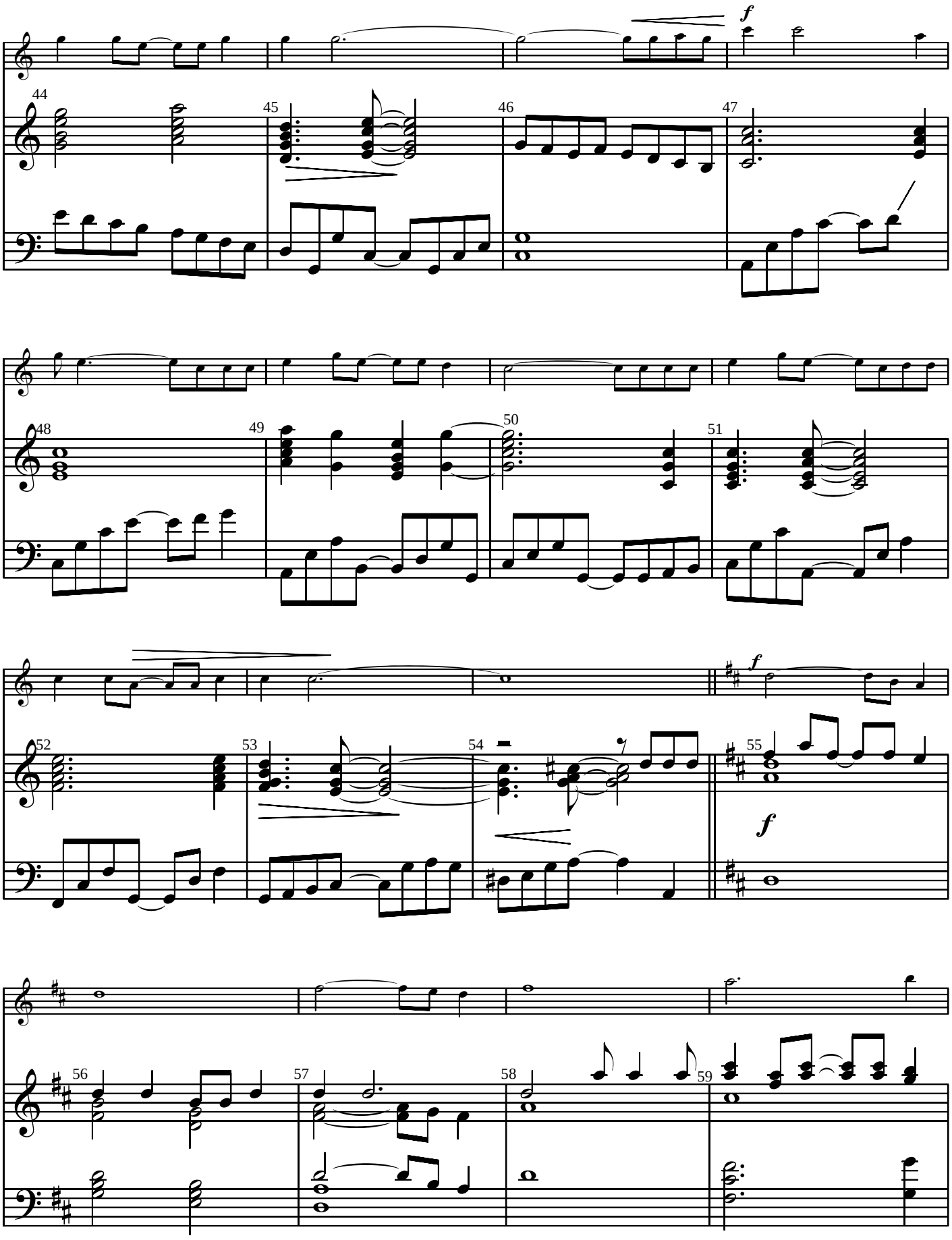
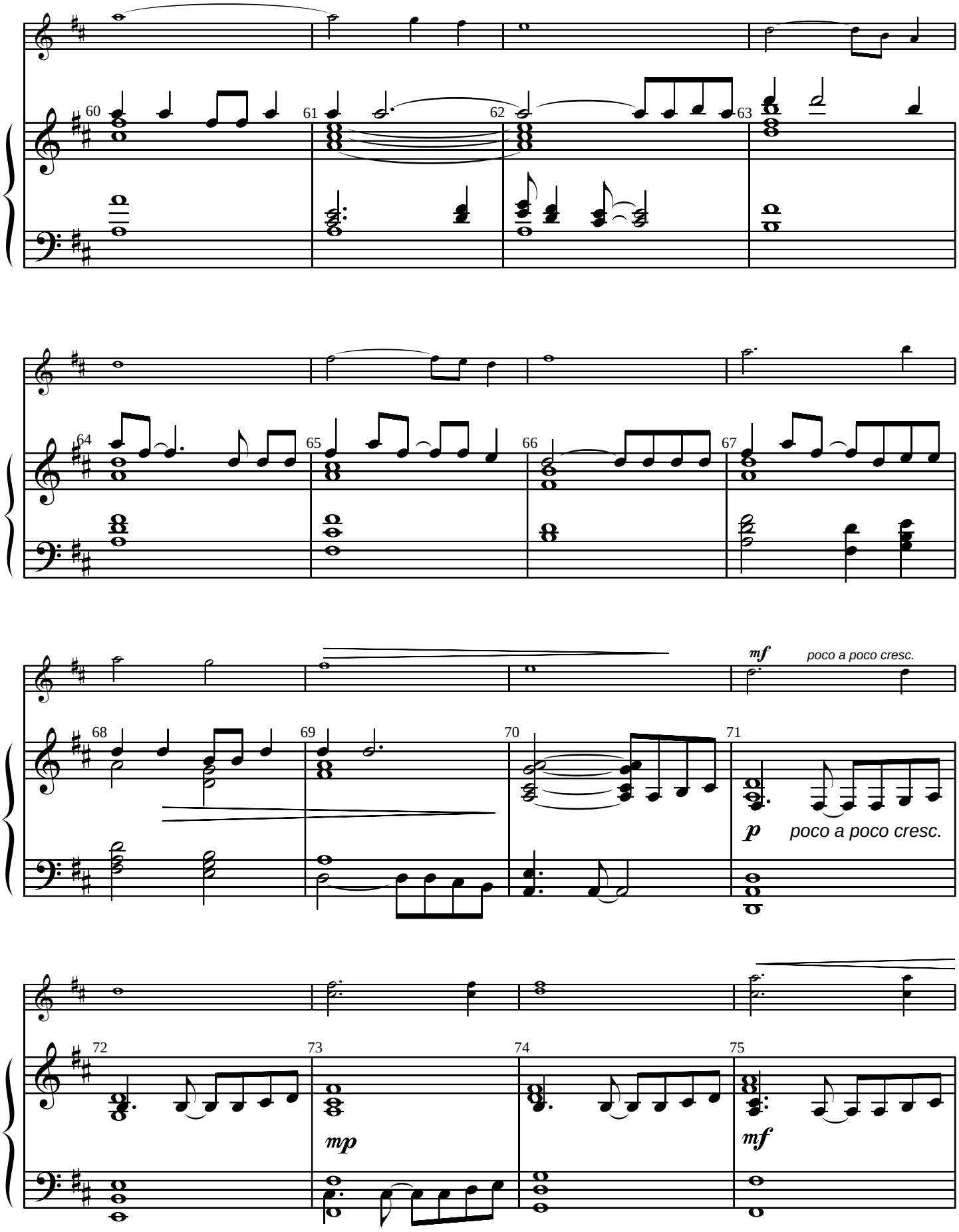
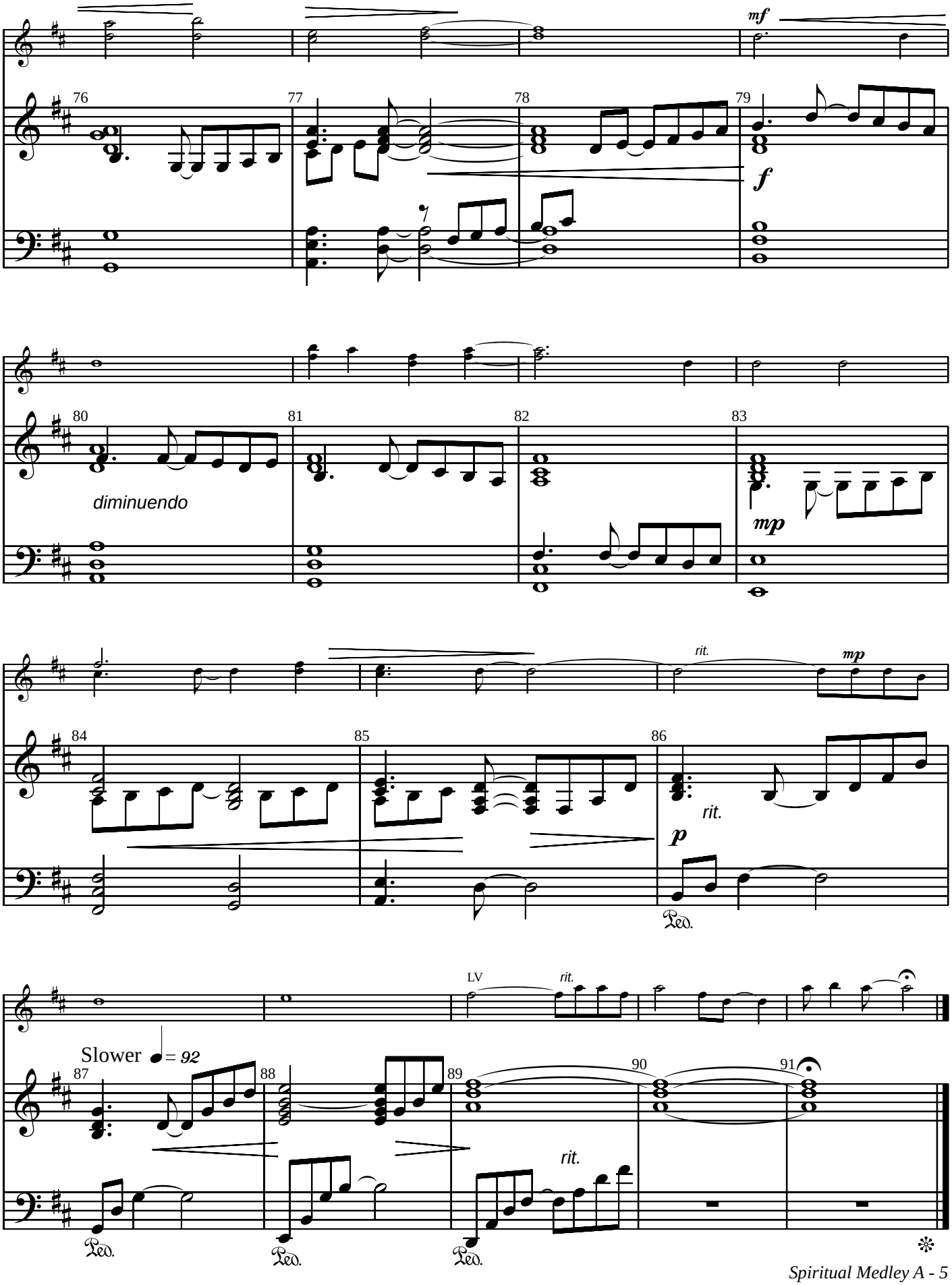

f
27
28
29
30
31
32
33
34
35
mf
36
37
38
39
Bring out top note (melody)
mf
40
41
42
43


f
44
45
46
47
48
49
50
51
f
52
53
54
55
f
56
57
58
59

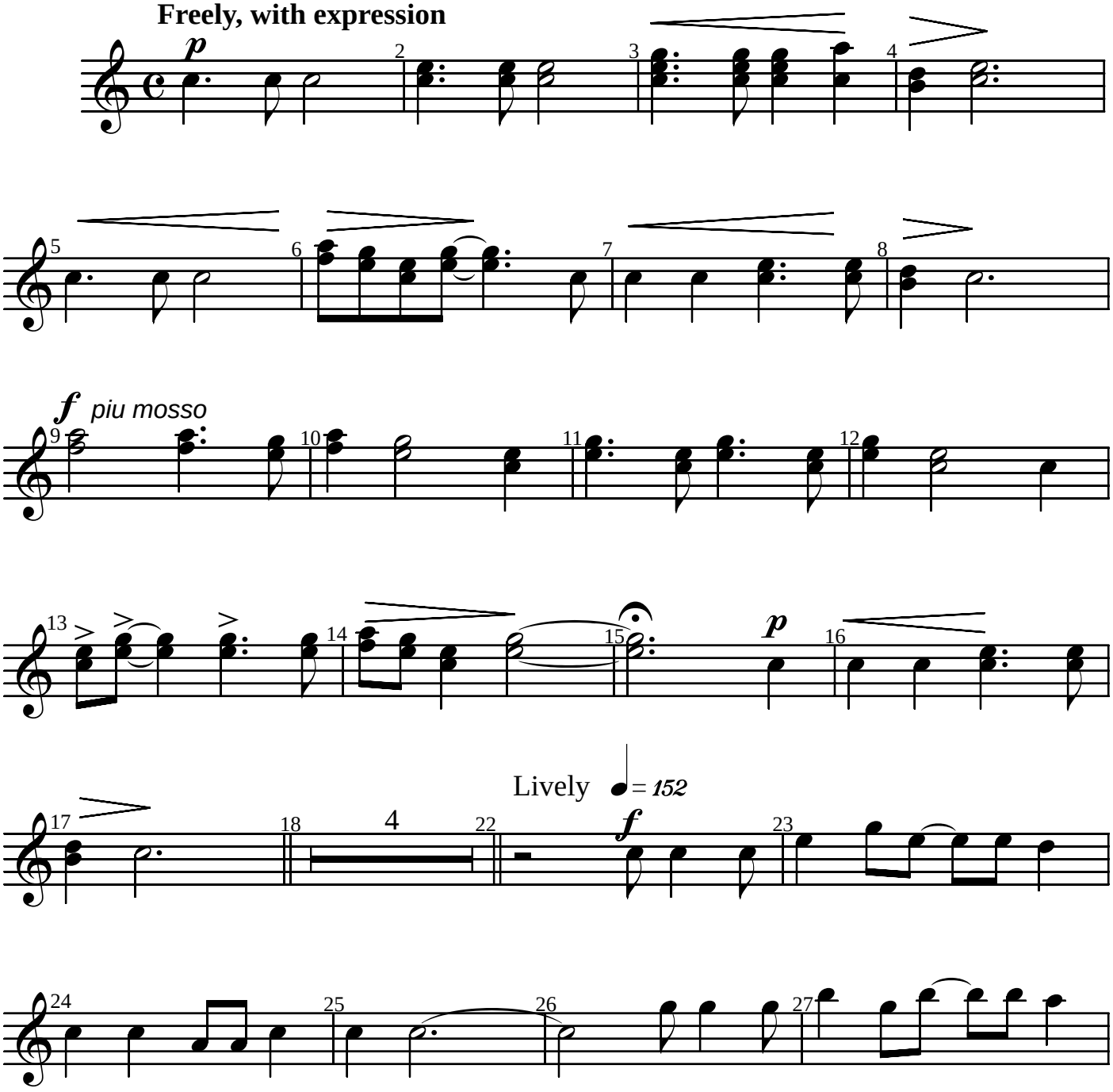

60
61
62
63
64
65
66
67
mf
poco a poco cresc.
68
69
70
71
p
poco a poco cresc.
72
73
74
75
mp
mf


mf
76
77
78
79
f
80
81
82
83
diminuendo
mp
rit.
mp
84
85
86
rit.
p
Ped.
LV
rit.
Slower ♩ = 92
87
88
89
90
91
rit.
Ped.
Ped.
Ped.

Handbells

Spiritual Medley

Arr. Nancy Hascall



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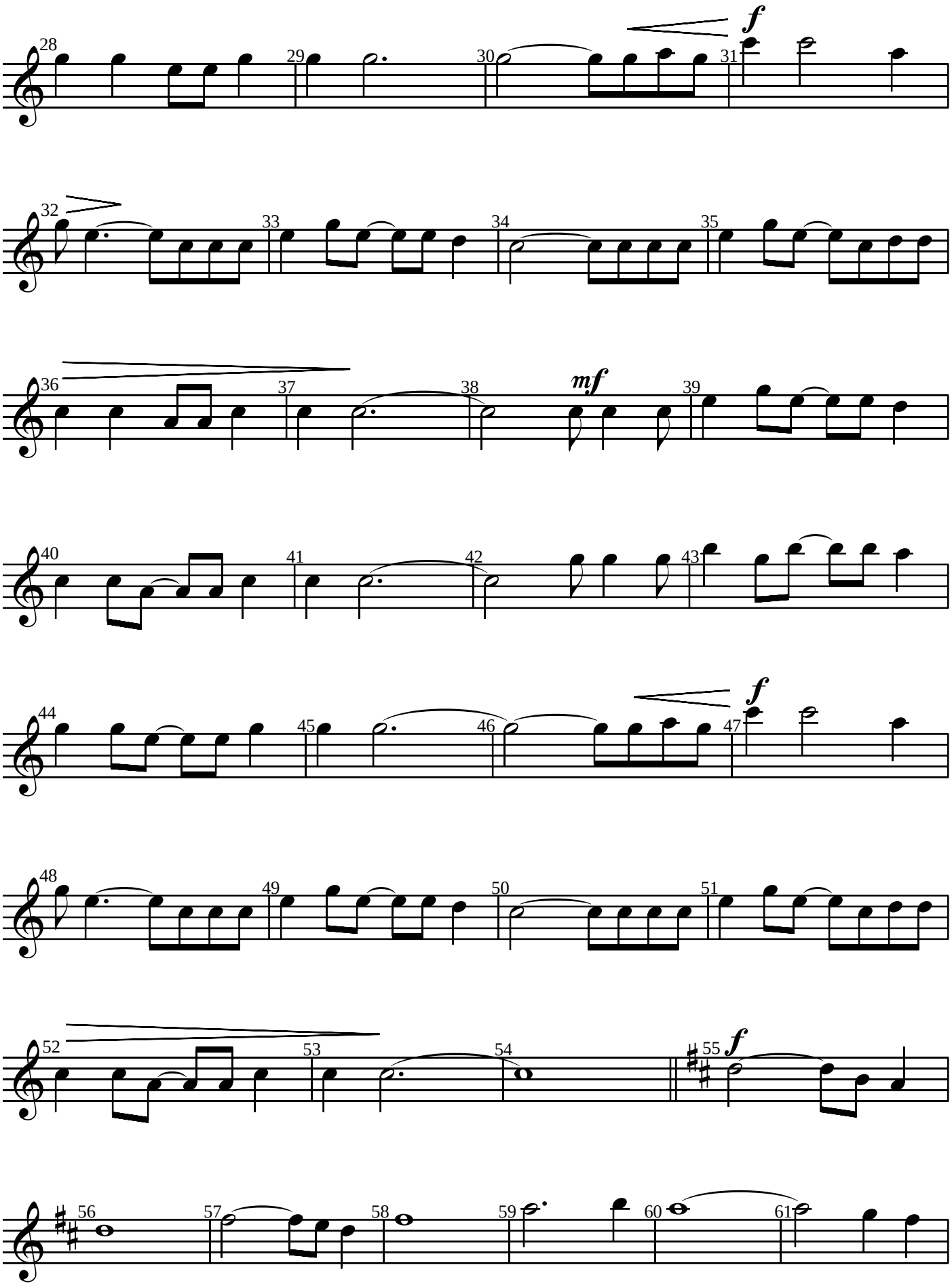
28
29
30
31
f
32
33
34
35
36
37
38
mf
39
40
41
42
43
44
45
46
47
f
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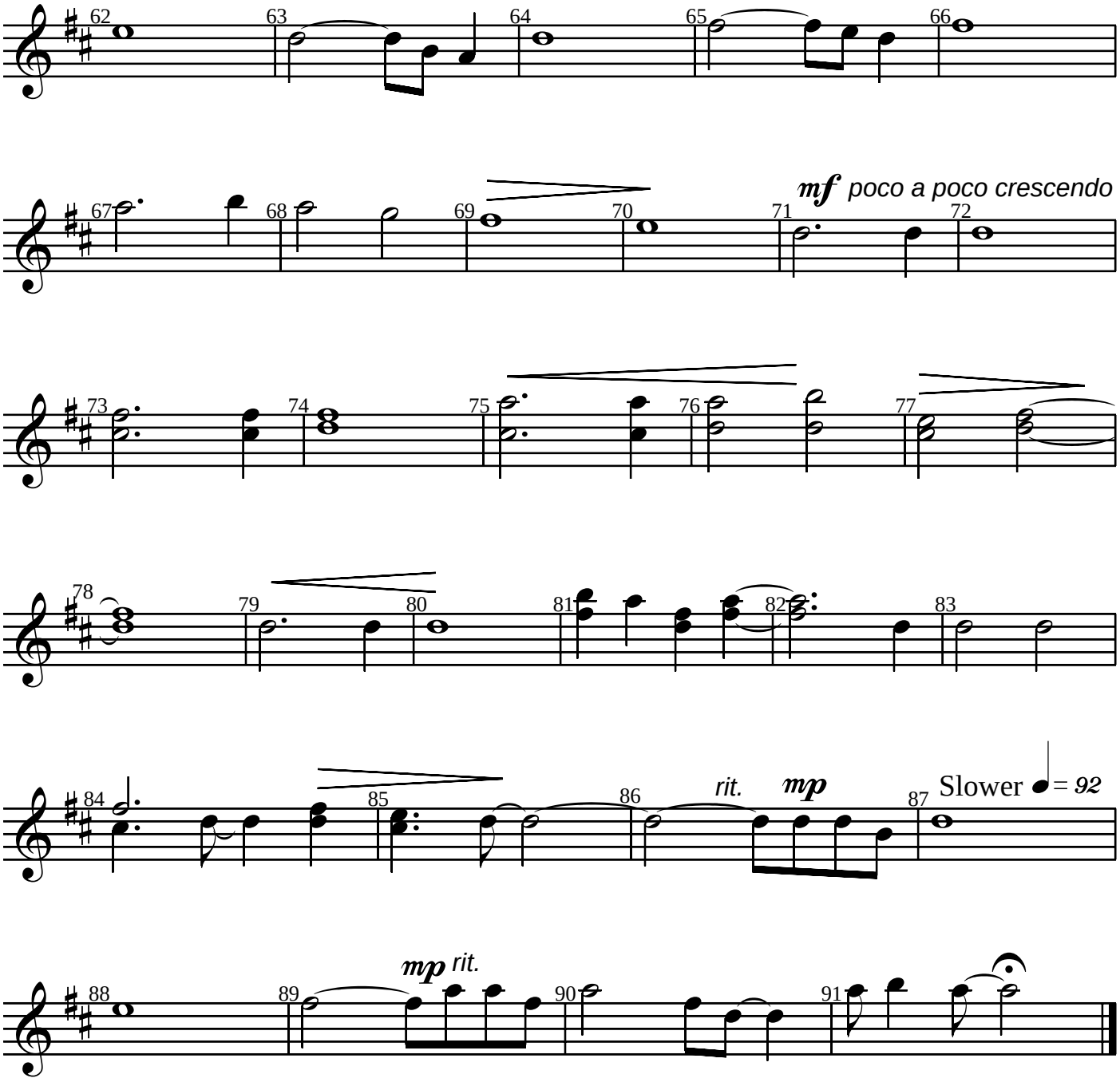
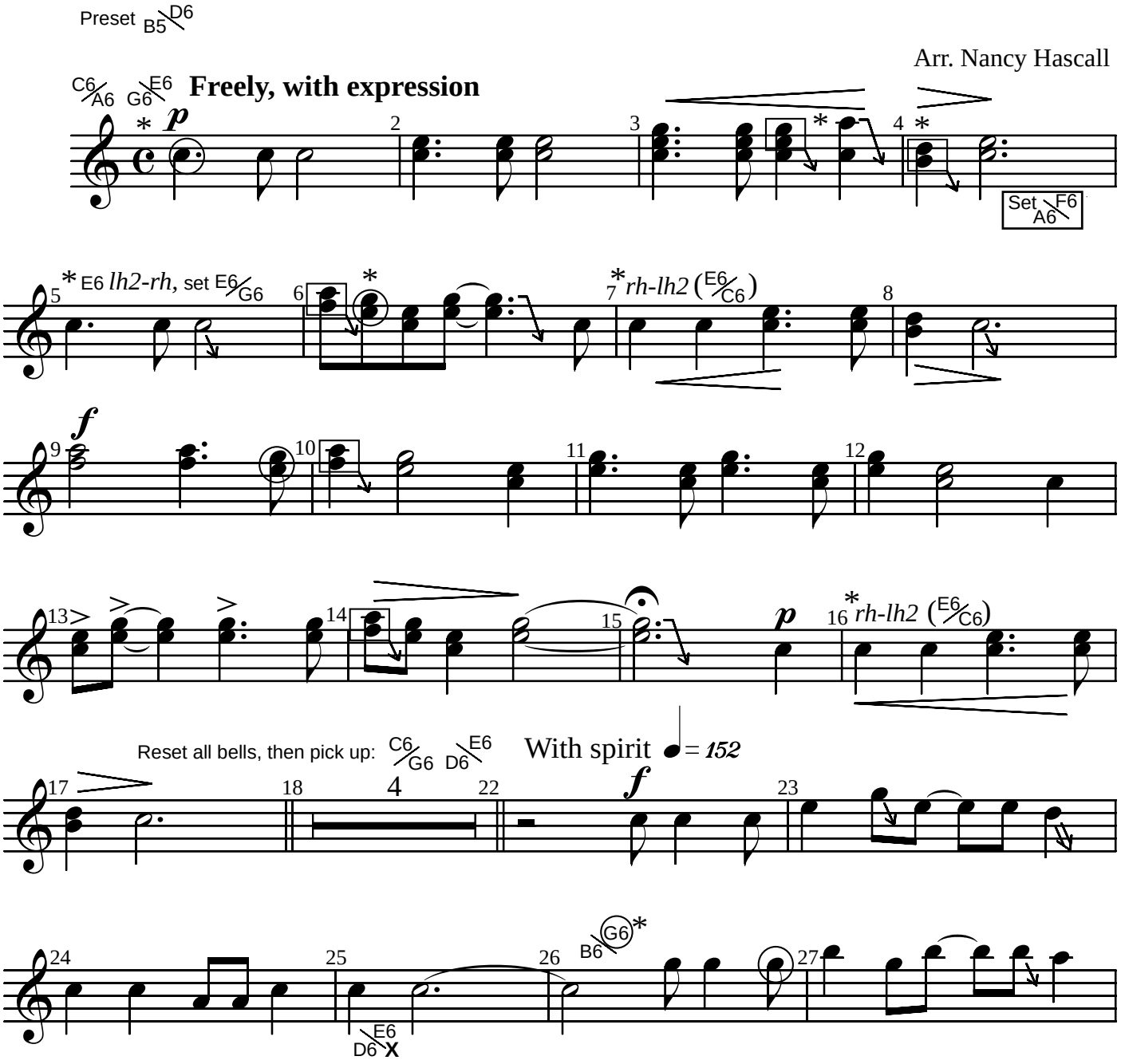
50
51
52
53
54
55
f
56
57
58
59
60
61


62
63
64
65
66
67
68
69
70
71
72
mf poco a poco crescendo
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
rit.
mp
Slower ♩ = 92
88
89
90
91
mp rit.

Performance Suggestions

Spiritual Medley

Arr. Nancy Hascall



Meas. 1-17 options: 1. Ring as written, using four-in-hand for harmony (per markings in score).
2. Ring melody only.
3. Omit meas. 1-17; begin with piano entrance at meas. 18.

Meas. 3: Set G6\E6 in E6 space.
Meas. 4: On beat one, table A6 (in C6 space) and scoop up E6 (as left hand secondary) from its place atop G6.
Meas. 5: With right hand, remove E6 from left hand pair and set E6/G6 before picking up F6\A6 for meas. 6.
Meas. 6-17: Note that E6 remains constant in the left hand for this entire passage.
Meas. 7: Between beats 1 and 2, transfer C6 from right hand to the secondary position in the left hand.
Meas. 16: (see meas. 7.)
Meas. 26-37: *Note that G6 remains constant in the right hand for this entire passage.*

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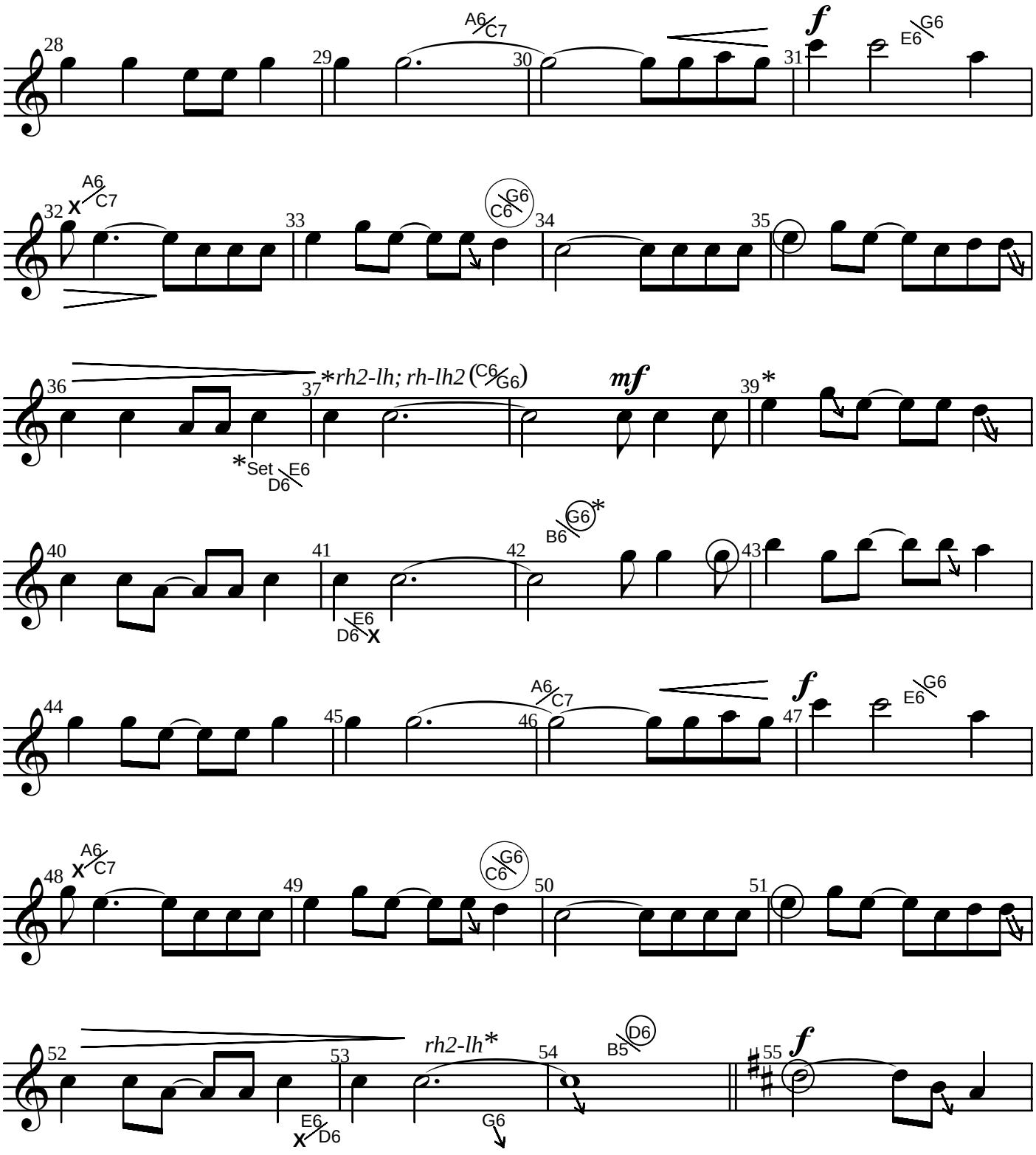
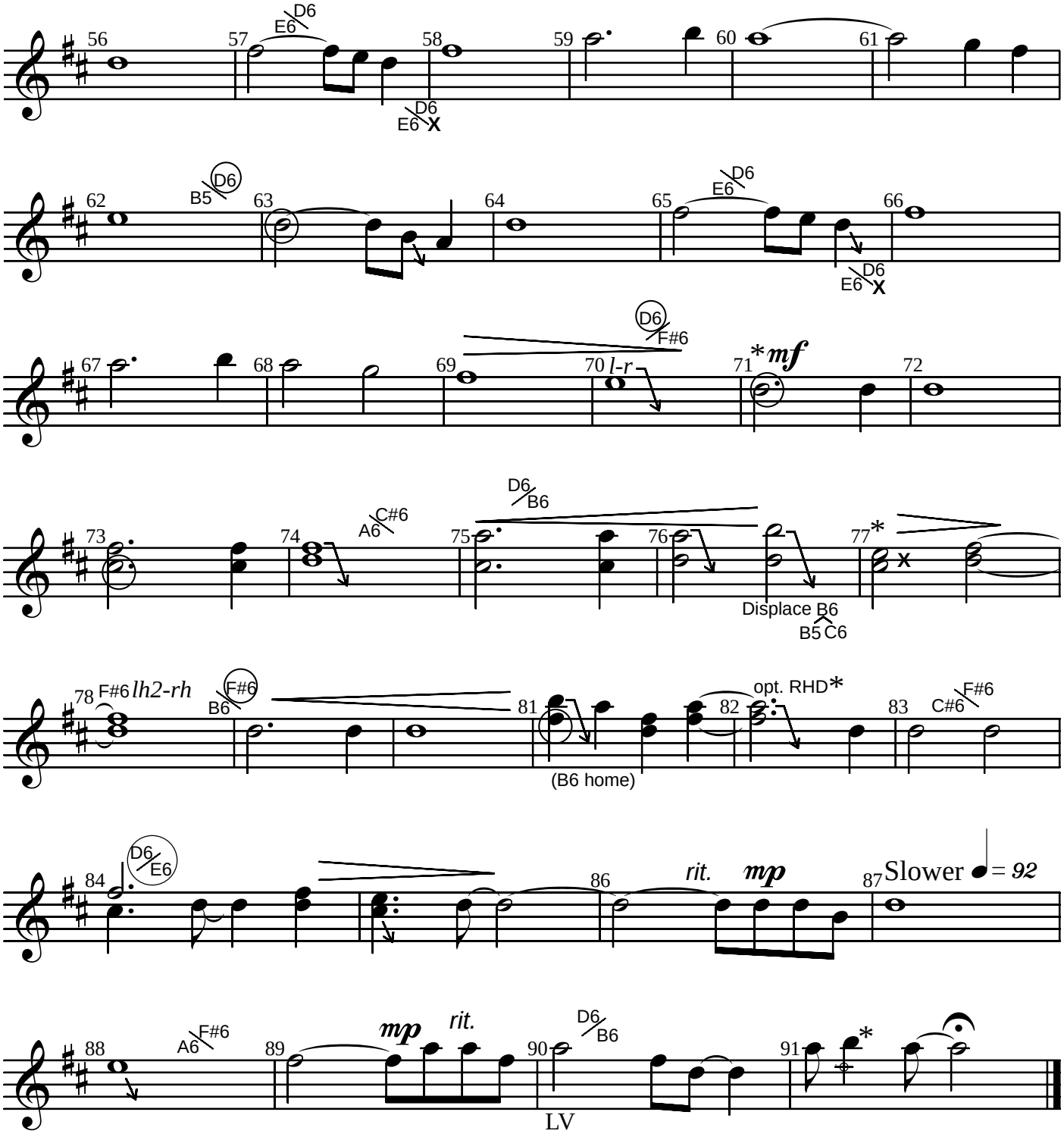


Meas. 36: While still on the table, simply reverse direction of E6 on top of D6 (from E/D to D\E).
Meas. 37: While C6 tone is sustained, switch from C6\G6 to C6/G6 in this manner: Left hand takes C6 from right hand; then right hand passes G6 to the left hand secondary position.
Meas. 39-52: Choreography is the same as for meas. 23-36. (Only the rhythm is different, in meas. 40, 44, and 52.)
Meas. 42-53: *Note that G6 remains constant in the right hand for this entire passage.*
Meas. 53: Left hand takes C6 from right hand. Right hand tables G6, then picks up B5\D6.



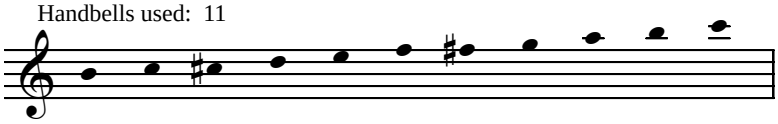
Meas. 71-77: *D6 (lh) and C#6 (rh) remain constant as primaries*, while all other bells are rung in succession as secondaries. At the end of meas. 77, the right hand tables E and C# separately (X), then takes F# from the left hand to become the right hand primary for the rest of the piece. *D6 remains in the left hand continously from meas. 71 all the way to the end.*

Meas. 82 options:

1. Use "ring-hook" to table damp A6: After ringing A, hook its handle with the right 5th finger; stand it on the table on beat 4.
2. Keep A6 in the left hand until after beat one of meas. 84, then table it quickly in the space above B5-C6.

Meas. 91: Be sure to maintain a smooth flow of movement while damping B6 out of the LV chord by brushing it against the shoulder or the opposite forearm

Handbells used: 11

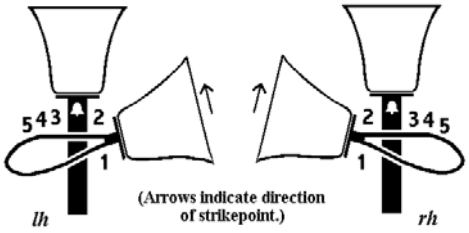


Ringer's Guide to Traveling Four-in-Hand Notation

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. 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.



Standard solo and four-in-hand notational devices used in this series are described in the Solo and Ensemble Notation section of the AGEHR Handbell Notation booklet, which can be obtained from the American Guild of Handbell Ringers, 1055 E Centerville Station Rd., Dayton, OH 45459. Additional terms and symbols used in these pieces are shown below. (Some may not appear in the arrangement packaged with this guide.)

TERMS

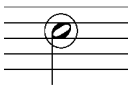
Constant: Any bell which is kept in the hand after ringing, rather than being returned to the table. Other bells may then be rung as secondaries, in four-in-hand configuration with the constant primary.

Set: To place a pair of bells on the table in a specific four-in-hand configuration for later use.

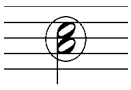
Table: To place a bell or pair of bells on the table.

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. In written text, it appears as E6/G6 or G6\E6. (See AGEHR Notation booklet.)



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

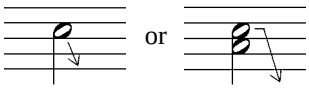
A circle around a pair of notes indicates both bells should remain together in the hand as a constant pair until further notice (i.e. an arrow or an X).

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.

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.

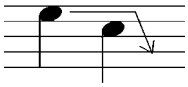
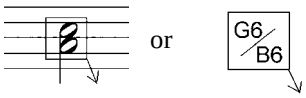
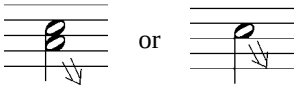


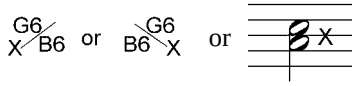
Table the first bell *after* ringing the second bell. This symbol is used when a bell must be tabled, but cannot be put down until after another note is rung by the same hand.



A square frame around a pair of notes indicates they should be tabled together, left in four-in-hand configuration.

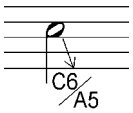


The double arrow also shows that two bells should be be tabled together in four-in-hand configuration. When it appears by a single note, table that bell *along with whatever other bell is already in the same hand,* leaving the pair in four-in-hand

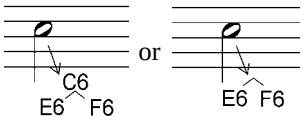


An X beside a pair of notes or a four-in-a symbol indicates the four-in-hand pair should be separated, and each bell returned to its home position on the table.

SYMBOLS APPLIED TO DISPLACING BELLS



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.)

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: Note durations are important and should not be ignored. Traveling four-in-hand sometimes complicates 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. In the naturally thin texture of a solo line, however, phrasing and fluidity (especially in faster passages) are sometimes more important than precise damping. Individual notes may be allowed to overlap, as long as they fit in with the underlying harmonic structure and do not cause unwanted dissonance — in much the same way as the damper pedal is used on the piano. *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, pages 16-20; or contact Nancy at 503-638-1694 or Nancy@HeavenlyHandbells.com. regarding future publications. Nancy is available for workshops and private instruction in all aspects of solo ringing.

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