NANCY HASCALL'S VIRTUOSO SOLO SERIES

Clair de Lune

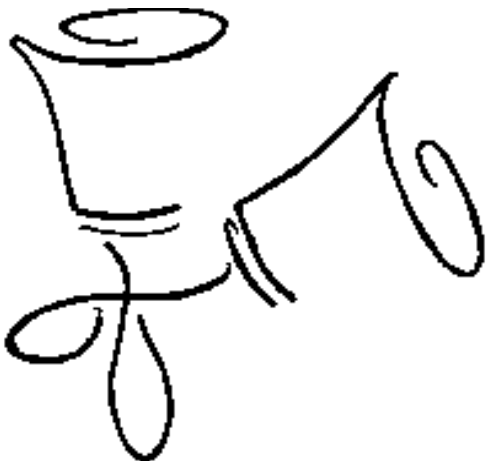
Claude Debussy

Arranged for Solo Handbells

and Piano

by

Nancy Hascall



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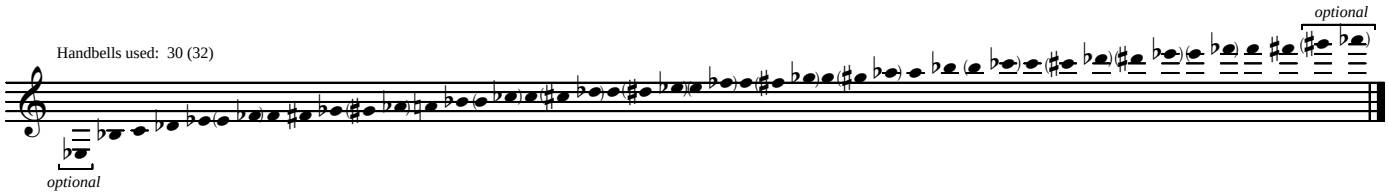
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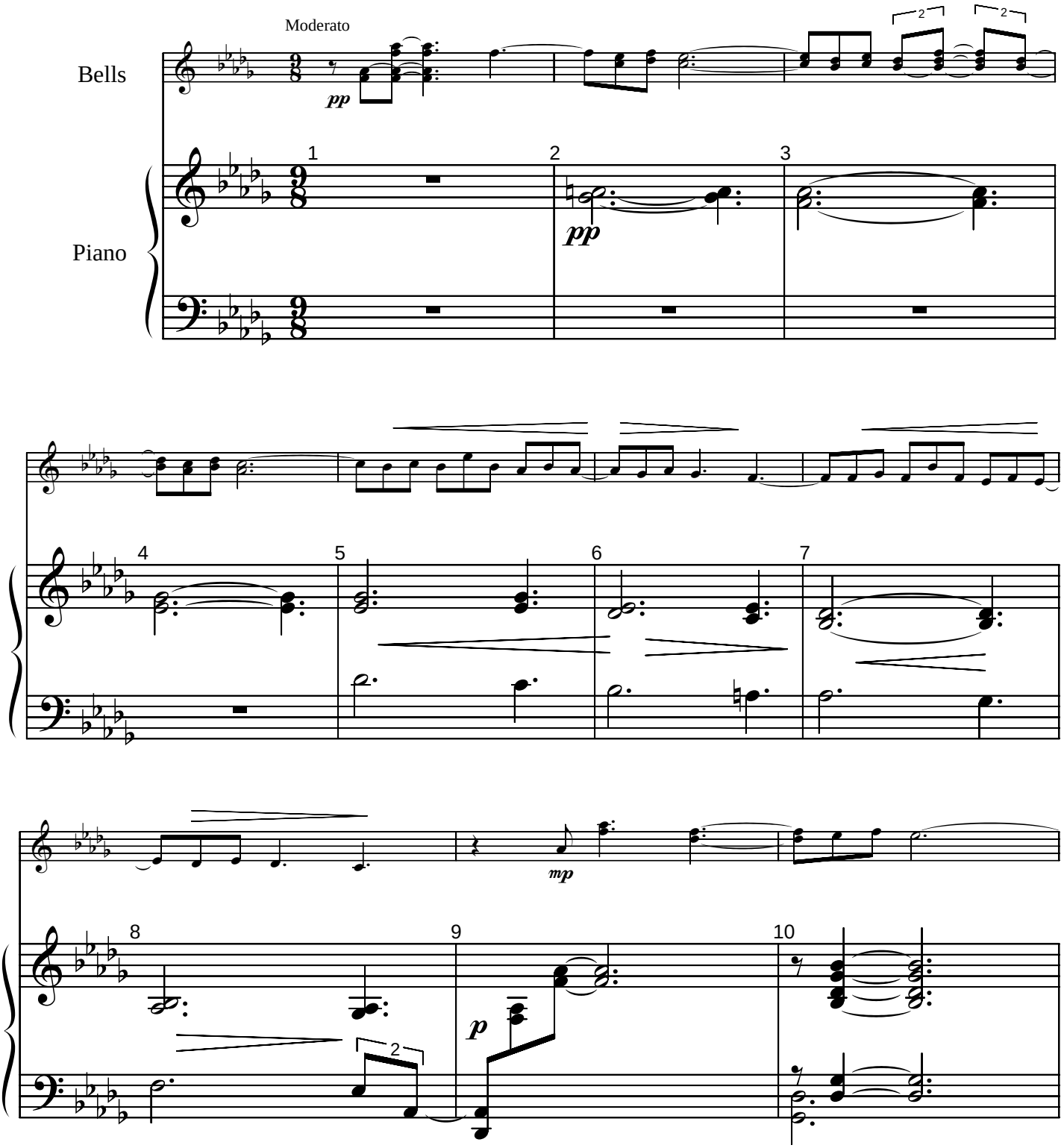
Accompaniment

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall



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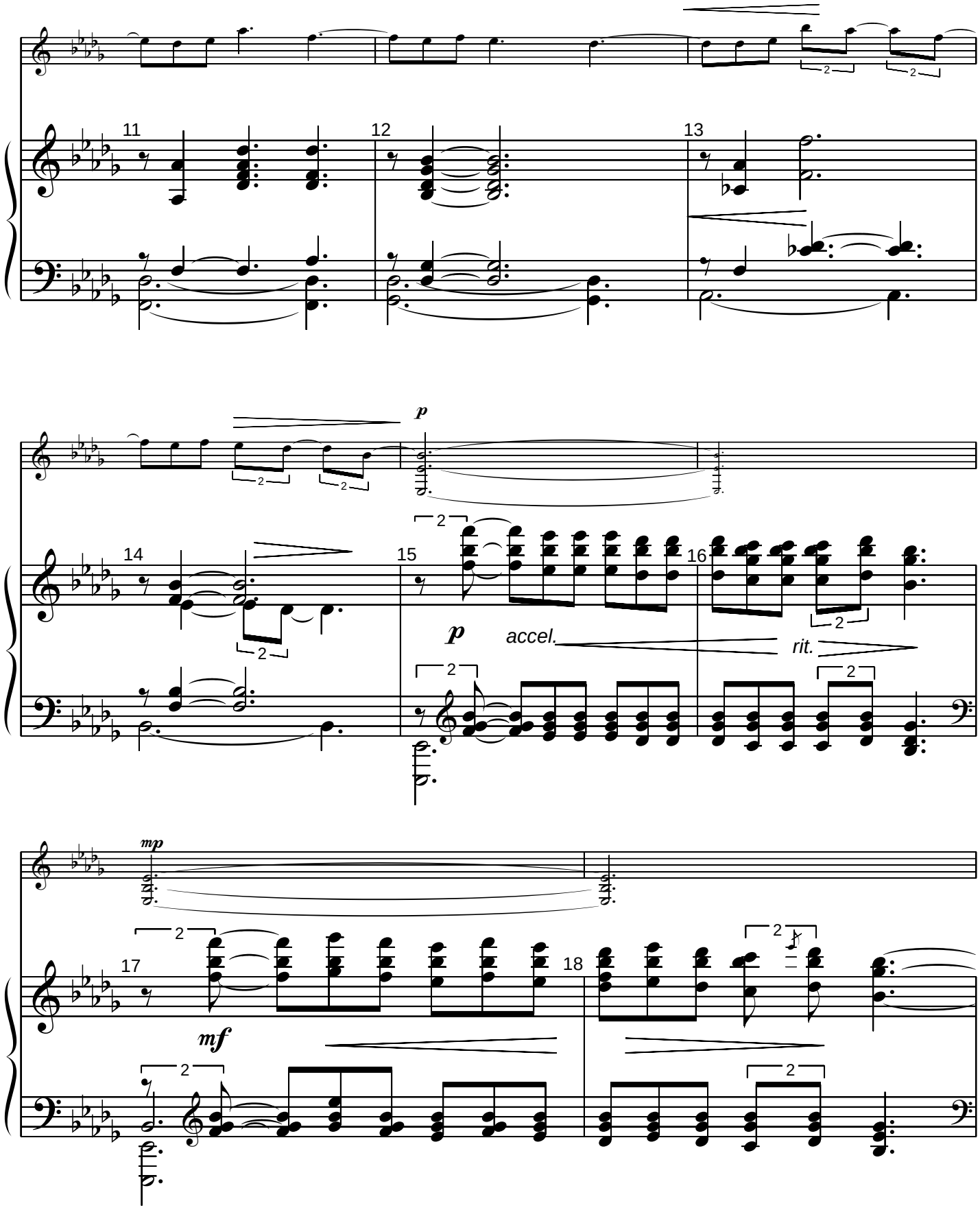
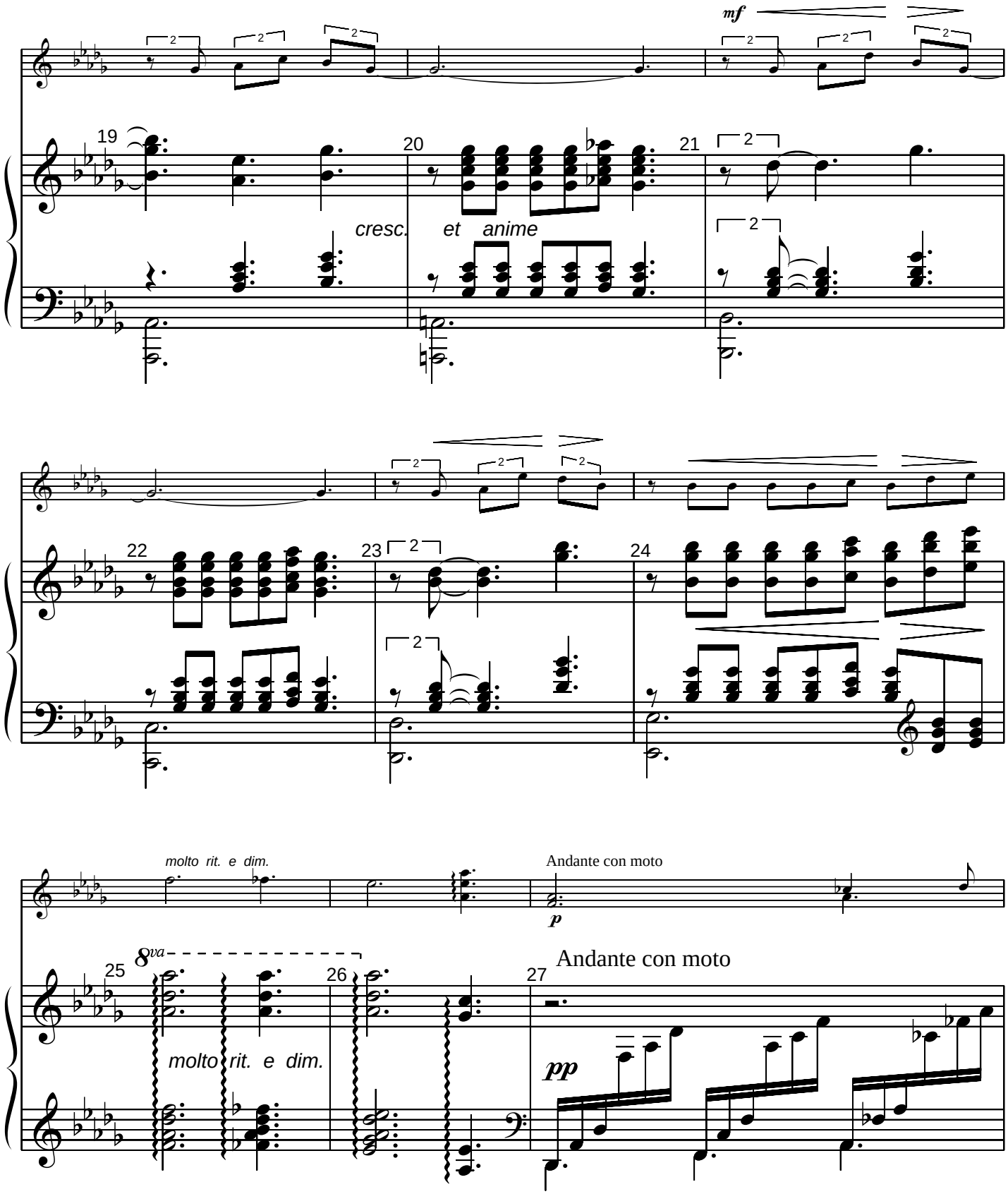
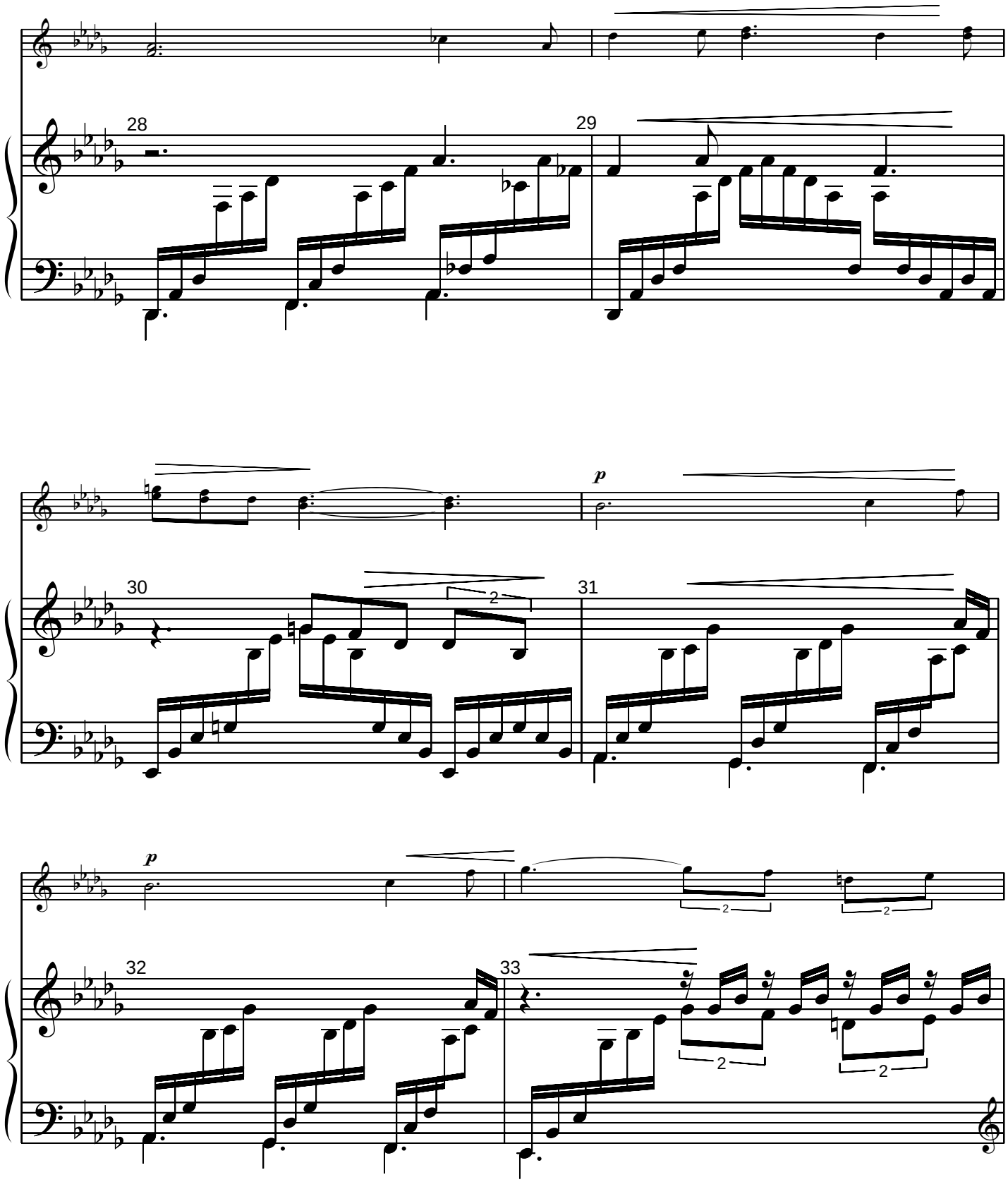

11
12
13
p
14
15
16
p
accel.
rit.
mp
17
18
mf


mf
19
20
21
cresc. et anime
22
23
24
molto rit. e dim.
Andante con moto
p
8va
25
26
27
molto rit. e dim.
Andante con moto
pp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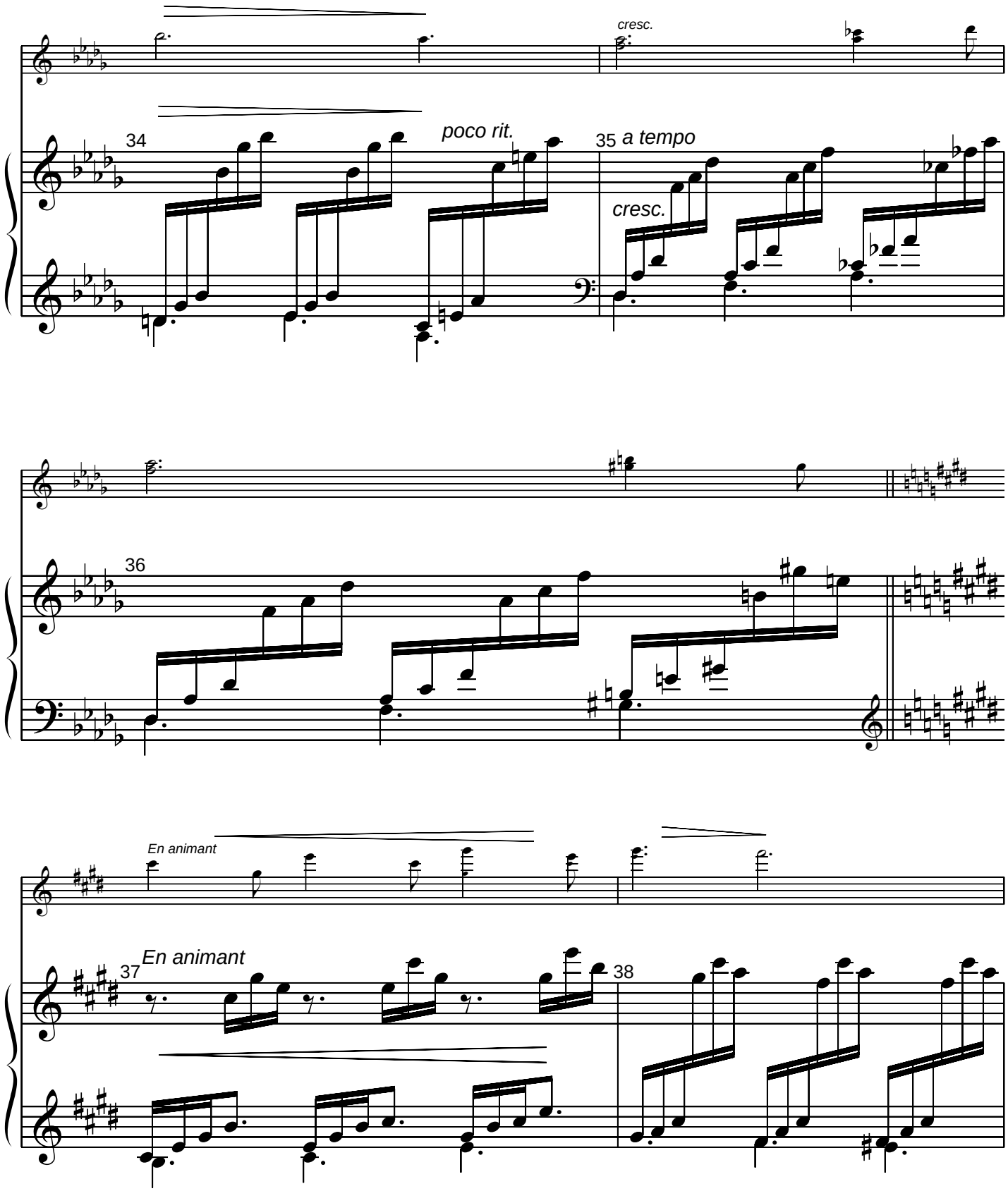
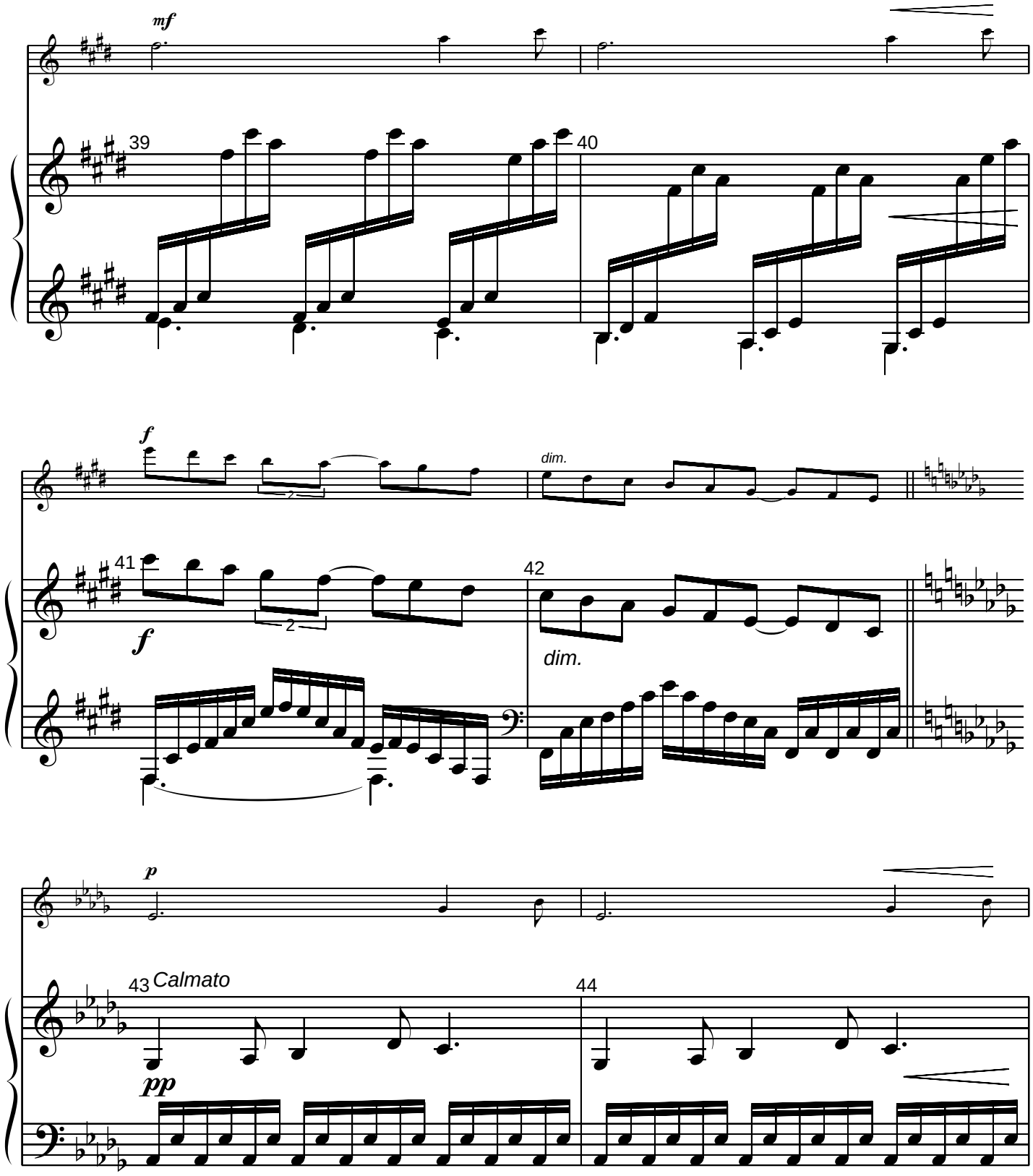
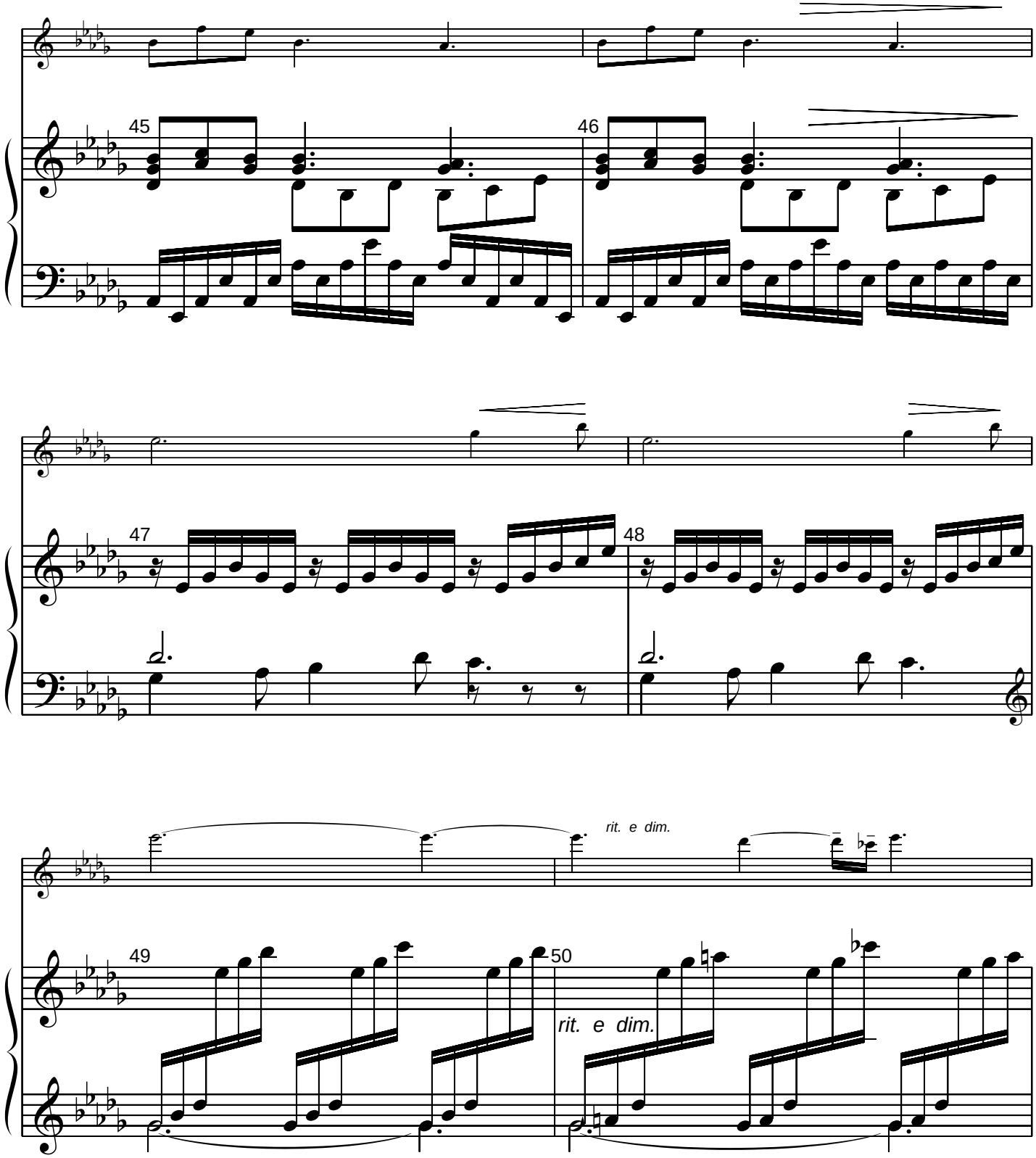

cresc.
34
poco rit.
35 a tempo
cresc.
36
En animant
37
En animant
38


mf
39
40
f
dim.
41
f
2
42
dim.
p
43 Calmato
pp
44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rit. e dim.
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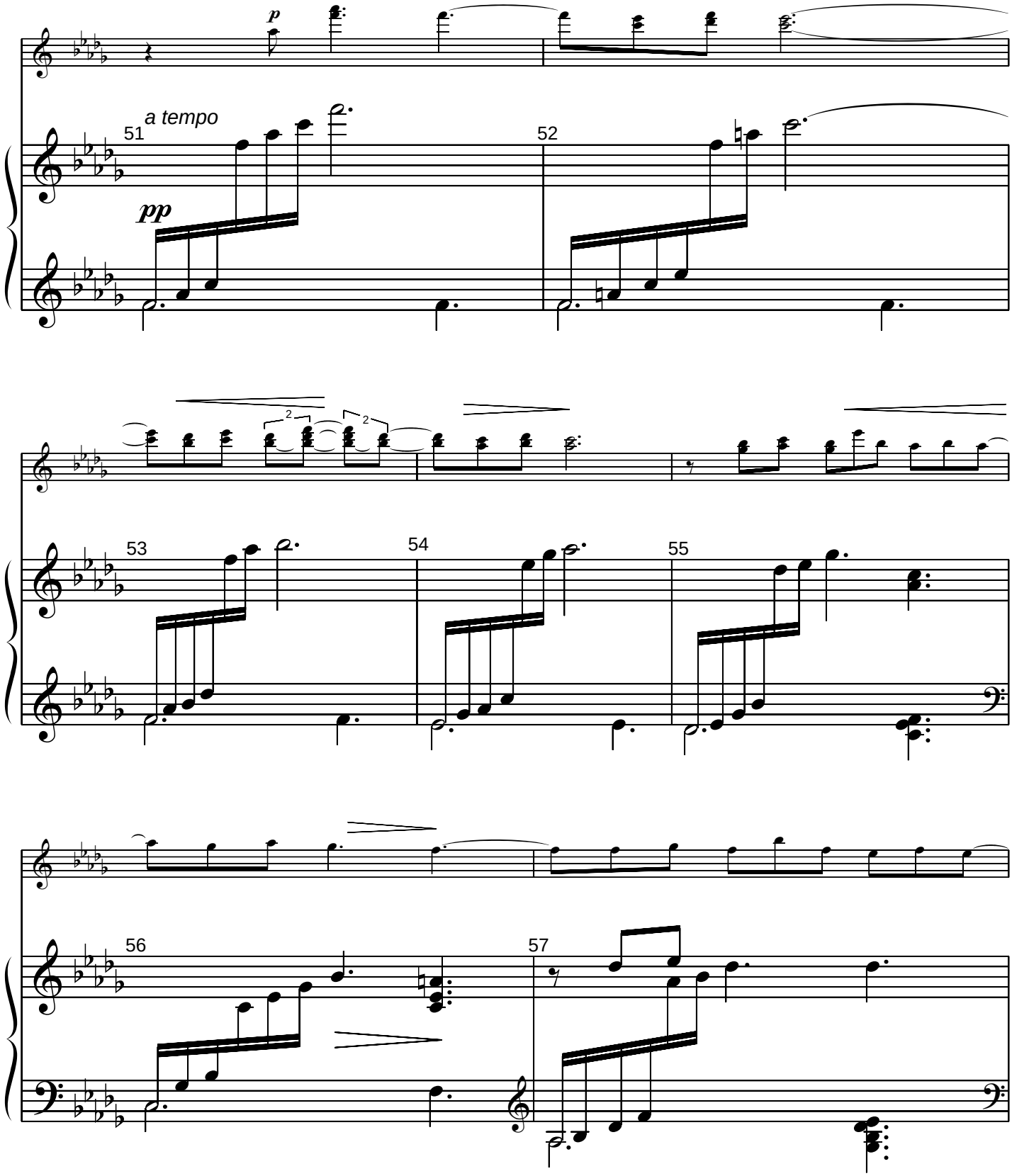
rit. e dim.


p
a tempo
51
52
pp
53
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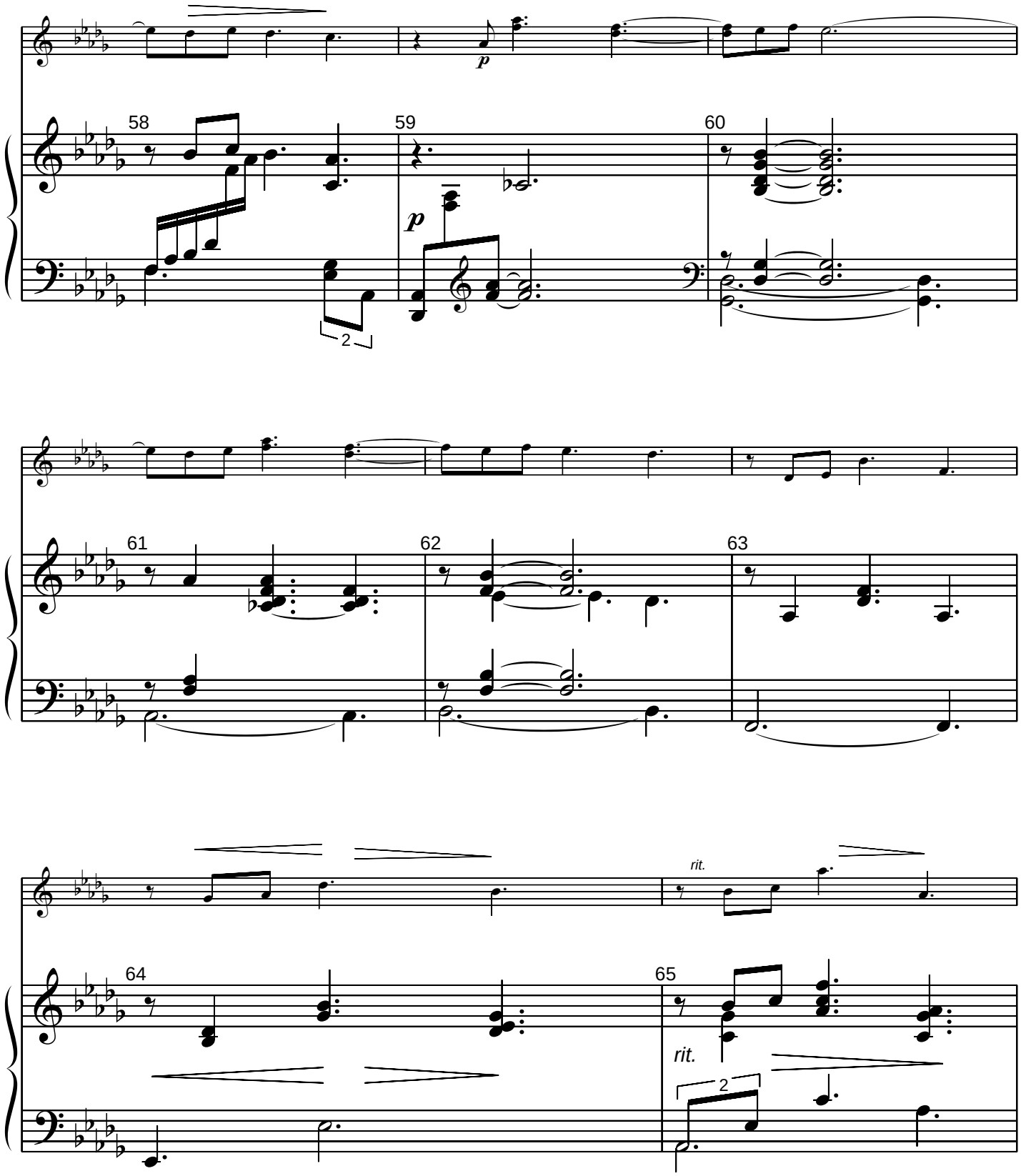
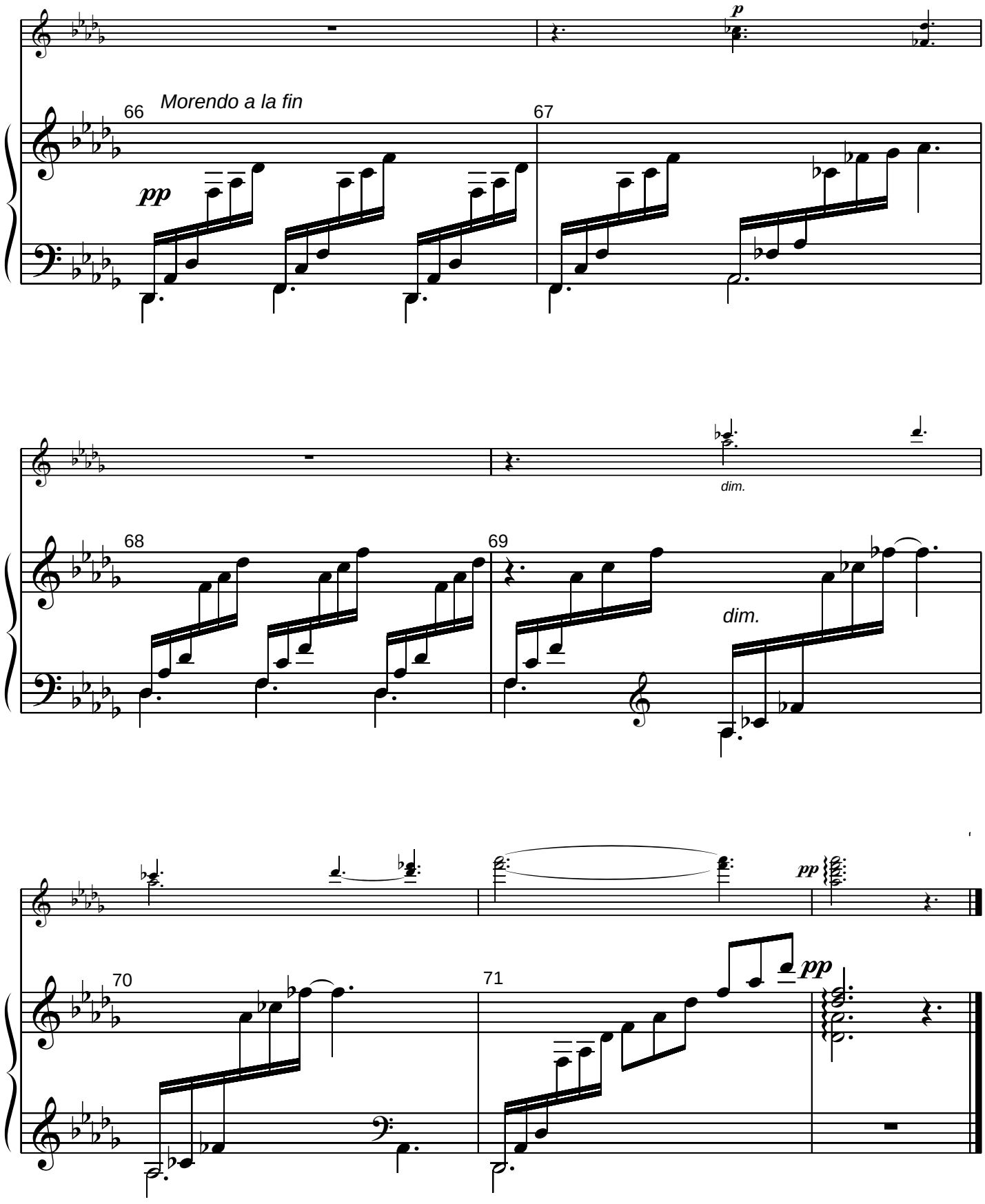
55
56
57


58
59
60
p
2
61
62
63
rit.
64
65
rit.
2

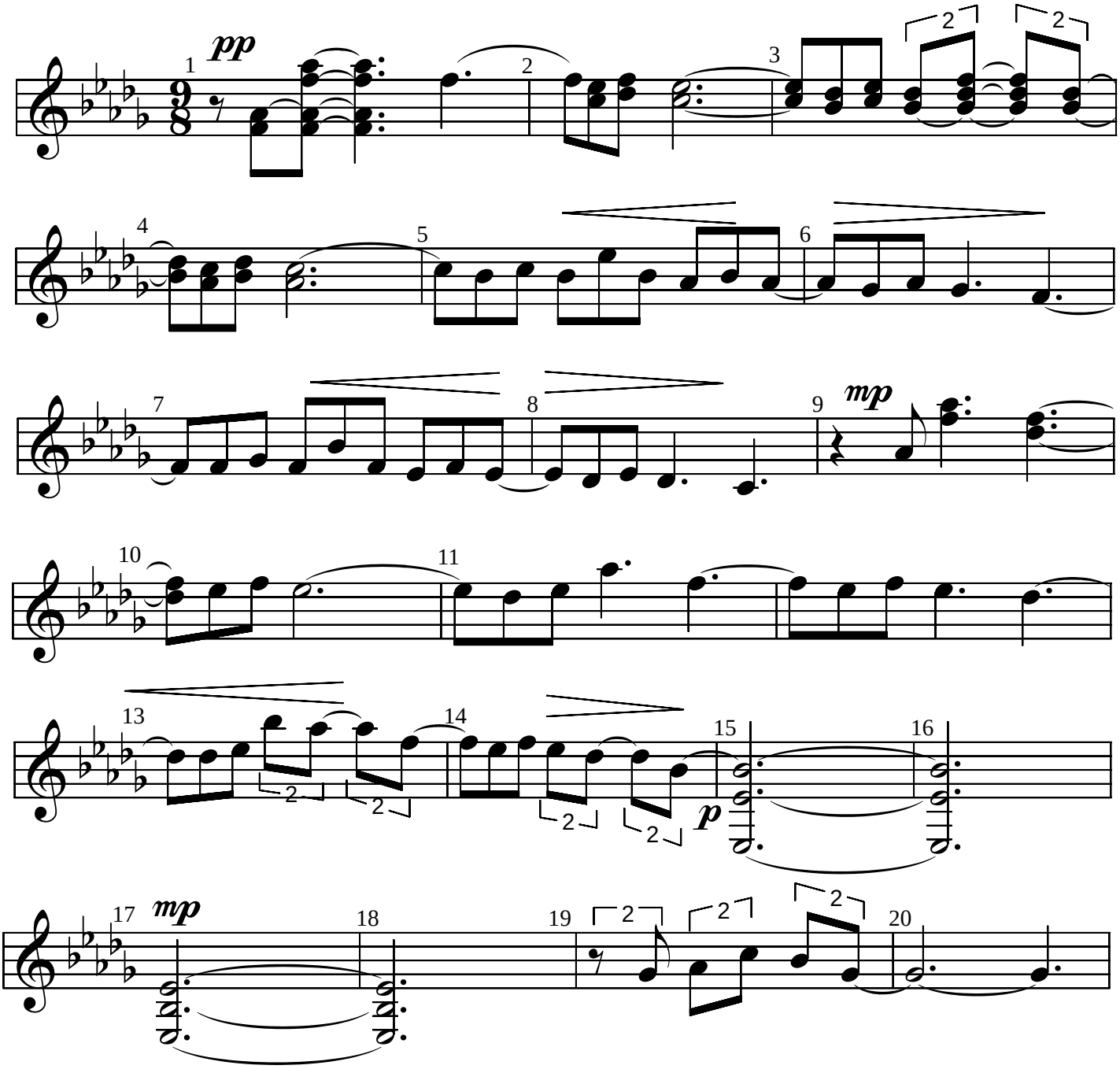

p
Morendo a la fin
66
67
pp
dim.
68
69
dim.
pp
70
71
pp

Handbells

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall



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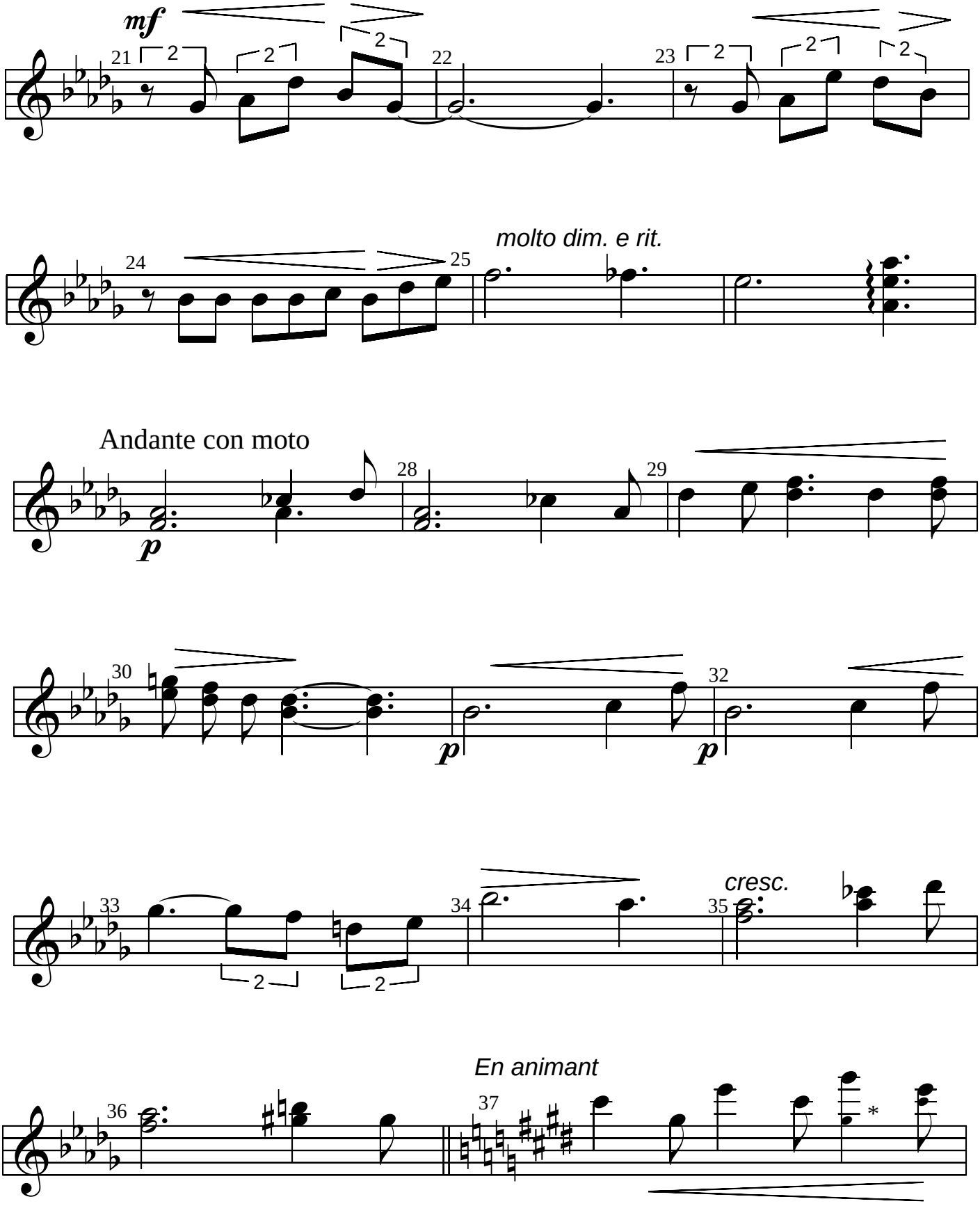
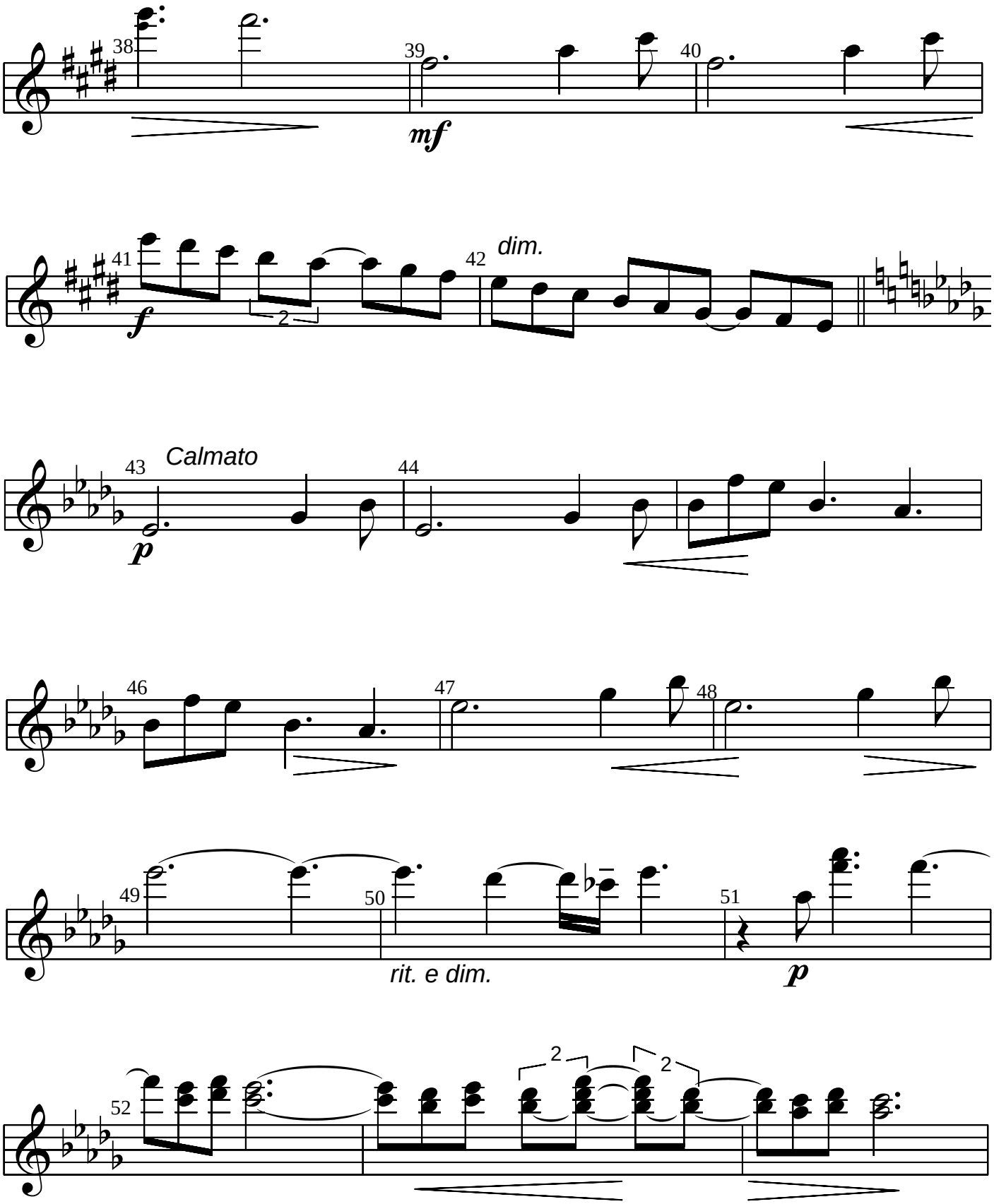


* Meas. 37-38: If G#7 bell is not available, play cue notes.


38
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dim.
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Calmato
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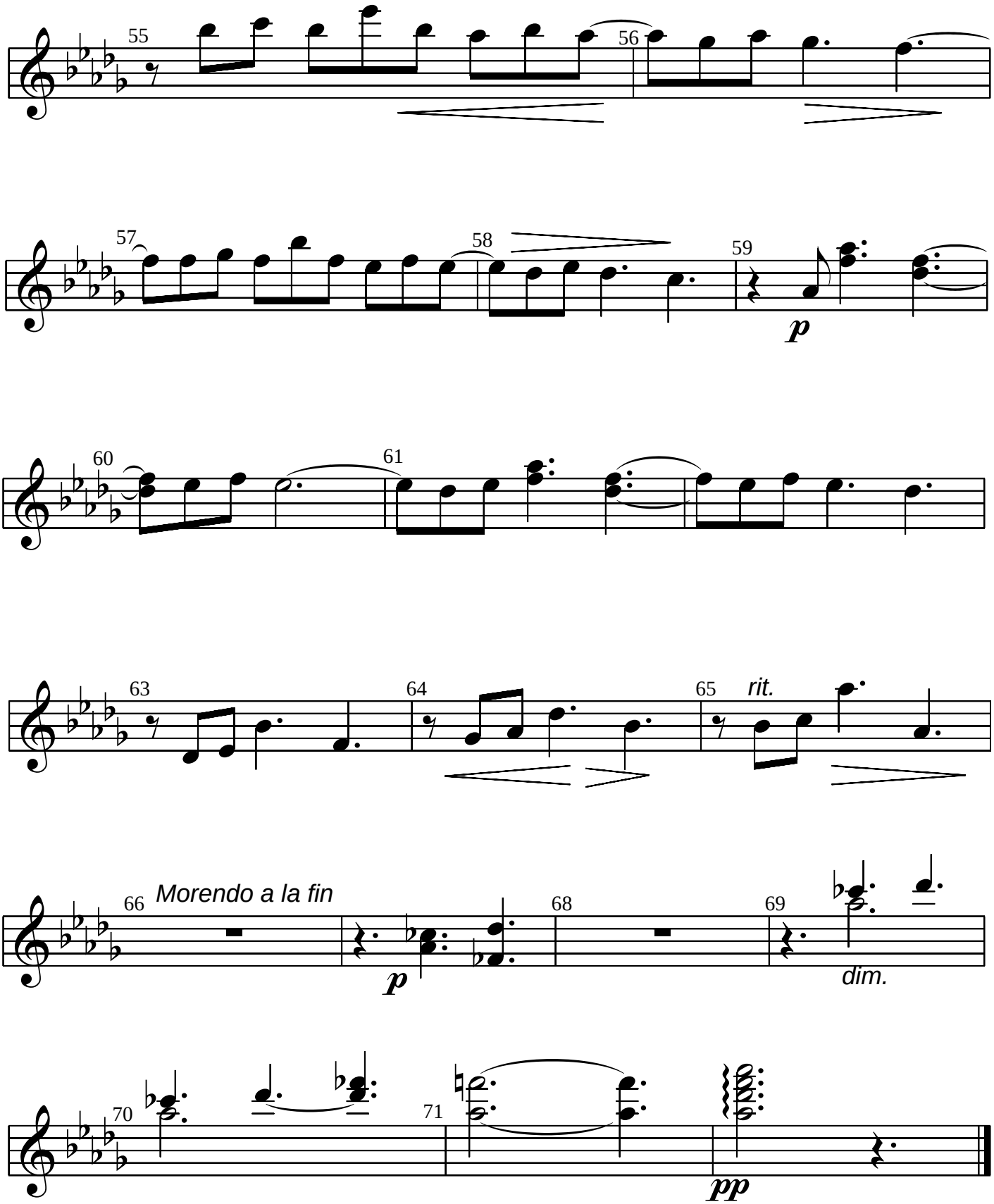
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65
rit.
66
Morendo a la fin
p
68
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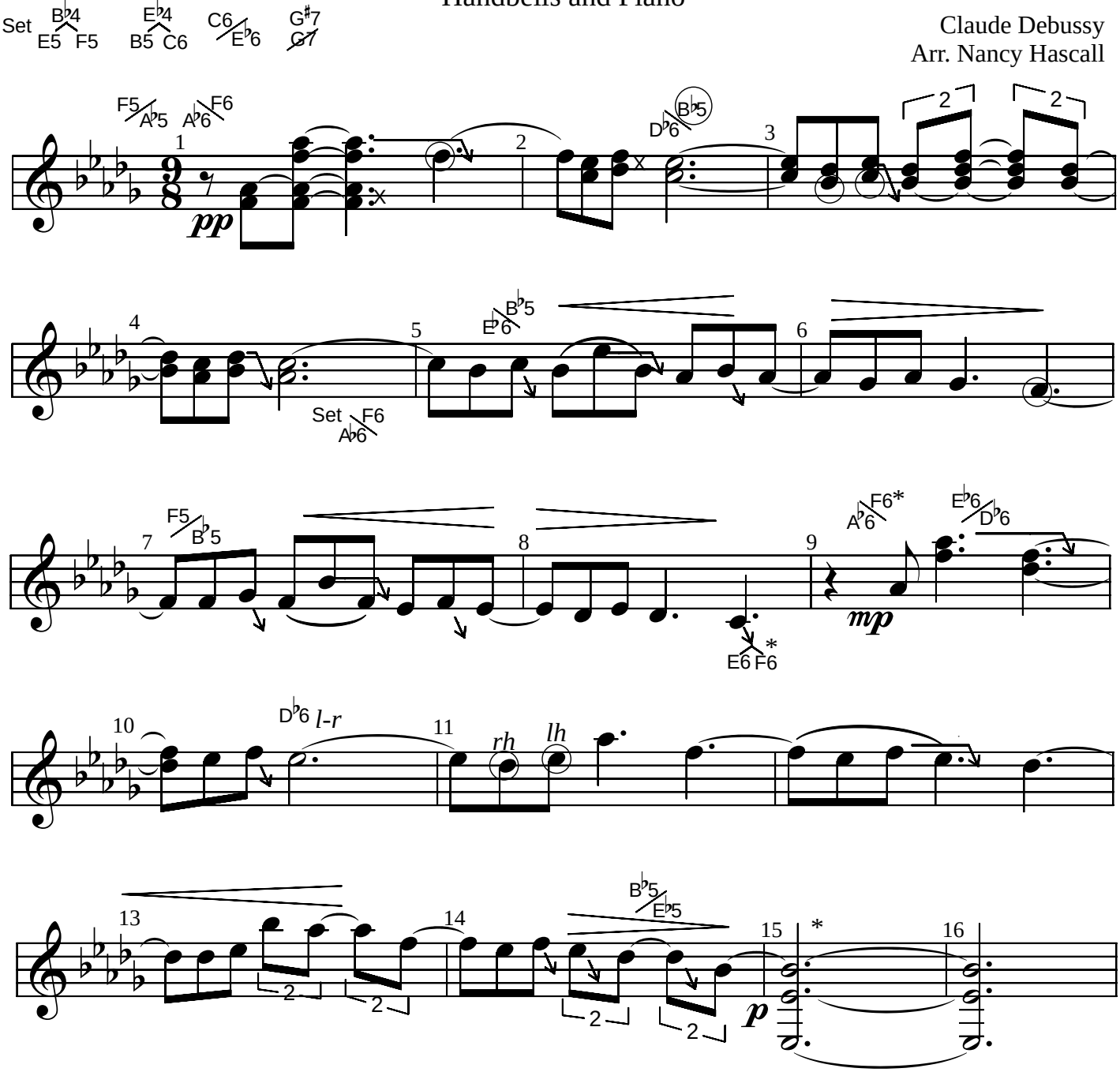
dim.
70
71
pp

Performance Suggestions

Clair de Lune

Handbells and Piano

Claude Debussy
Arr. Nancy Hascall



* 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 A♭6\F6 in measure 4 will save time here.

* Meas. 15-16: While sustaining chord, hook Eb5 on *rh* pinky. Table B♭5 early, pick up B♭4 in *lh*,then take back E♭5 as secondary in the *lh* for the chord in measure 17

* Meas. 18: Table E♭5 early, then E♭4and B♭4, as gently as possible to allow sound to continue to reverberate into the pad.

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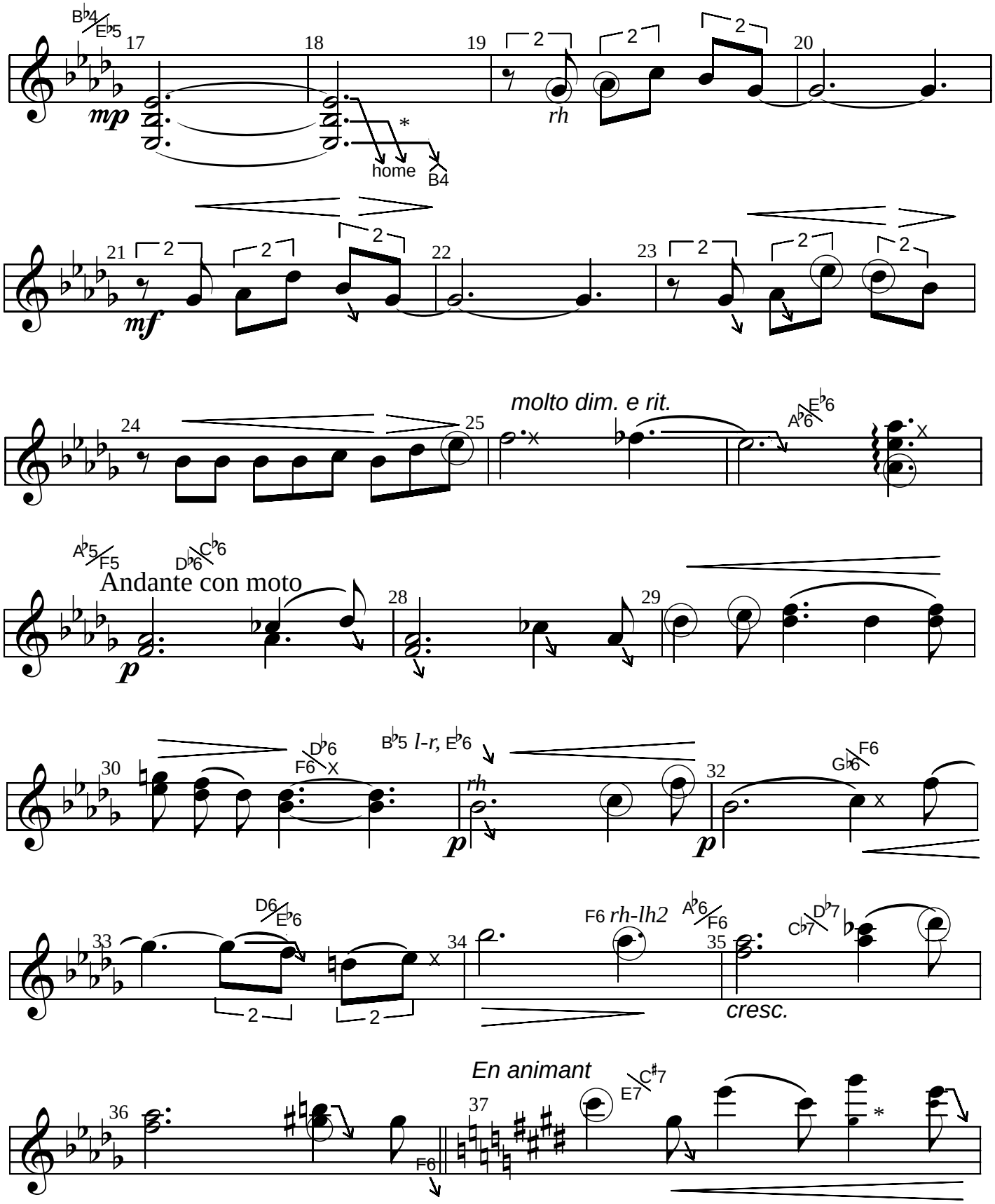
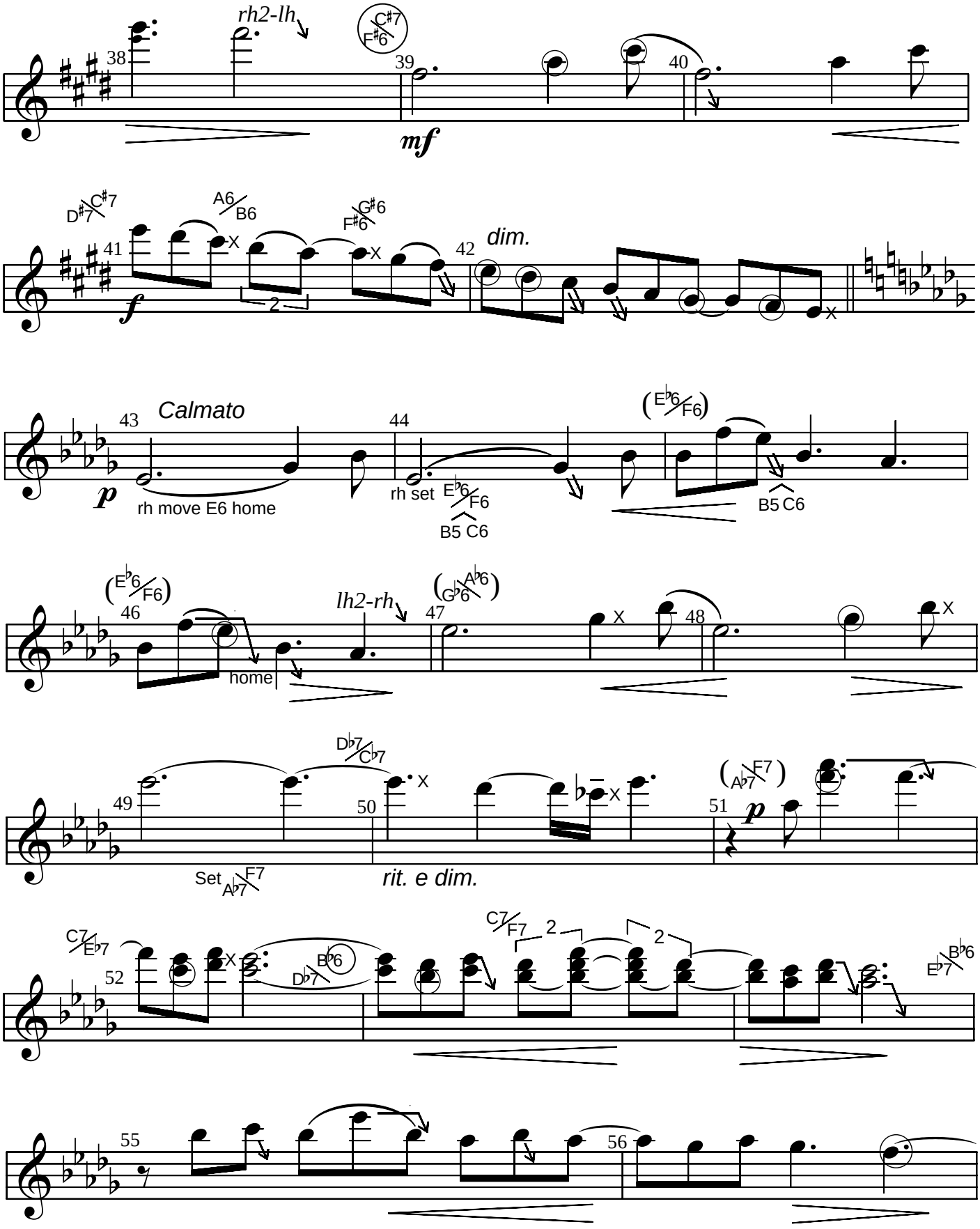


* Meas. 18: Table E♭5 early, then E♭4and B♭4, as gently as possible to allow sound to continue to reverberate into the pad.

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



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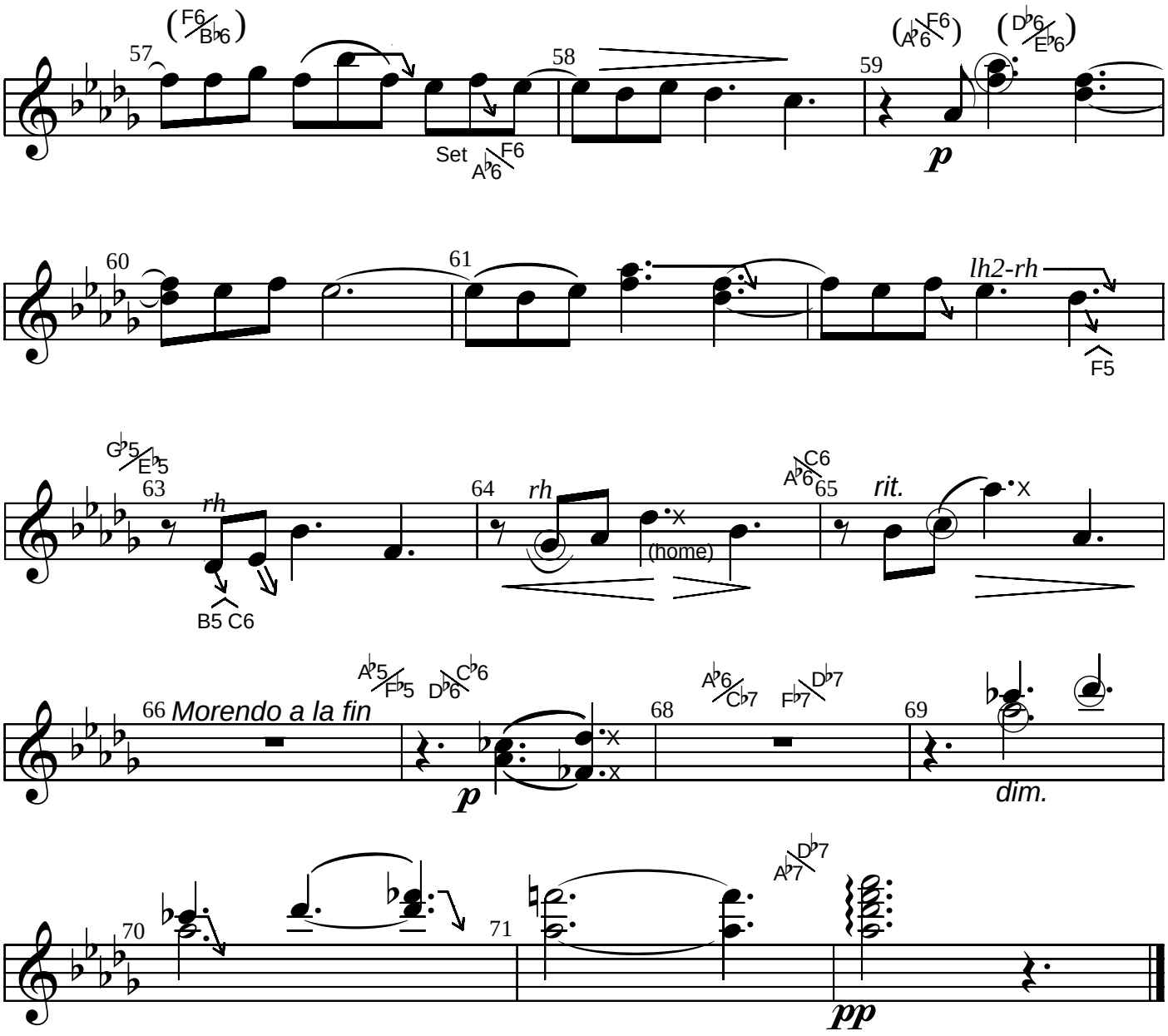


Stylistic Suggestions:

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.

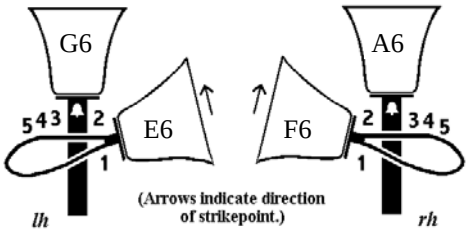
There are several instances where you may need to table a bell (or bells) a little early in order to pick up another pair. In these cases, lay the bells down as gently as possible, and not at the same time. This allows the sound to reverberate into the pad briefly, minimizing the listener's awareness 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 Bb5 in measure 16, and all notes of the chords in measures 1and 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.

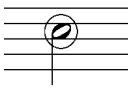
TERMS

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.

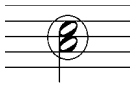
SYMBOLS APPLIED TO PICKING UP AND HOLDING BELLS (These appear on or *above* the staff.)

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.

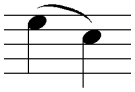


A circle around a note indicates the bell remains in the hand as a constant until further notice. This may sometimes last for several measures, and usually means all other notes encountered by that hand will be picked up and put down as usual (i.e., alternating *rh* and *lh*), but in the secondary position.

 or

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.

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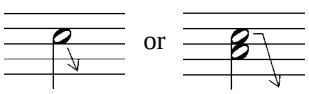
SYMBOLS APPLIED TO PLACING BELLS ON THE TABLE (These appear on or *below* the staff.)



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.

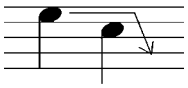
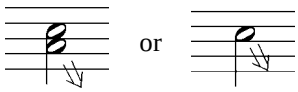
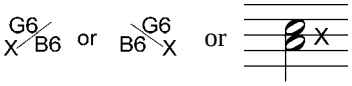


Table the first bell *after* ringing the second bell. This symbol is used when a bell must be tabled, but cannot be put down until after another note is rung by the same hand.



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.

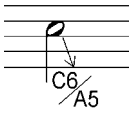
SYMBOLS APPLIED TO DISPLACING BELLS

~~F#5~~ Remove F#5 from the table.

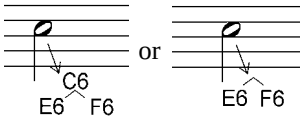
F#6
F#5 Place F#6 directly above F#5.

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

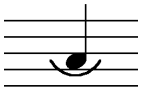
F6
B5 C6 Place F6 in the space above and between B5 and C6.



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.