

NANCY HASCALL'S VIRTUOSO SOLO SERIES

Advent Medley

Arranged for Solo Handbells and Piano

by
Nancy Hascall

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Advent Medley

Solo Handbells and Piano

Hyfrydol, Rowland Hugh Prichard, 1831
Comfort, Comfort You My People, Genevan Psalter, 1551
Arr. Nancy Hascall
ASCAP

Moderato ♩ = 108 *mf*

Bells

Piano

p *mf*

1 2 3 4 5

6 7 8 9 10 11 12

13 14 15 16 17 18

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score for measures 19-24. The system consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measures 19-24 are marked with *ped.* (pedal) in the bass line. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated above the piano treble staff.

Musical score for measures 25-30. The system consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measures 25-30 are marked with *ped.* (pedal) in the bass line. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated above the piano treble staff. A dynamic marking of *mp* (mezzo-piano) is present in measure 29.

Musical score for measures 31-36. The system consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measures 31-36 are marked with *ped.* (pedal) in the bass line. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated above the piano treble staff.

Musical score for measures 37-41. The system consists of a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measures 37-41 are marked with *ped.* (pedal) in the bass line. Measure numbers 37, 38, 39, 40, and 41 are indicated above the piano treble staff. A dynamic marking of *f* (forte) is present in measure 41, and a performance instruction "With a little 'bounce'" is written above the piano treble staff. A dynamic marking of *mf* (mezzo-forte) is present in measure 41. A star symbol (*) is located below the piano bass line in measure 41.

mp

43 44 45 46 47

p

f

48 49 50 51 52

mf

53 54 55 56 57

dim.

mp

Red.

58 59 60 61 62

Red.

Red.

Red.

First system of musical notation, measures 63-67. Includes dynamic markings *f* and *mp*. Measure 63 is labeled "Full sound".

Second system of musical notation, measures 68-72. Includes dynamic markings *f* and *mp*.

Third system of musical notation, measures 73-77. Includes dynamic marking *f*.

Fourth system of musical notation, measures 78-82. Includes dynamic markings *mp*, *p*, and *mf*.

Musical score for measures 83-87. The system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef and a more active melody in the treble clef. Measure 86 includes a repeat sign.

Musical score for measures 88-92. The piano accompaniment is marked with a forte (*f*) dynamic. The bass line continues with eighth notes, while the treble line has a more melodic, dotted-note pattern.

Musical score for measures 93-97. This system includes tempo markings: *rit.* (ritardando) at the start, *ten.* (tenuto) at measure 94, and *a tempo* at measure 96. The piano part has a dynamic marking of *mf* (mezzo-forte) at measure 96.

Musical score for measures 98-101. The piano part features a very loud (*ff*) dynamic. Measures 100 and 101 contain sustained chords. A *Red.* (Reduction) marking is present below measure 101. The system concludes with a double bar line and a small asterisk symbol.

Handbells

Advent Medley

Solo Handbells and Piano

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Comfort, Comfort You My People, Genevan Psalter, 1551

Arr. Nancy Hascall

ASCAP

Moderato ♩ = 108 *mf*

1 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

34 35 36 37 38 39

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Advent Medley B - 1

With a little "bounce"

41 *f* 42 43 44

45 *mp* 46 47 48

49 *f* 50 51 52

53 54 55 56 57

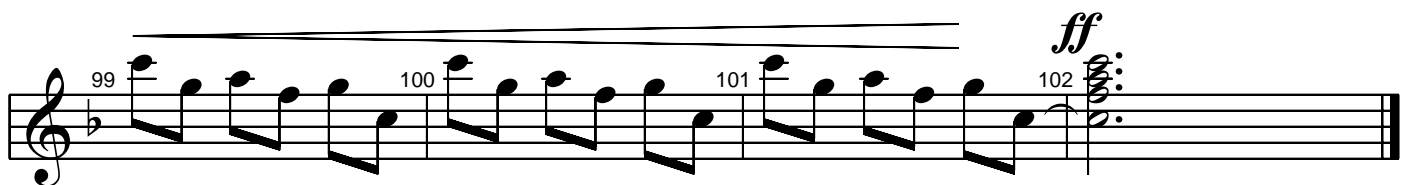
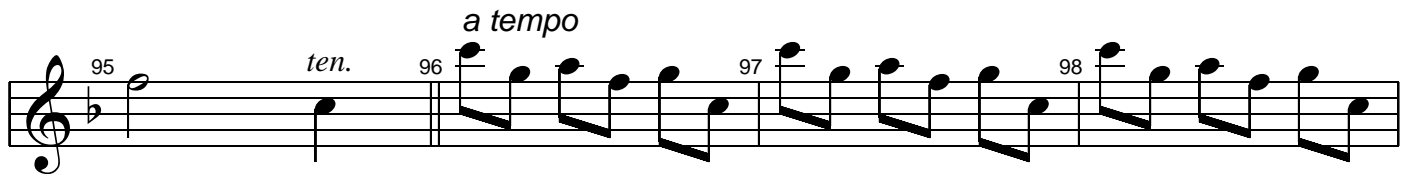
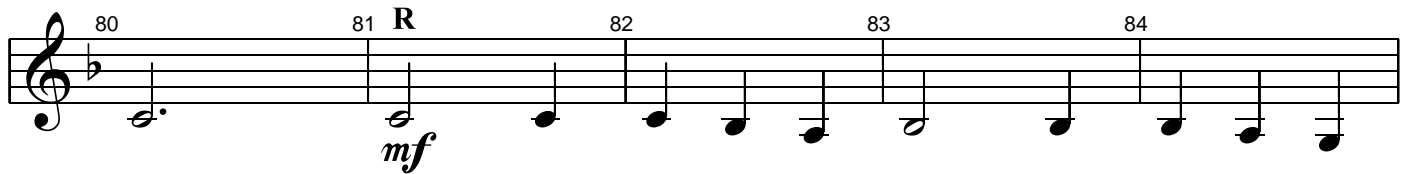
LV

58 *mp* 61 62 63

64 *f* 65 66 67 *mp*

68 *f* 69 70 71 *mp*

72 *f* 73 74 75



**Come, Thou long-expected Jesus, born to set Thy people free;
From our fears and sins release us; let us find our rest inThee.
Israel's strength and consolation, hope of all the earth Thou art;
Dear desire of every nation, Joy of every longing heart.**

*"Comfort, comfort you my people; tell of peace," thus says our God;
Comfort those who sit in darkness bowed beneath oppression's load.
Speak you to Jerusalem of the peace that waits for them;
Tell them that their sins I cover, and their warfare now is over!"*

**Born Thy people to deliver, born a child and yet a King,
Born to reign in us forever, now Thy gracious kingdom bring.
By Thine own eternal Spirit rule in all our hearts alone;
By Thine all-sufficient merit raise us to Thy glorious throne.**

Charles Wesley, 1744

Johannes Olearius, 1671 (Trans. Catherine Winkworth, 1863)

Performance Suggestions

Advent Medley

for Solo Handbells and Piano

* Presets:
~~E_b5~~ D5 F6 A6 C7
 E5 F5 E_b6 F#6
 (for m. 42) (for m. 61)

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 ASCAP

Moderato ♩ = 108

1 4 5 *rh* 6 7 8
mf

9 10 11 12 13

14 15 16 17 18

19 20 *r-l* 21 22 23

24 25 26 27 28

29 30 31 32 33

34 35 36 37 38 39 **2**

* PRESETS: Before beginning the piece, remove E_b5 from the table (optional), displace D5 to the space above E5, and prepare six-in-hand setup for the *rh* as indicated, placing the cluster above E_b6 and F#6. (NOTE: If linked, the six-in-hand cluster must remain so throughout the piece. If an extra F6 is available, you may wish to use it for m. 89 and m. 94-95; otherwise you will have to pick up the entire linked cluster to ring F6 in those measures.)

With a little "bounce"

The musical score consists of seven staves of music in treble clef, primarily in 4/4 time with some changes to 3/4 and 2/4. The key signature has one flat (Bb). The score includes various musical notations such as dynamics (f, mp), articulation (accents, slurs), and fingerings. Chord symbols are provided for several measures, including G5/Bb5, A5/F5, C6/G6, A6/F6, C7, and D6/Bb5. A 'home' note is indicated in measure 46. A 'Set' of chords is defined in measure 58. The piece concludes with a final measure (71) marked with a 'mp' dynamic.

- * Meas. 41: F5 remains constant in the *rh* until meas. 48, when it is passed to the *lh* and tabled.
- * Meas. 46: This displacement of C5 could alternatively occur in meas. 58.
- * Meas. 48: A5 will remain in the *rh* as a constant primary throughout m. 49-57, with C6 as secondary until m. 53. After tabling C6, immediately pick up F5 as (*rh*)secondary *before* ringing the A5 at the end of meas. 53. The F5/A5 pair then remains constant through meas. 57
- * Meas. 58: See footnote re: meas. 46.
- * Meas. 70: Notice difference here from the ostinato pattern!

- * Meas. 78: Table secondary G6 on beat one in the space above B \flat 5 and C \sharp 5, and quickly pick up F5 on beat two. Table entire *rh* six-in-hand cluster on beat one of meas. 79.
- * Meas. 88: You will be picking up a *pair* (B \flat 5/D) to ring this B \flat .
- * Meas. 89: If available, use an extra F6 bell for beat two to avoid having to pick up the entire cluster for one note.
- * Meas. 90: Pick up D6 *without* B \flat 5.
- * Meas. 96: Same six-in-hand configurations as in m. 61-75.

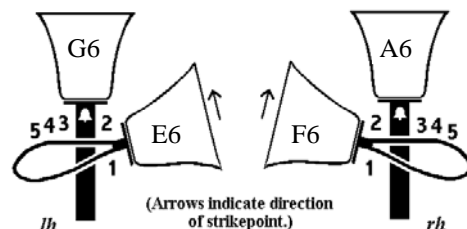
Ringer's Guide to Traveling Four-in-Hand Notation

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.



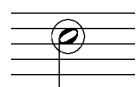
TERMS

- 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.

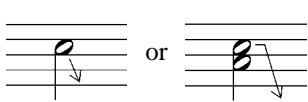


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

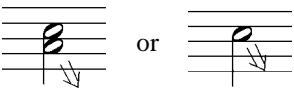
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



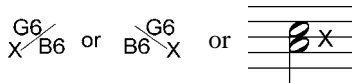
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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.

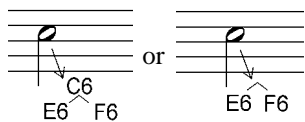
C6 Put C6 in the space vacated by ~~F#5~~.



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.

Handbells Used: 16

