

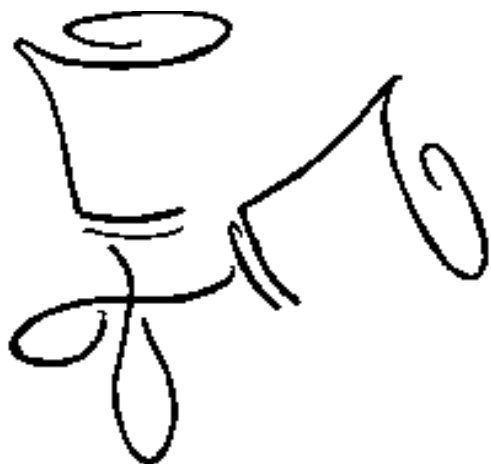
Clair de Lune

Claude Debussy

Arranged for Solo Handbells
and Piano

by

Nancy Hascall



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Handbells used: 30 (32)

optional

A musical score for handbells, consisting of a single staff with a treble clef. The notation includes a series of notes with various accidentals (sharps, flats, naturals) and stems. There are two bracketed sections labeled "optional": one at the beginning of the piece and one at the end. The piece concludes with a double bar line.

Accompaniment

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall

Moderato

Bells

Piano

1 2 3

4 5 6 7

8 9 10

pp

pp

mp

p

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Musical score for measures 11-13. The top staff features a melodic line with eighth notes and a trill. The middle staff (treble clef) contains chords for measures 11, 12, and 13. The bottom staff (bass clef) provides a harmonic accompaniment with eighth notes and chords.

Musical score for measures 14-16. Measure 14 continues the accompaniment. Measure 15 features a piano (*p*) dynamic and an acceleration (*accel.*) marking. Measure 16 includes a deceleration (*rit.*) marking. The middle staff shows complex chordal textures, and the bottom staff has a rhythmic accompaniment with eighth notes.

Musical score for measures 17-18. Measure 17 begins with a mezzo-forte (*mf*) dynamic. Measure 18 continues the accompaniment. The middle staff features complex chordal textures, and the bottom staff has a rhythmic accompaniment with eighth notes.

Musical score for measures 19-21. The top staff features a melodic line with triplets and a dynamic marking of *mf*. The piano accompaniment consists of chords and arpeggiated patterns. Measure 19 includes a fermata over the first chord. Measure 20 contains the instruction *cresc. et anime*. Measure 21 includes a triplet in the upper voice.

Musical score for measures 22-24. The piano accompaniment continues with complex chordal textures and arpeggios. Measure 22 has a fermata over the first chord. Measure 23 includes a triplet in the upper voice. Measure 24 features a melodic line in the upper voice with a fermata over the final chord.

Musical score for measures 25-27. Measure 25 is marked *molto rit. e dim.* and includes a dynamic marking of *p*. Measure 26 is also marked *molto rit. e dim.* and includes a dynamic marking of *pp*. Measure 27 is marked *Andante con moto*. A *8va* marking is present above measure 25, indicating an octave shift for the piano part.

Musical score for measures 28 and 29. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure 28 features a piano accompaniment with a steady eighth-note pattern in the bass and a melodic line in the treble. Measure 29 continues this pattern with a melodic flourish in the treble.

Musical score for measures 30 and 31. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure 30 features a piano accompaniment with a steady eighth-note pattern in the bass and a melodic line in the treble. Measure 31 continues this pattern with a melodic flourish in the treble. A dynamic marking of *p* (piano) is present above the treble staff.

Musical score for measures 32 and 33. The score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure 32 features a piano accompaniment with a steady eighth-note pattern in the bass and a melodic line in the treble. Measure 33 continues this pattern with a melodic flourish in the treble. A dynamic marking of *p* (piano) is present above the treble staff. The piece concludes with a final treble clef at the end of measure 33.

34 *poco rit.* 35 *a tempo*

cresc.

cresc.

This system contains measures 34 and 35. Measure 34 features a piano introduction with a *poco rit.* marking. Measure 35 begins with a *a tempo* marking and includes a *cresc.* instruction. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

36

This system contains measure 36. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line and a key signature change to D major.

En animant

37 *En animant* 38

This system contains measures 37 and 38. Both measures are marked *En animant*. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line and a key signature change to D major.

mf

39 40

f

dim.

41 42

f *dim.*

p

43 *Calmato* 44

pp

43 *Calmato* 44

pp

Musical score for measures 45 and 46. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The upper staff contains a vocal line with a melodic line and a fermata over the final note. The middle staff is the right-hand piano part, and the lower staff is the left-hand piano part. Measure 45 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment with chords and a moving bass line. Measure 46 continues the vocal line with a dotted quarter note and an eighth note, and the piano accompaniment continues with similar textures.

Musical score for measures 47 and 48. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The upper staff contains a vocal line with a melodic line and a fermata over the final note. The middle staff is the right-hand piano part, and the lower staff is the left-hand piano part. Measure 47 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment with chords and a moving bass line. Measure 48 continues the vocal line with a dotted quarter note and an eighth note, and the piano accompaniment continues with similar textures.

Musical score for measures 49 and 50. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The upper staff contains a vocal line with a melodic line and a fermata over the final note. The middle staff is the right-hand piano part, and the lower staff is the left-hand piano part. Measure 49 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano accompaniment with chords and a moving bass line. Measure 50 continues the vocal line with a dotted quarter note and an eighth note, and the piano accompaniment continues with similar textures. The instruction *rit. e dim.* is present above the vocal line in measure 49 and below the piano part in measure 50.

Musical score for measures 51 and 52. The piece is in a minor key (three flats). Measure 51 is marked *a tempo* and *pp*. The right hand features a melodic line with a fermata over the final note. The left hand plays a steady eighth-note accompaniment.

Musical score for measures 53, 54, and 55. Measure 53 includes a triplet of eighth notes in the right hand. The left hand continues with eighth-note accompaniment. Measure 55 ends with a fermata.

Musical score for measures 56 and 57. Measure 56 features a melodic line in the right hand and eighth-note accompaniment in the left hand. Measure 57 includes a fermata in the right hand and a final chord in the left hand.

Musical score for measures 58-60. The score is in 3/4 time and features a treble clef with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. Measure 58 shows a piano (*p*) dynamic. Measure 59 includes a piano (*p*) dynamic and a second finger (*2*) fingering. Measure 60 features a complex chordal texture in the piano part.

Musical score for measures 61-63. The score continues with the treble clef melodic line and the grand staff piano accompaniment. Measure 61 shows a piano (*p*) dynamic. Measure 62 includes a piano (*p*) dynamic. Measure 63 features a piano (*p*) dynamic and a second finger (*2*) fingering.

Musical score for measures 64-65. The score continues with the treble clef melodic line and the grand staff piano accompaniment. Measure 64 includes a piano (*p*) dynamic. Measure 65 features a piano (*p*) dynamic, a *rit.* (ritardando) marking, and a second finger (*2*) fingering.

Musical score for measures 66 and 67. The key signature is three flats (B-flat, E-flat, A-flat). Measure 66 is marked *pp* and *Morndo a la fin*. Measure 67 is marked *p*. The piano part features a melodic line in the right hand and a bass line in the left hand, both consisting of eighth notes.

Musical score for measures 68 and 69. The key signature is three flats. Measure 68 is marked *pp*. Measure 69 is marked *dim.*. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Measure 69 ends with a fermata over the final note.

Musical score for measures 70 and 71. The key signature is three flats. Measure 70 is marked *pp*. Measure 71 is marked *pp*. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Measure 71 ends with a fermata over the final note.

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall

The musical score is written for handbells and piano. It consists of six staves of music. The key signature is G-flat major (three flats) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include *pp* (pianissimo) at the beginning, *mp* (mezzo-piano) at measures 9 and 17, and *p* (piano) at measure 15. The score is numbered 1 through 20.

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mf

molto dim. e rit.

Andante con moto

p

p

cresc.

En animant

* Meas. 37-38: If G#7 bell is not available, play cue notes.

38 39 40
mf

41 42 *dim.*
f

43 44 *p*
Calmato

46 47 48
p

49 50 51
rit. e dim.
p

52
p

55 56

57 58 59 *p*

60 61

63 64 65 *rit.*

66 *Morendo a la fin* 68 69 *p* *dim.*

70 71 *pp*

Performance Suggestions

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall

Set $\begin{matrix} B\flat_4 \\ E5 \end{matrix}$ $\begin{matrix} F5 \\ F5 \end{matrix}$ $\begin{matrix} E\flat_4 \\ B5 \end{matrix}$ $\begin{matrix} C6 \\ C6 \end{matrix}$ $\begin{matrix} C6 \\ E\flat_6 \end{matrix}$ $\begin{matrix} G\sharp_7 \\ G\flat_7 \end{matrix}$

- * Meas. 8: Carry C5 to the right, and leave it in the space above E6-F6; it will not be used again.
- * Meas. 9: Presetting A₆F6 in measure 4 will save time here.
- * Meas. 15-16: While sustaining chord, hook E_b5 on *rh* pinky. Table B₅ early, pick up B₄ in *lh*, then take back E_b5 as secondary in the *lh* for the chord in measure 17
- * Meas. 18: Table E_b5 early, then E_b4 and B₄, as gently as possible to allow sound to continue to reverberate into the pad.

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Musical score for Clair de Lune C-2, measures 17-38. The score is in B-flat major/E-flat minor, 3/4 time. It features a piano accompaniment with various dynamics (*mp*, *mf*, *p*, *molto dim. e rit.*, *cresc.*) and articulations (trills, slurs, accents). Chord changes are indicated above the staff, such as B^b4/E^b5, A[#]5/F5, D[#]6/C[#]6, B^b5 l-r, E^b6, G^b6/F6, D6/E^b6, F6 rh-lh2, A^b6/F6, C^b7/D7, and E7/C[#]7. Performance instructions include "home B4" and "En animant".

* Meas. 18: Table E₅ early, then E₄ and B₄, as gently as possible to allow sound to continue to reverberate into the pad.

* Meas. 37-38: If G[#]7 bell is not available, play cue notes.

rh2-lh
38
39
40
mf

D#7/C#7 A6/B6 F#6/G#6 41 42 *dim.*
f

43 *Calmato* 44
p rh move E6 home rh set E#6/F6 B5 C6 (E#6/F6) B5 C6

(E#6/F6) 46 home lh2-rh 47 (G#6/A#6) 48
p

49 50 51 *p*
Set Ab7/F7 *rit. e dim.*

C7/Eb7 52 D#7 E#6 C7/F7 2 2 Eb7/B#6

55 56

* Meas. 37-38: If G#7 bell is not available, play cue notes.

57 (F6/B \flat 6) Set A \flat 6/F6 58 59 (A \flat 6/F6) (D \flat 6/E \flat 6) *p*

60 61 lh2-rh F5

63 G \flat 5/E \flat 5 rh B5 C6 64 rh (home) 65 A \flat 6/C6 rit.

66 *Morendo a la fin* p A \flat 5/F \flat 5 D \flat 6/C \flat 6 68 A \flat 6/C \flat 7 F \flat 7/D \flat 7 69 dim.

70 71 A \flat 7/D \flat 7 *pp*

Stylistic Suggestions:

Tempo should be free and expressive, with liberal use of rubato, and the dynamic range as broad as possible. Ringer and pianist should strive to perform as one; this is a duet between them rather than a solo with accompaniment.

Use LV liberally. In keeping with the impressionistic style of the Debussy's music, damping throughout the piece should be spare and delayed as long as possible, except, of course, when sustaining a note truly causes an unpleasant dissonance. Let your ear be your guide.

There are several instances where you may need to table a bell (or bells) a little early in order to pick up another pair. In these cases, lay the bells down as gently as possible, and not at the same time. This allows the sound to reverberate into the pad briefly, minimizing the listener's awareness of the cessation of sound. (This will be most effective if the pad is firm and covered by only a single layer of fabric.) Examples are the B \flat 5 in measure 16, and all notes of the chords in measures 1 and 18. Tabling the bells of these chords one at a time, rather than simultaneously, will create the illusion that the entire chord is being sustained longer than it really is.

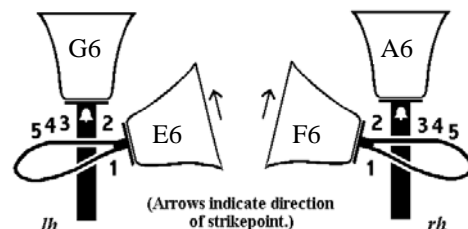
Ringer's Guide to Traveling Four-in-Hand Notation

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.)

$E6/G6$ or $A6/F6$ 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.



or $F5/A5$ 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.

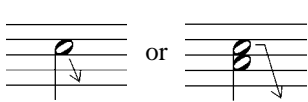


A slur mark may be used when two or more consecutive notes are rung by the same hand (as opposed to the usual alternating of left and right.)

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.

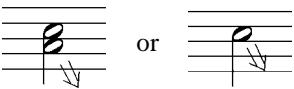
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



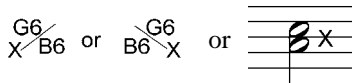
A downward arrow always indicates that a bell should be returned to the table at the end of its note value. Normally this is used when a bell has been held as a constant, but it is also sometimes used simply as a reminder to table any bell.



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.

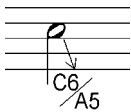


Place F#6 directly above F#5.

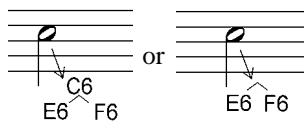
C6 Put C6 in the space vacated by F#5.



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.