

NANCY HASCALL'S VIRTUOSO SOLO SERIES

Amazing Grace

Arranged for Solo Handbells and Piano, with optional Cello

by
Nancy Hascall

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Accompaniment

Amazing Grace

For Solo Handbells and Piano
with optional Cello

From *Virginia Harmony*, 1831
arr. Nancy Hascall

The musical score is arranged in three systems. The first system includes Handbells and Cello. The Handbells part begins with the instruction 'Espressivo' and a dynamic marking of 'mf'. The Cello part is marked 'non vib.'. The second system includes Handbells (H.B.) and Cello (Vc.), both starting at measure 8. The third system includes Handbells (H.B.), Cello (Vc.), and Piano (Pno.), all starting at measure 14. The Piano part features dynamic markings of 'p' and 'mf'. The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

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20

H.B.

Pno.

26

H.B.

Pno.

32

H.B.

Vc.

Pno.

mf

* Measure 34-37: Play cue notes if cello is not used.

38 *mf*

H.B.

38 *mp* *legato*

Vc.

38 *mp*

Pno.

42

H.B.

42

Vc.

42

Pno.

46

H.B.

46

Vc.

46

Pno.

50

H.B.

Vc.

Pno.

mf

55

H.B.

Vc.

Pno.

ten. *f* *Broader*

60

H.B.

Vc.

Pno.

64

H.B.

Vc.

Pno.

69

H.B.

Vc.

Pno.

mp non vib.

rit.

mf

74

H.B.

Vc.

Pno.

LV P

dim.

mp

dim.

pp

Amazing Grace

For Solo Handbells and Piano with optional Cello

Arr. Nancy Hascall

The musical score is written for handbells in 3/4 time. It consists of seven staves of music, each containing five measures. The measures are numbered 1 through 35. The score includes various musical notations such as rests, eighth notes, quarter notes, and chords. Dynamics include *Espressivo*, *mf* (mezzo-forte), and *p* (piano). There are several long slurs spanning across multiple measures, indicating sustained or connected sounds. The piece concludes with a final chord in measure 35.

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36 37 38 *mf* 39 40

41 42 43 44 45

46 47 48 49 50

51 52 53 54 55 56

57 58 *ten.* *f* *Broader* 59 60

61 62 63 64

65 66 67 68

69 70 71 72 73 *rit.*

74 75 76 *LV* 77 78 *p dim.*

Detailed description: This is a musical score for a piece titled "Amazing Grace B - 2". It consists of ten staves of music in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 36 with a dynamic marking of *mf*. Measures 36-40 are marked with a slur. Measures 41-45 are also marked with a slur. Measures 46-50 are marked with a slur. Measures 51-56 are marked with a slur. Measures 57-60 are marked with a slur, a *ten.* marking above measure 58, and a *f* dynamic marking below measure 59. The word *Broader* is written above the slur for measures 59-60. Measures 61-64 are marked with a slur. Measures 65-68 are marked with a slur. Measures 69-73 are marked with a slur and a *rit.* marking below measure 73. Measures 74-75 are marked with a slur. Measures 76-78 are marked with a slur, an *LV* marking above measure 76, and a *p dim.* dynamic marking below measure 76. The score ends with a double bar line at the end of measure 78.

Amazing Grace

For Solo Handbells and Piano

Arr. Nancy Hascall

Set E5
B5 C6

Expressivo *

mf

rh

lh

D6

E6

G5

C6

E5 F5

D6 l-r (hook); E6/B5

(E5 home)

p

(E6/A6)

(G5/F5)

(C6/G6)

(E6/A6)

(G6/A6)

(E6/F6)

* NOTE: Some expression and phrase marks have been removed from C score due to space considerations. See A or B score.

* Meas. 1-18: Give careful attention to damping out dissonances, but don't try to damp every note precisely. Allow harmonic tones to vibrate as long as possible, except when they lie above the succeeding melody note. Let your ear be your guide.

* Meas. 2: C6 remains constant in the *rh* throughout meas. 2-18. G6 remains constant in the *lh* throughout meas. 2-7 and 12-18.

* Meas. 9-10: After ringing D6 with *lh* on beat one, hook it on *rh* pinky, and immediately pick up E6/B5. Damp C6 with *rh* thumb on beat one of measure 10 as *lh* rings B5. On beat three, table the hanging D6.

* Meas. 19: G6 and E6 remain constant from m. 19 through m. 35 and 37, respectively. All other notes are rung as secondaries.

* Meas. 34-35: Make two circles, gently tabling both secondary bells (F6, A6) on the second pass. Table G6 on beat one of meas. 36.

Musical score for 'Amazing Grace C - 2'. The score is written in treble clef with a key signature of one sharp (F#). It consists of 78 measures across eight staves.

Measure numbers 36 through 78 are indicated above the notes. Chord symbols are placed above the staff: E₆/G₅ (36), D₆/C₆ (38), G₆ (36), G₅/D₆ (45), E_b₆/F₆ (61, 69), E_b₆/C₆ C₇/A_b₆ (75), and LV (76).

Performance markings include *mf* (measures 38-40), *f* (measures 58-60), *p* (measure 76), and *dim.* (measures 76-78). Other markings include *ten.* (measure 58), *rh* (measure 56), *l-r* (measure 44), and *rit.* (measures 73-78).

Specific performance instructions are noted: 'C6 home' at the end of measure 40, and 'Pick up G5 with *lhm* then transfer D6 from *rh* to *lh2*. (G5/D6)' for measures 45-46.

* Meas. 45-46: Pick up G5 with *lhm* then transfer D6 from *rh* to *lh2*. (G5/D6)

* Meas. 58: E_b6 (*lh*) and A_b6 (*rh*) remain primary constants from 58-59 to the end of piece.

* Meas. 58-71: For a fuller sound, damp with discretion in this section. Allow 8th note arpeggios to LV as much as possible, damping only as needed to avoid unpleasant dissonances (such as in meas. 62, 64, 65, 70).

* Meas. 59-78: A_b6 remains constant in the *rh* until the end. After ringing C6 in m. 59, it may be helpful to displace it to the spot vacated by A_b6 (or slightly above) for the remainder of the piece.

Bells used: 25



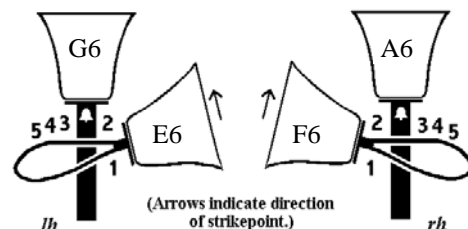
Ringer's Guide to Traveling Four-in-Hand Notation

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.

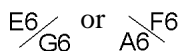


TERMS

- 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.

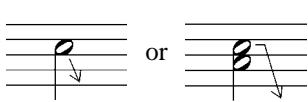


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

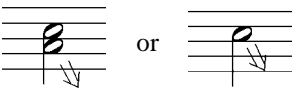
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



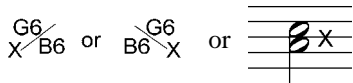
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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.

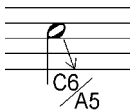


Place F#6 directly above F#5.

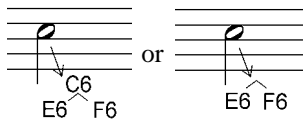
C6 Put C6 in the space vacated by F#5.



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.