

Spiritual Medley

Arranged for Solo Handbells and Piano

*by
Nancy Hascall*

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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

Handbells

Freely, with reverence

p

f
piu mosso

rit. *p*

Freely, with reverence

16 17 18 19 20 21

p

f

22 Lively ♩ = 152 23 24 25 26

mf

Musical score for measures 27-31. The system includes a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 27 shows a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 28 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 29 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 30 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 31 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. A dynamic marking *f* is present above measure 31.

Musical score for measures 32-35. The system includes a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 32 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 33 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 34 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 35 has a vocal line with a melodic phrase and piano accompaniment with sustained chords.

Musical score for measures 36-39. The system includes a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 36 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 37 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 38 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 39 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. A dynamic marking *mf* is present above measure 39. A text instruction "Bring out top note (melody)" is written above measure 39.

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The piano part has two staves (treble and bass). Measure 40 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 41 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 42 has a vocal line with a melodic phrase and piano accompaniment with sustained chords. Measure 43 has a vocal line with a melodic phrase and piano accompaniment with sustained chords.

44 45 46 47

f

This system contains measures 44 through 47. It features a vocal line at the top and a piano accompaniment below. Measure 44 shows the vocal line with a melodic phrase. The piano accompaniment consists of chords and a bass line. Measure 45 has a dynamic marking of *f*. Measure 46 continues the vocal melody. Measure 47 shows the vocal line ending with a fermata and a final chord.

48 49 50 51

This system contains measures 48 through 51. The vocal line continues with a melodic phrase. The piano accompaniment features chords and a bass line. Measure 49 has a dynamic marking of *f*. Measure 50 continues the vocal melody. Measure 51 shows the vocal line ending with a fermata and a final chord.

52 53 54 55

f

This system contains measures 52 through 55. The vocal line continues with a melodic phrase. The piano accompaniment features chords and a bass line. Measure 52 has a dynamic marking of *f*. Measure 53 continues the vocal melody. Measure 54 shows the vocal line ending with a fermata and a final chord. Measure 55 shows the vocal line ending with a fermata and a final chord.

56 57 58 59

This system contains measures 56 through 59. The vocal line continues with a melodic phrase. The piano accompaniment features chords and a bass line. Measure 56 has a dynamic marking of *f*. Measure 57 continues the vocal melody. Measure 58 shows the vocal line ending with a fermata and a final chord. Measure 59 shows the vocal line ending with a fermata and a final chord.

Musical score for measures 60-63. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 60 features a melodic line in the treble staff and a bass line in the bass staff. Measures 61 and 62 show a melodic line in the treble staff with a long slur over measures 61 and 62, and a bass line with chords. Measure 63 continues the melodic line in the treble staff and the bass line with chords.

Musical score for measures 64-67. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 64 features a melodic line in the treble staff and a bass line with chords. Measures 65 and 66 show a melodic line in the treble staff with a long slur over measures 65 and 66, and a bass line with chords. Measure 67 continues the melodic line in the treble staff and the bass line with chords.

Musical score for measures 68-71. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 68 features a melodic line in the treble staff and a bass line with chords. Measure 69 shows a melodic line in the treble staff and a bass line with chords. Measure 70 features a melodic line in the treble staff with a long slur over measures 70 and 71, and a bass line with chords. Measure 71 continues the melodic line in the treble staff and the bass line with chords. Dynamics include *mf* poco a poco cresc. and *p* poco a poco cresc.

Musical score for measures 72-75. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 72 features a melodic line in the treble staff and a bass line with chords. Measure 73 shows a melodic line in the treble staff and a bass line with chords. Measure 74 features a melodic line in the treble staff and a bass line with chords. Measure 75 continues the melodic line in the treble staff and the bass line with chords. Dynamics include *mp* and *mf*.

Musical score for measures 76-79. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. Measure numbers 76, 77, 78, and 79 are indicated.

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *diminuendo* and *mp*. Measure numbers 80, 81, 82, and 83 are indicated.

Musical score for measures 84-86. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *rit.*, *mp*, and *p*. Measure numbers 84, 85, and 86 are indicated.

Musical score for measures 87-91. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *rit.* and *ped.*. A tempo change is indicated as *Slower* with a metronome marking of $\bullet = 92$. Measure numbers 87, 88, 89, 90, and 91 are indicated.

Spiritual Medley

Arr. Nancy Hascall

Freely, with expression

The musical score is written for handbells in treble clef with a common time signature (C). It consists of six staves of music. The first staff begins with a dynamic marking of *p* (piano) and includes measures 1 through 4. The second staff continues with measures 5 through 8. The third staff starts with a dynamic marking of *f* (forte) and the tempo marking *piu mosso*, covering measures 9 through 12. The fourth staff includes measures 13 through 16, with a dynamic marking of *p* at measure 16. The fifth staff is marked *Lively* with a tempo of $\bullet = 152$ and a dynamic marking of *f*, covering measures 17 through 23. The sixth and final staff covers measures 24 through 27. The score includes various musical notations such as slurs, accents, and dynamic markings.

28 29 30 31 *f*

32 33 34 35 *f*

36 37 38 39 *mf*

40 41 42 43 *mf*

44 45 46 47 *f*

48 49 50 51 *mf*

52 53 54 55 *f*

56 57 58 59 60 61 *mf*

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.*

Spiritual Medley

Preset B5 $\frac{D6}{B5}$

Arr. Nancy Hascall

$\frac{C6}{A6}$ $\frac{E6}{G6}$ **Freely, with expression**

- 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 $\frac{G6}{E6}$ 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.

28 29 30 31 $A6/C7$ $E6/G6$ *f*

32 $A6/C7$ 33 34 35 $G6/C6$

36 37 **rh2-lh; rh-lh2 ($C6/G6$)* *mf* 39* **Set $D6/E6$*

40 41 42 $B6/G6$ * 43 $E6/D6$ $D6$ X

44 45 46 $A6/C7$ 47 $E6/G6$ *f*

48 $A6/C7$ 49 50 51 $G6/C6$

52 53 *rh2-lh** 54 $B5/D6$ 55 $\sharp\sharp$ *f*

$E6/D6$ X $G6$

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.

56 57 $\frac{D6}{E6}$ 58 59 60 61

62 $\frac{D6}{B5}$ 63 64 65 $\frac{D6}{E6}$ 66 $\frac{D6}{E6}$ X

67 68 69 $\frac{D6}{F\#6}$ 70 *l-r* 71 **mf* 72

73 74 $\frac{C\#6}{A6}$ 75 $\frac{D6}{B6}$ 76 77* Displace B6 B5 C6

78 $\frac{F\#6}{B6}$ lh2-rh $\frac{F\#6}{B6}$ 81 (B6 home) 82 opt. RHD* 83 $\frac{C\#6}{F\#6}$

84 $\frac{D6}{E6}$ 86 *rit. mp* 87 Slower $\bullet = 92$

88 $\frac{A6}{F\#6}$ 89 *mp rit.* 90 $\frac{D6}{B6}$ LV 91*

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 continuously 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

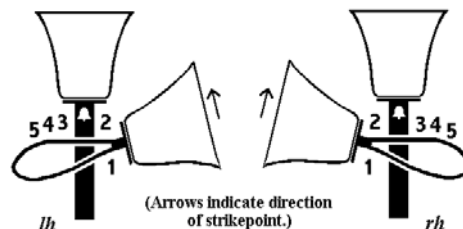


Ringer's Guide to Traveling Four-in-Hand Notation

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.)

$E6/G6$ or $G6/E6$ 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).

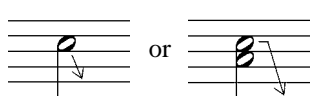


Pick up both bells, but keep only the circled bell (D6) as a constant. Table the other bell (B6) normally at the end of its duration.

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.

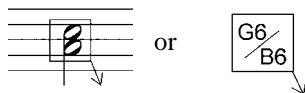
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



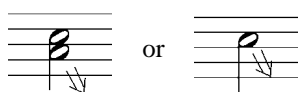
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



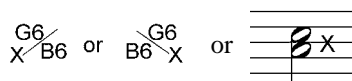
Table the first bell *after* ringing the second bell. This symbol is used when a bell must be tabled, but cannot be put down until after another note is rung by the same hand.



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

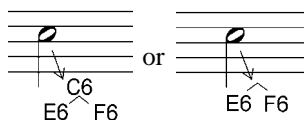


An X beside a pair of notes or a four-in-a symbol indicates the four-in-hand pair should be separated, and each bell returned to its home position on the table.

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.