Code No. 2688 CLASSIC BAROQUE SOLOS IV Arr. Anderson & DeRousse Solo Handbells & Organ

Level 1/2

Classic Baroque Solos IV

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Solo Handbell Arrangements by
Christine D. Anderson

Organ Arrangements by
Cathy DeRousse

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These solos are in honor of my best friend and biggest fan, my husband, Dr. Ross S. Anderson.
I could not do what I do without his cheerful support!

Thanks Be to Thee

I. Soft 8' and 4'
Ped. Soft 16', 8'

Organ Arrangement by
Cathy DeRousse (ASCAP)

G.F. Handel
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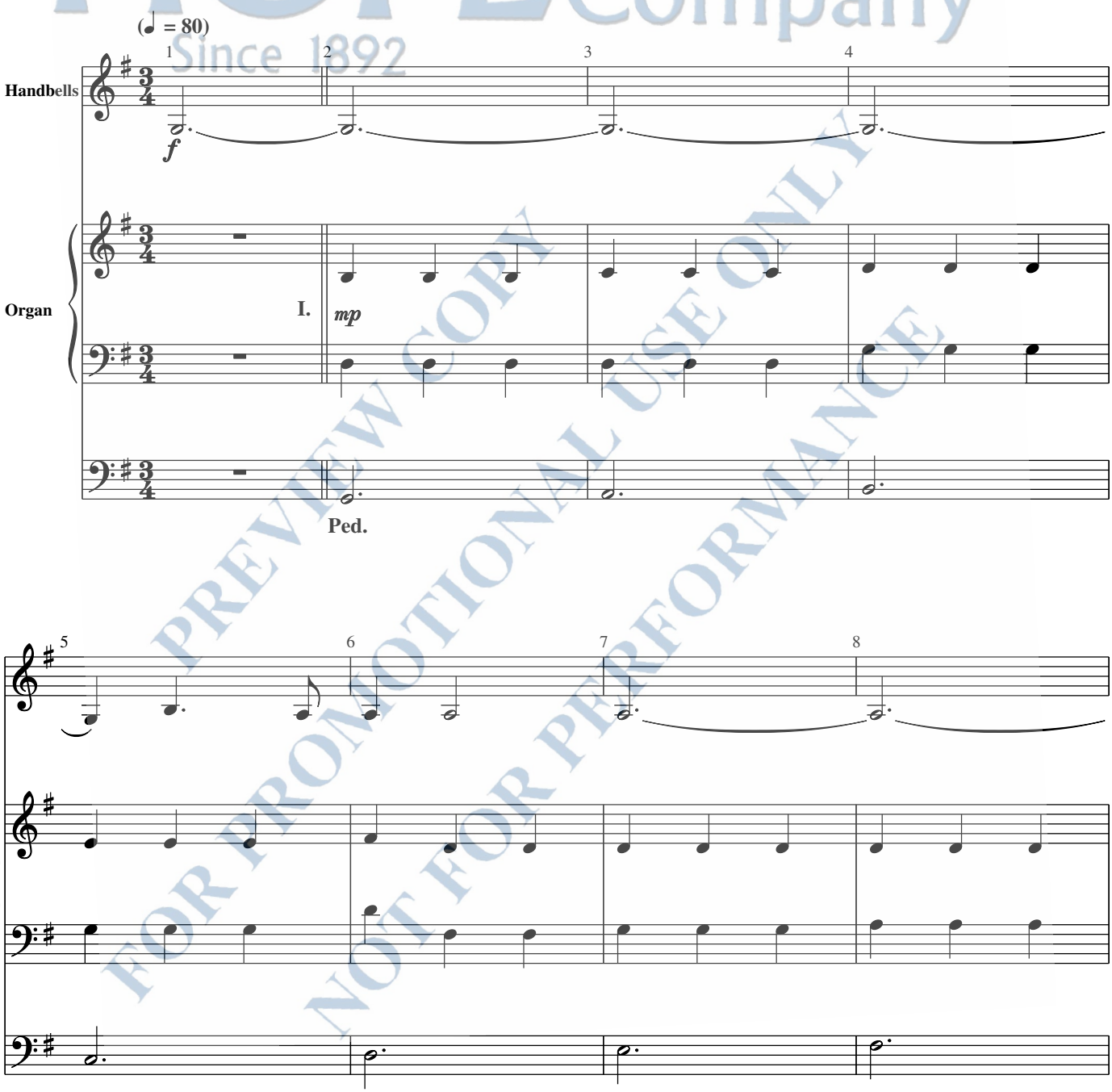

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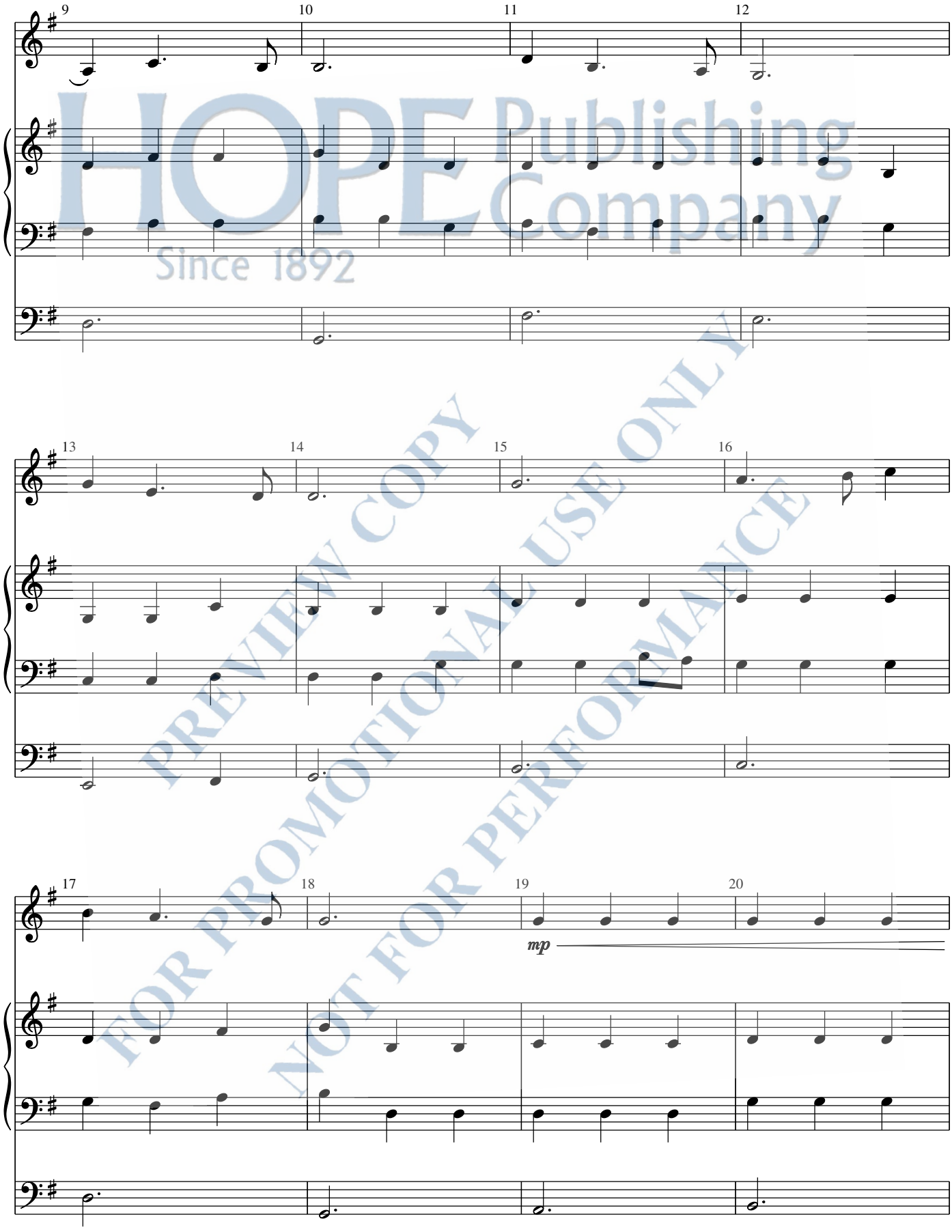

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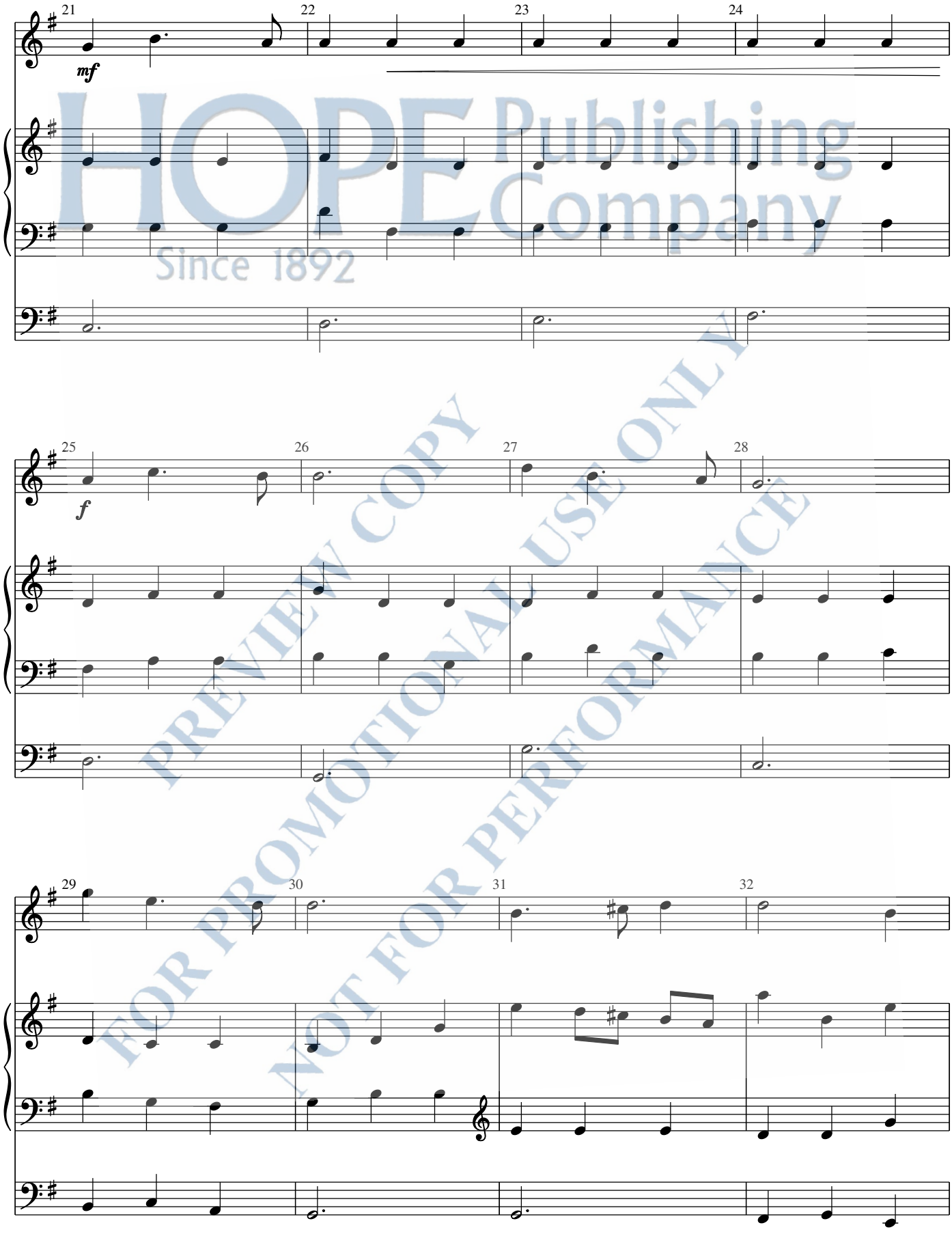

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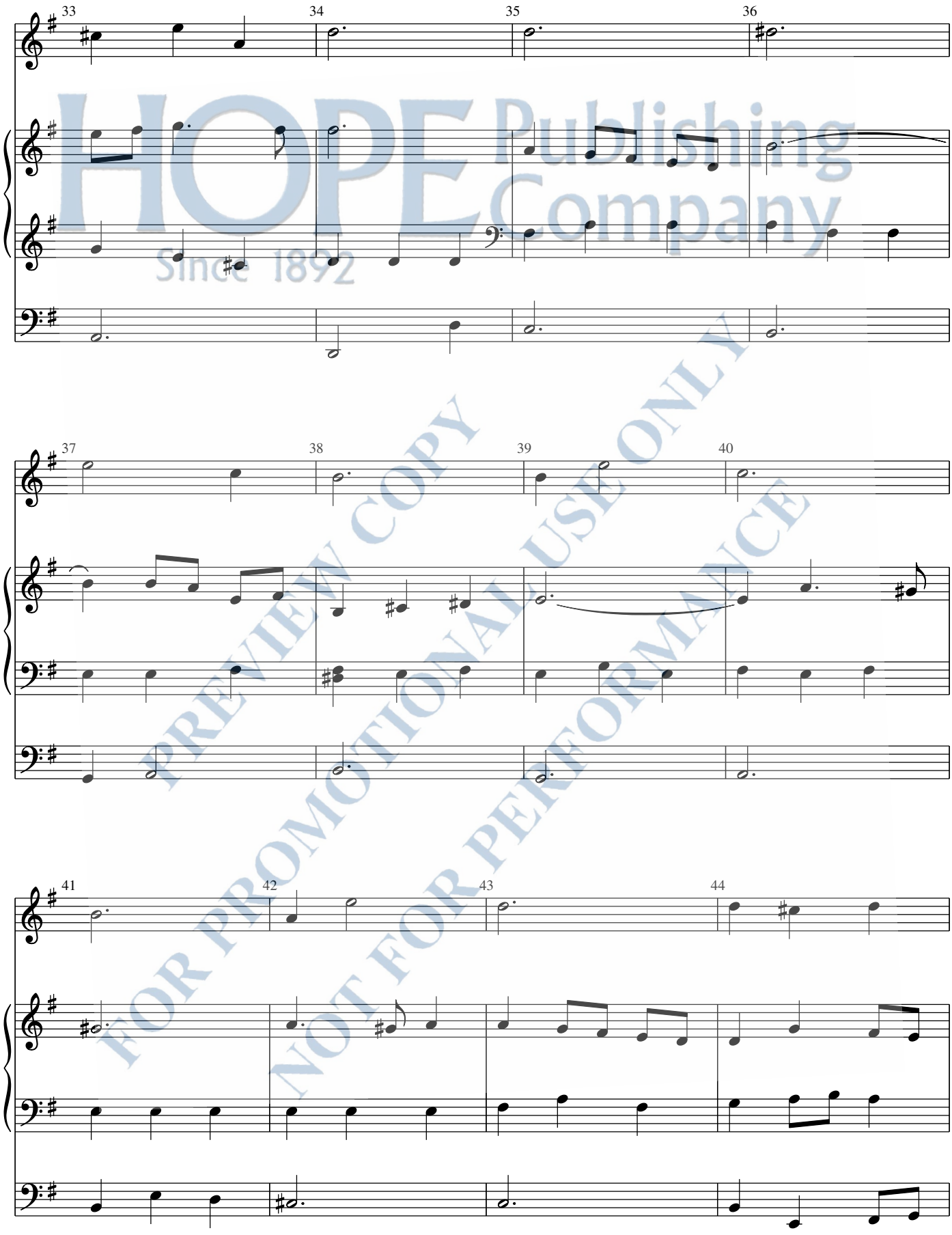

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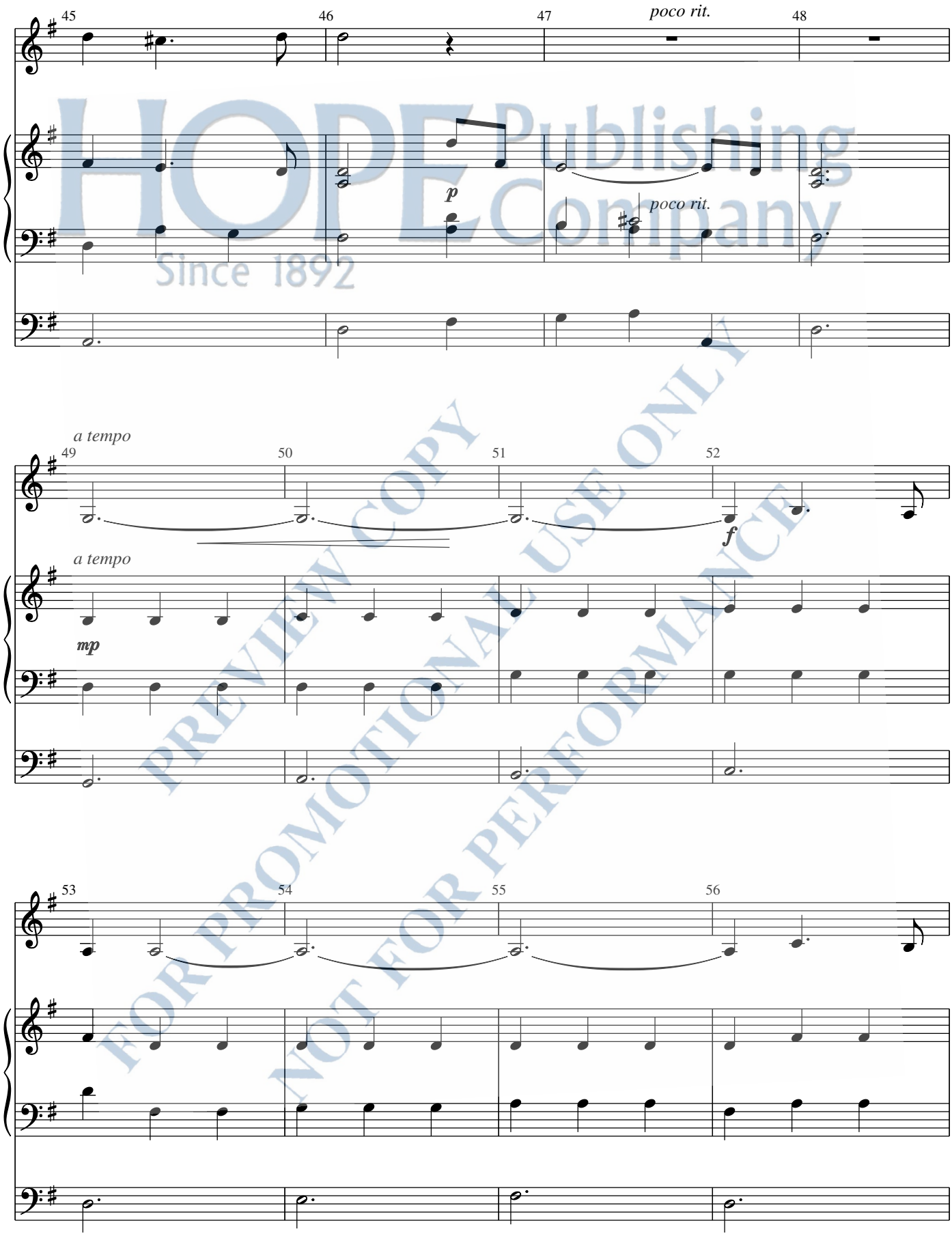

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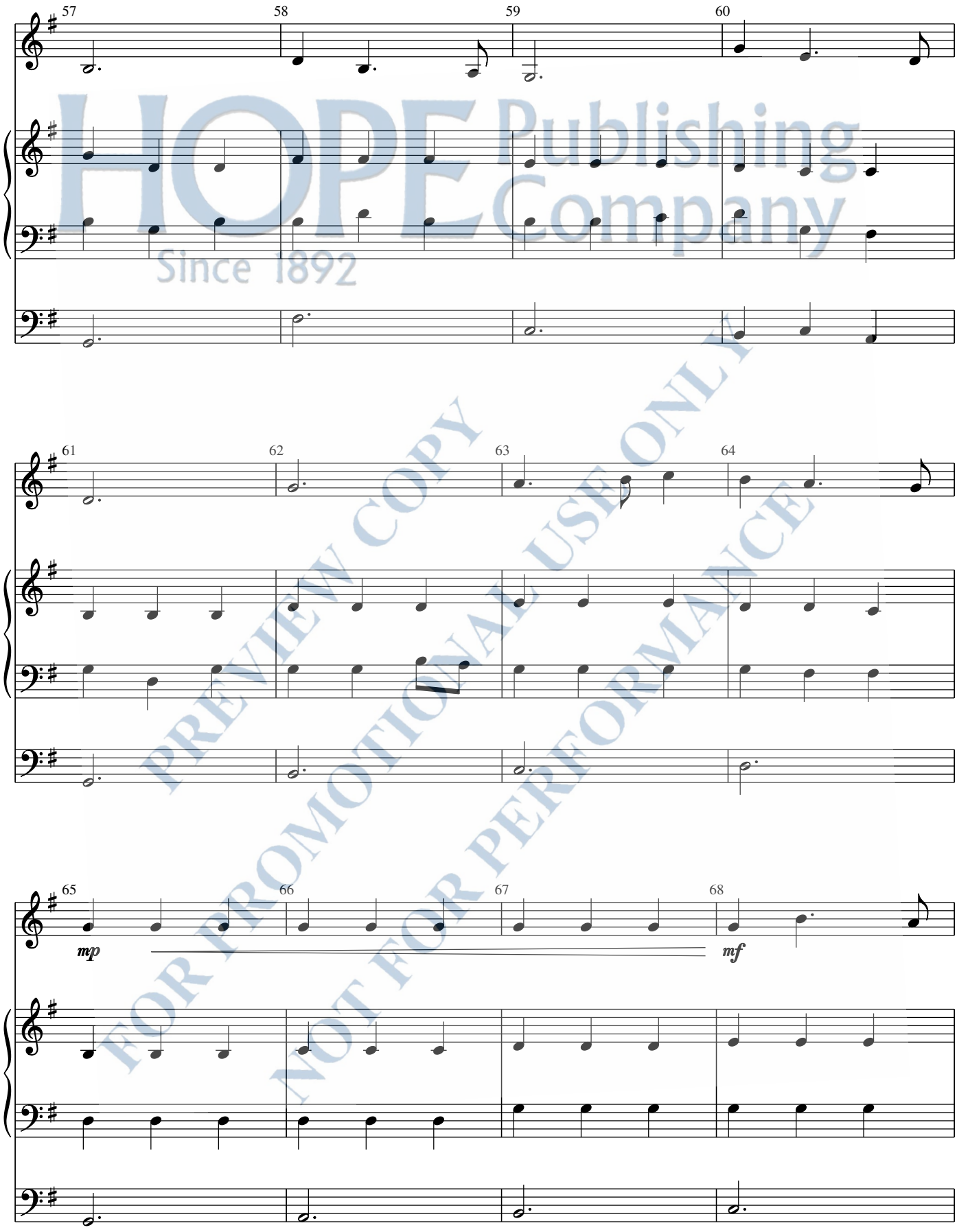

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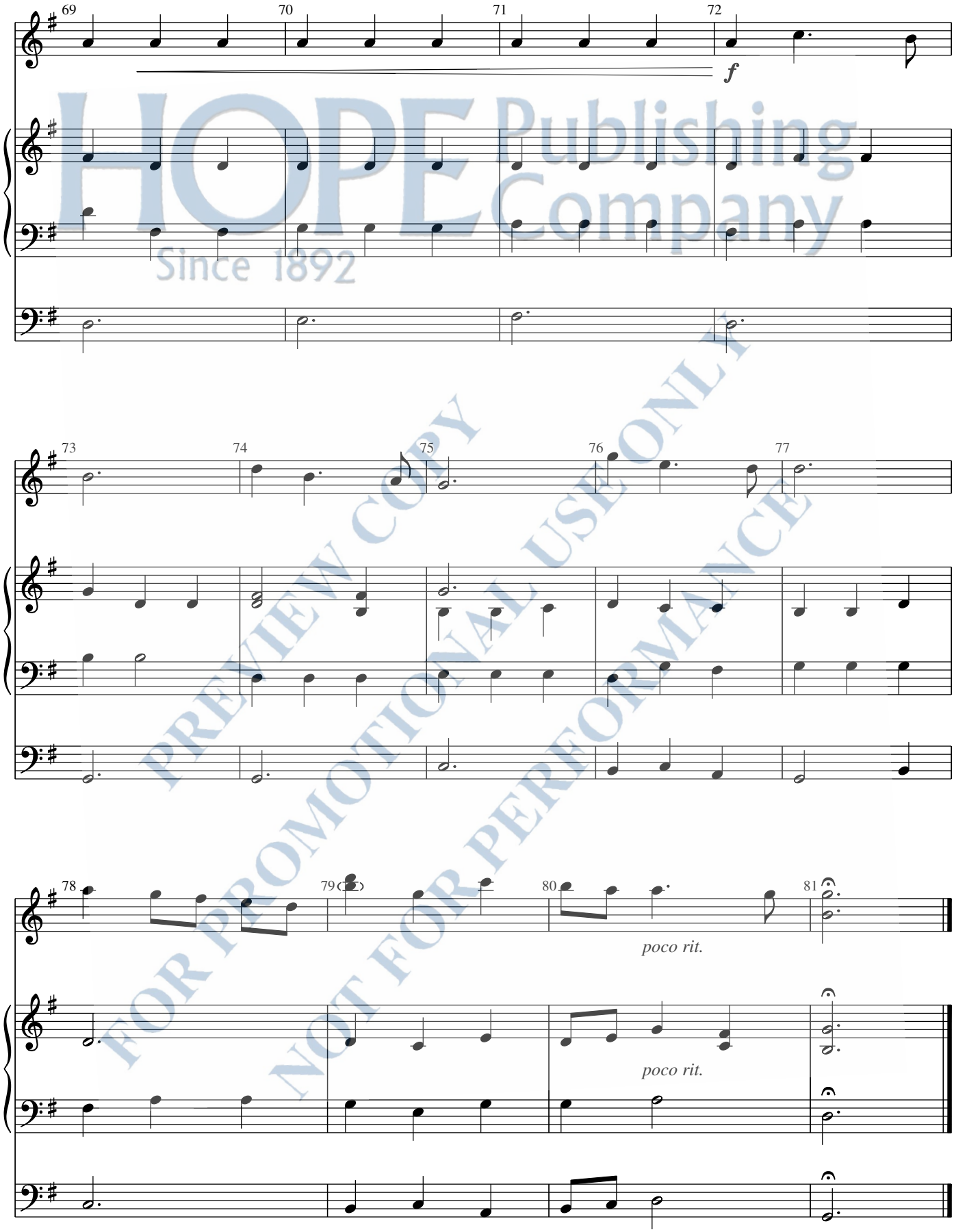

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Sleepers, Wake!

I. Flutes 8', 4'
II. Flutes 16', 8'

J.S. Bach

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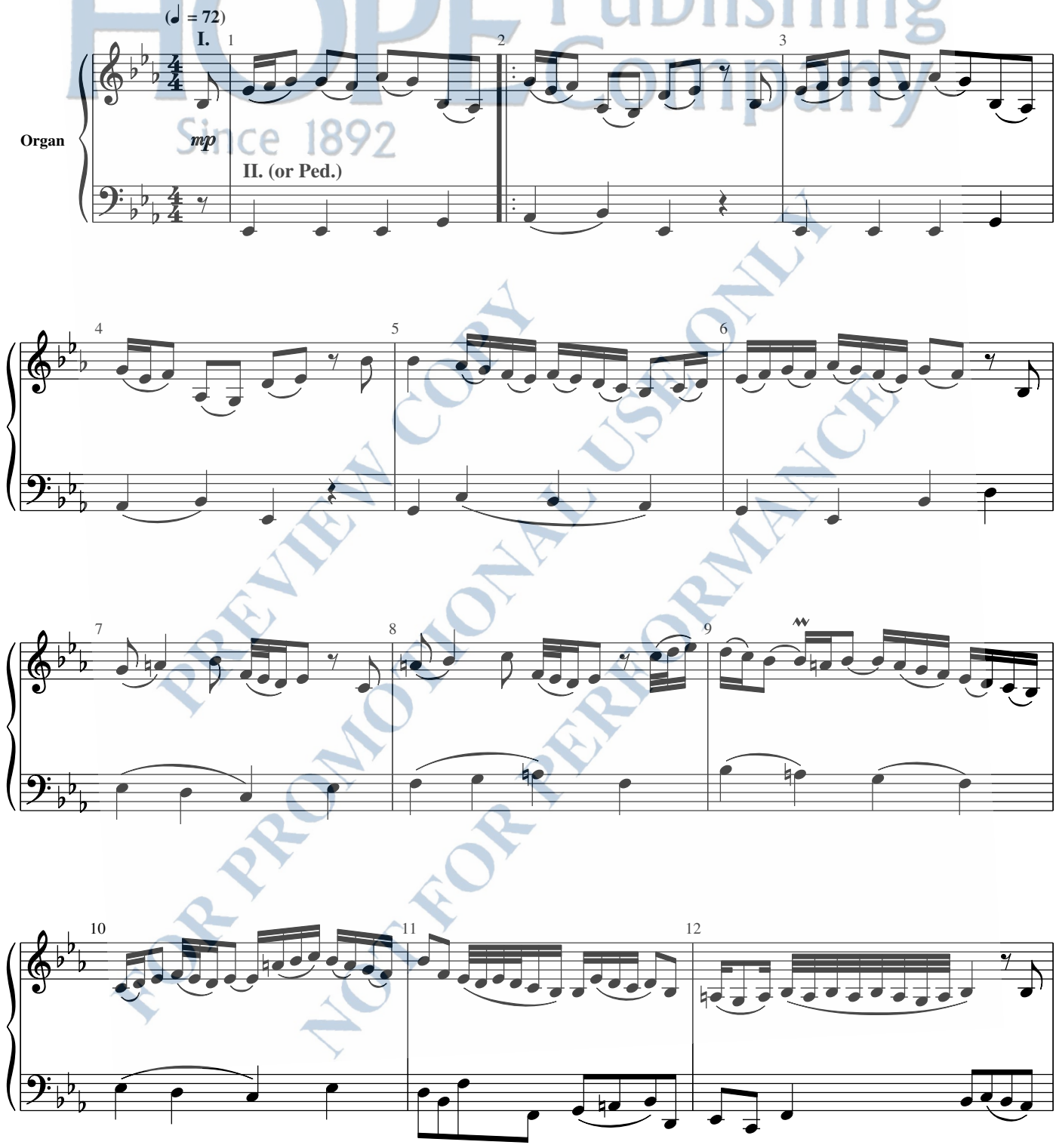
Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)



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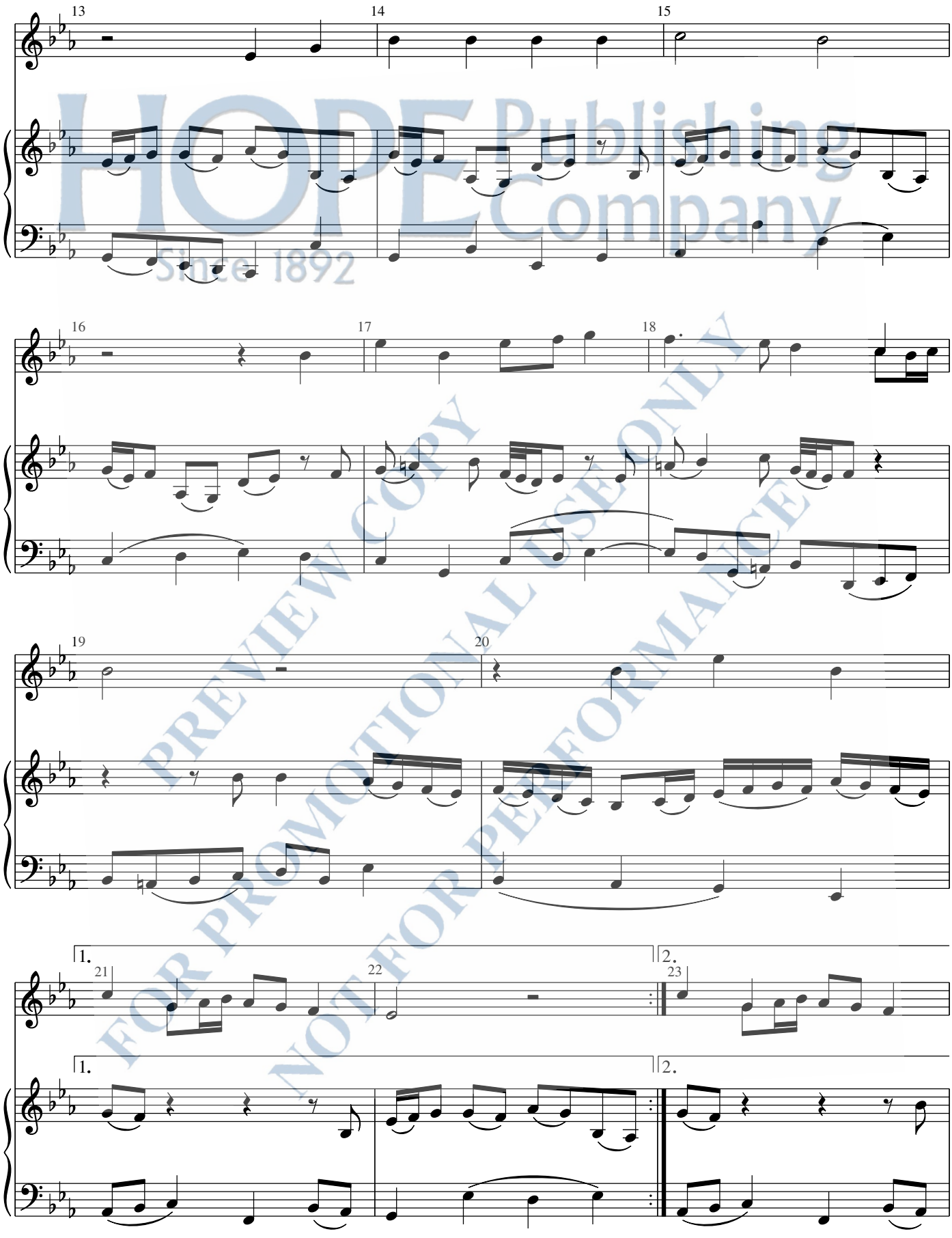

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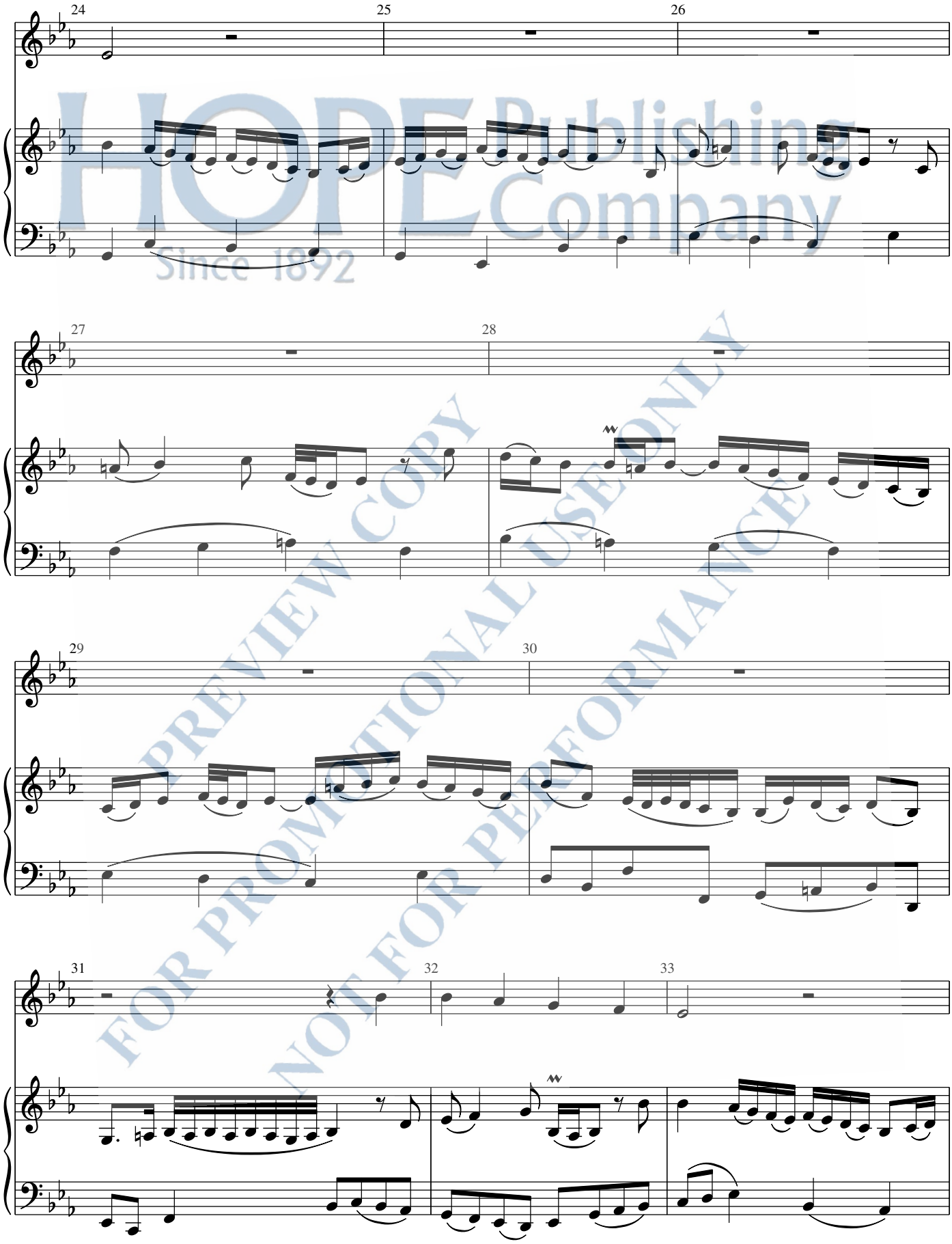

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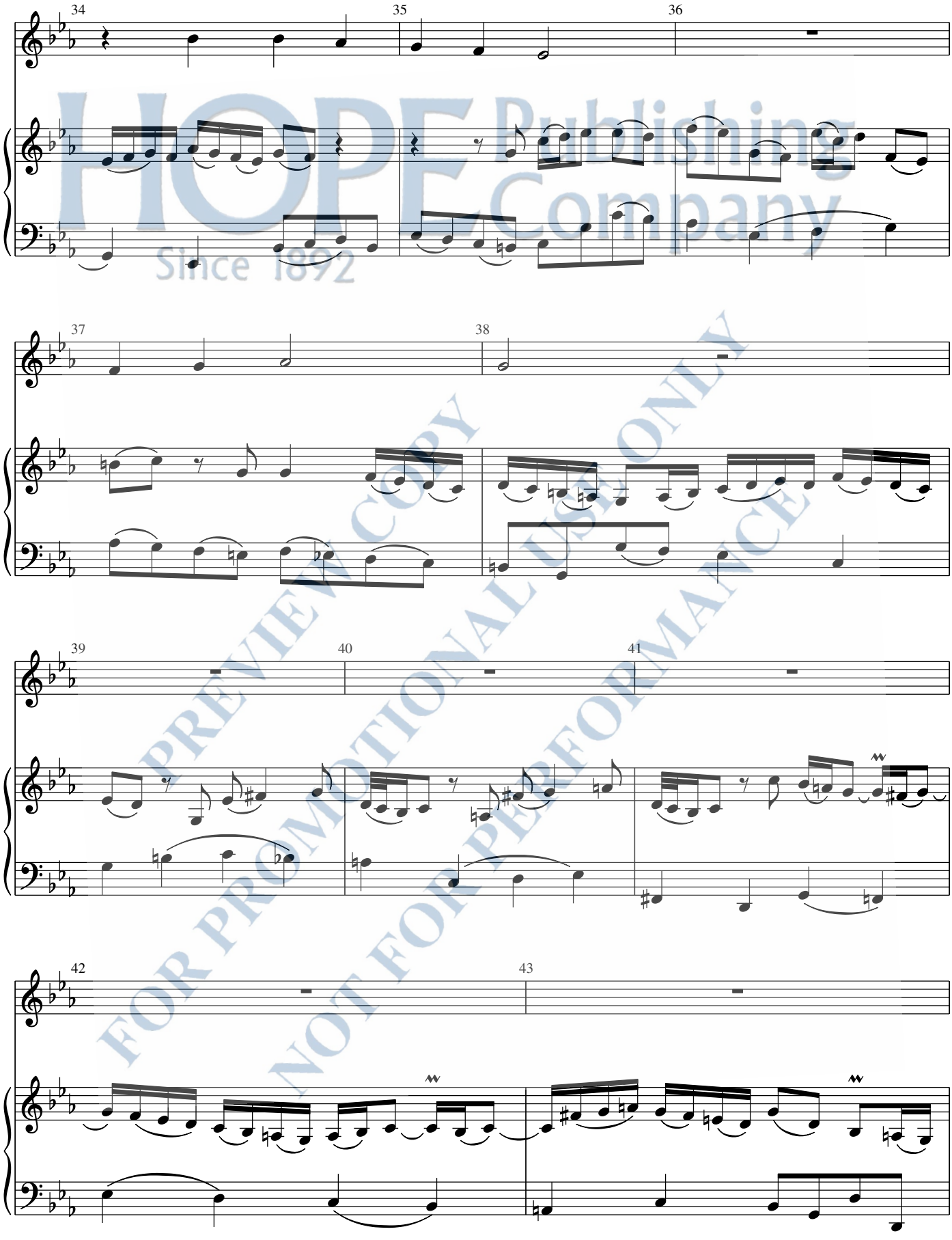

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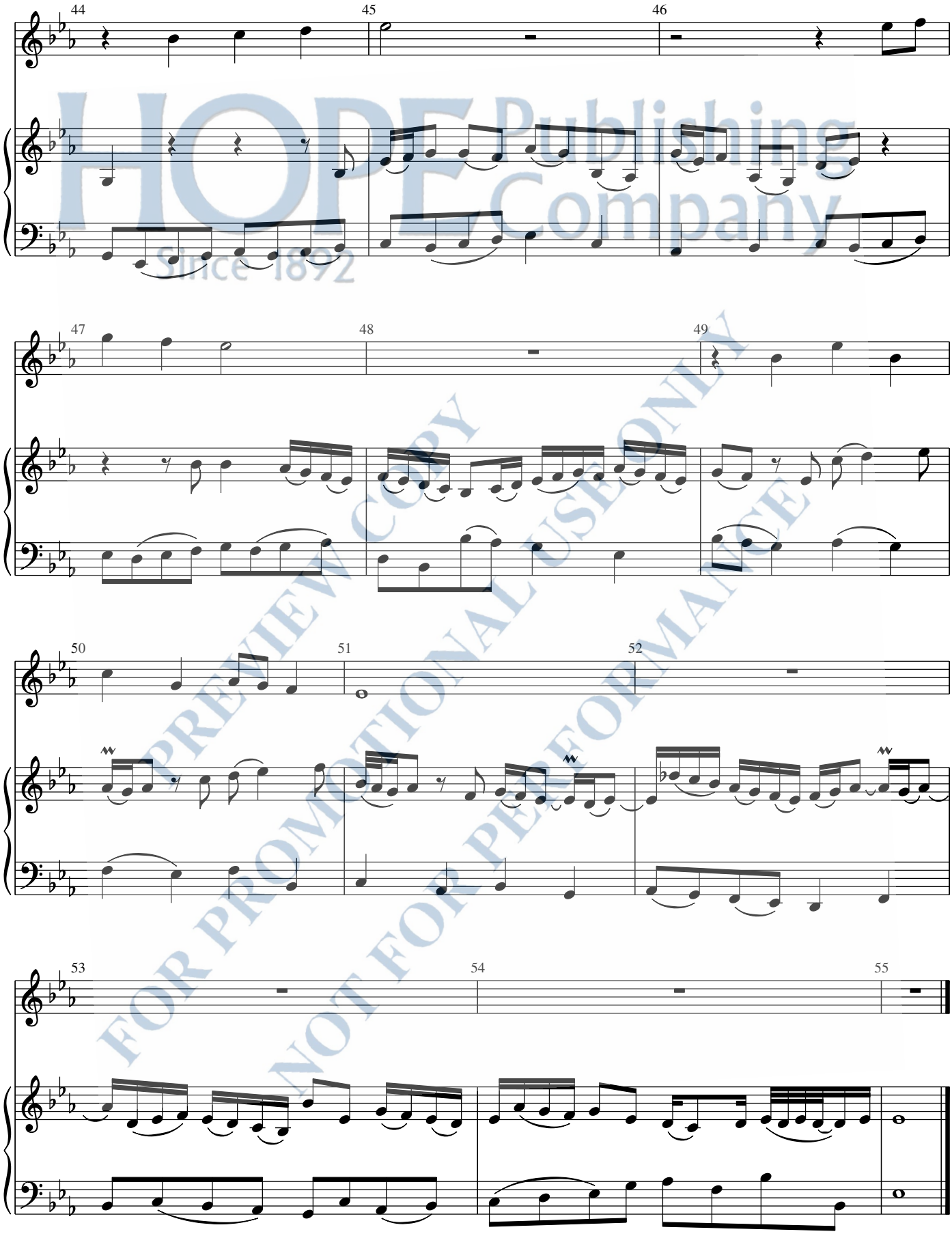

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Prelude in C
(Ave Maria)

I. Soft 8'
Ped. Soft 16', 8'

Bach/Gounod

Organ Arrangement by
Cathy DeRousse (ASCAP)

Solo Handbell Arrangement by
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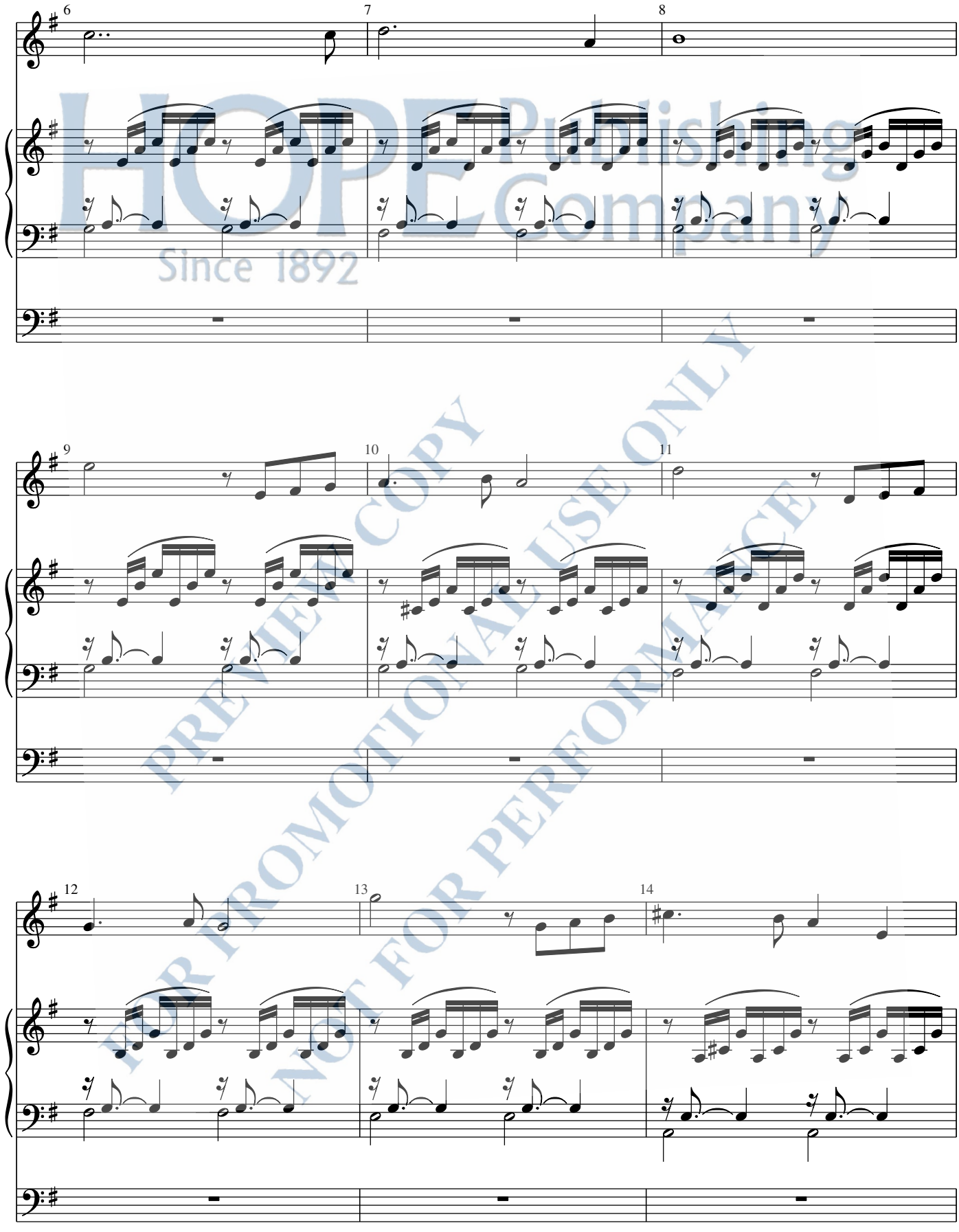

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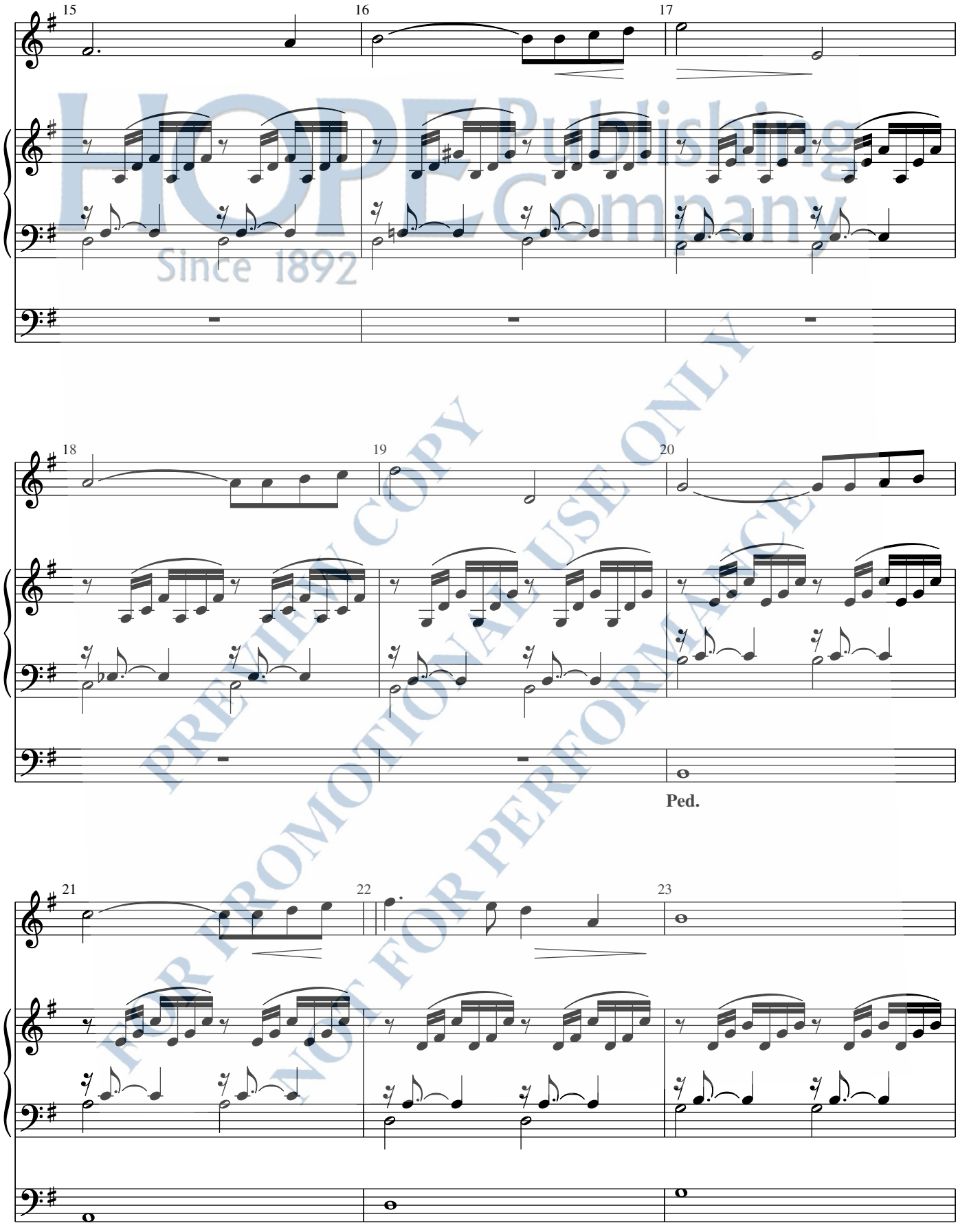

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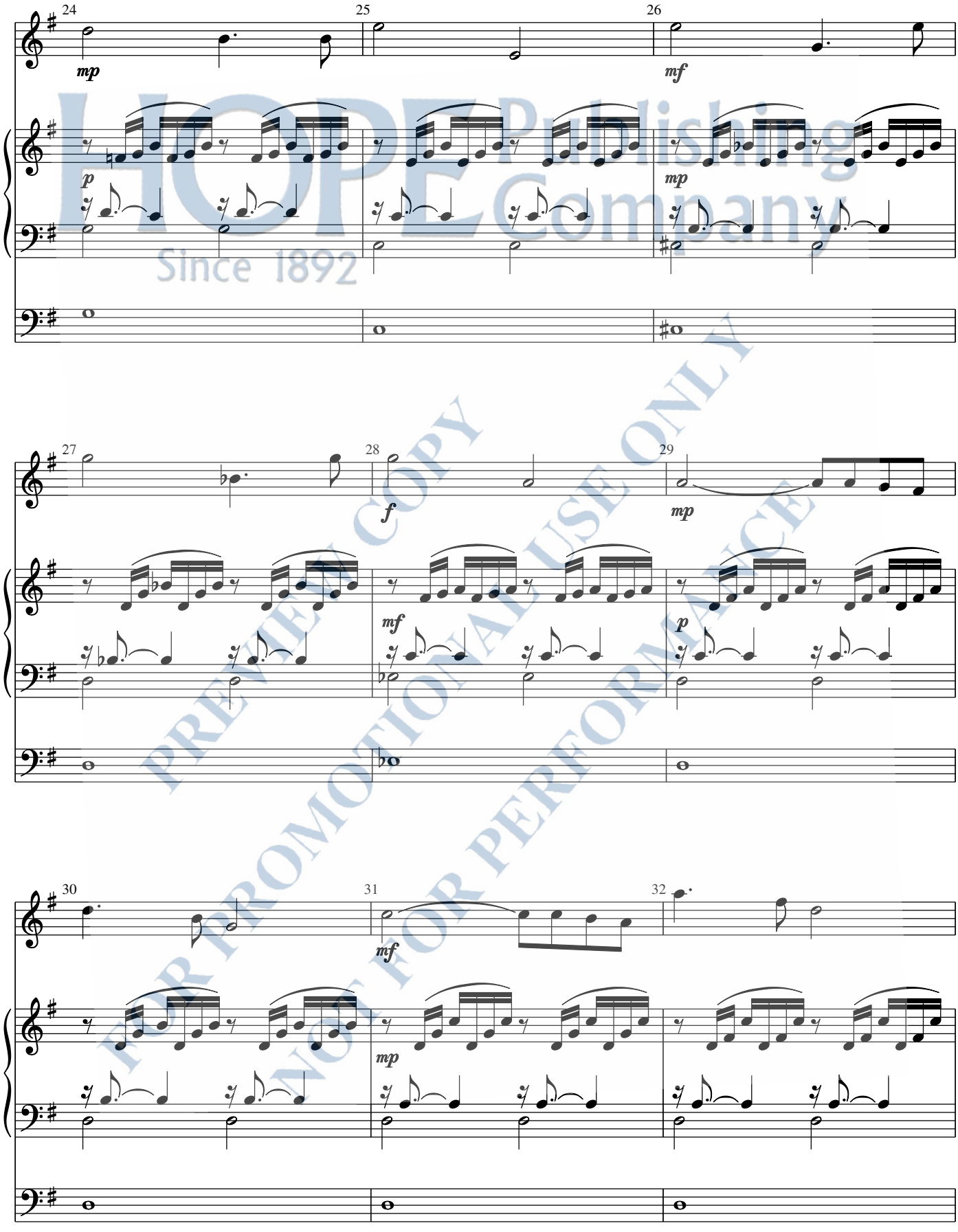

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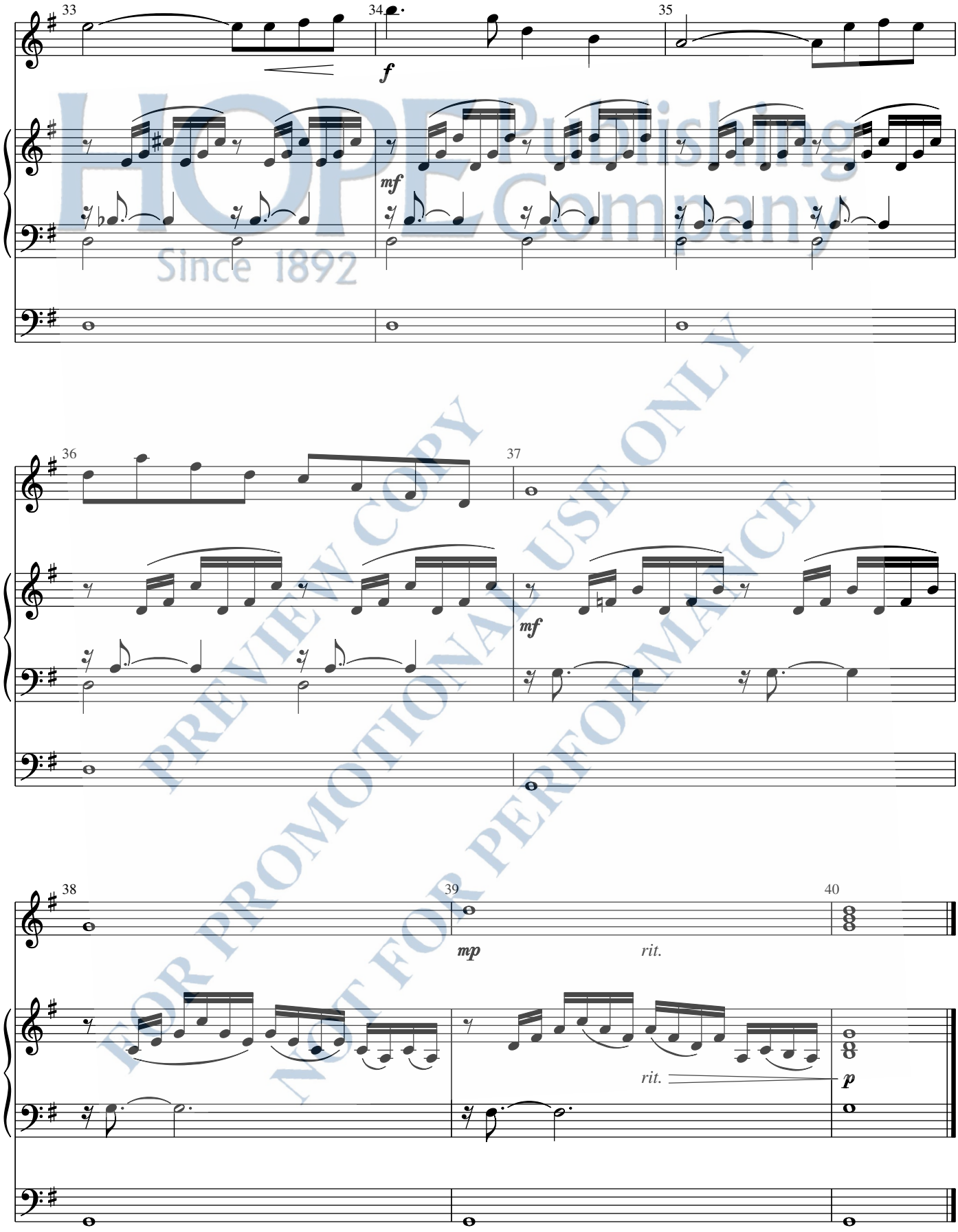

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Now Thank We All Our God

I. Principal 8', 4'
Ped. 16', 8' to Balance

J.S.Bach

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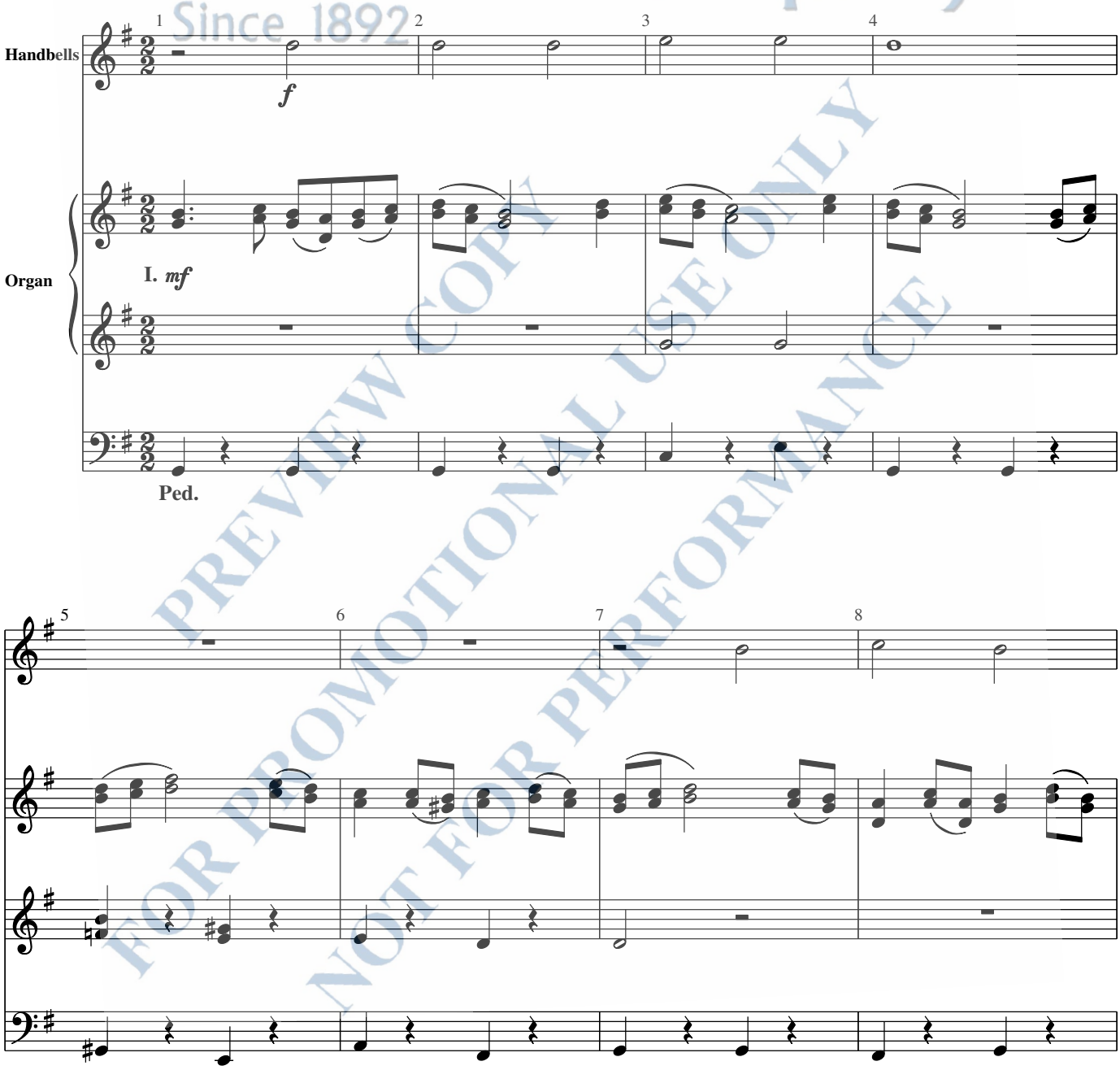
Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)



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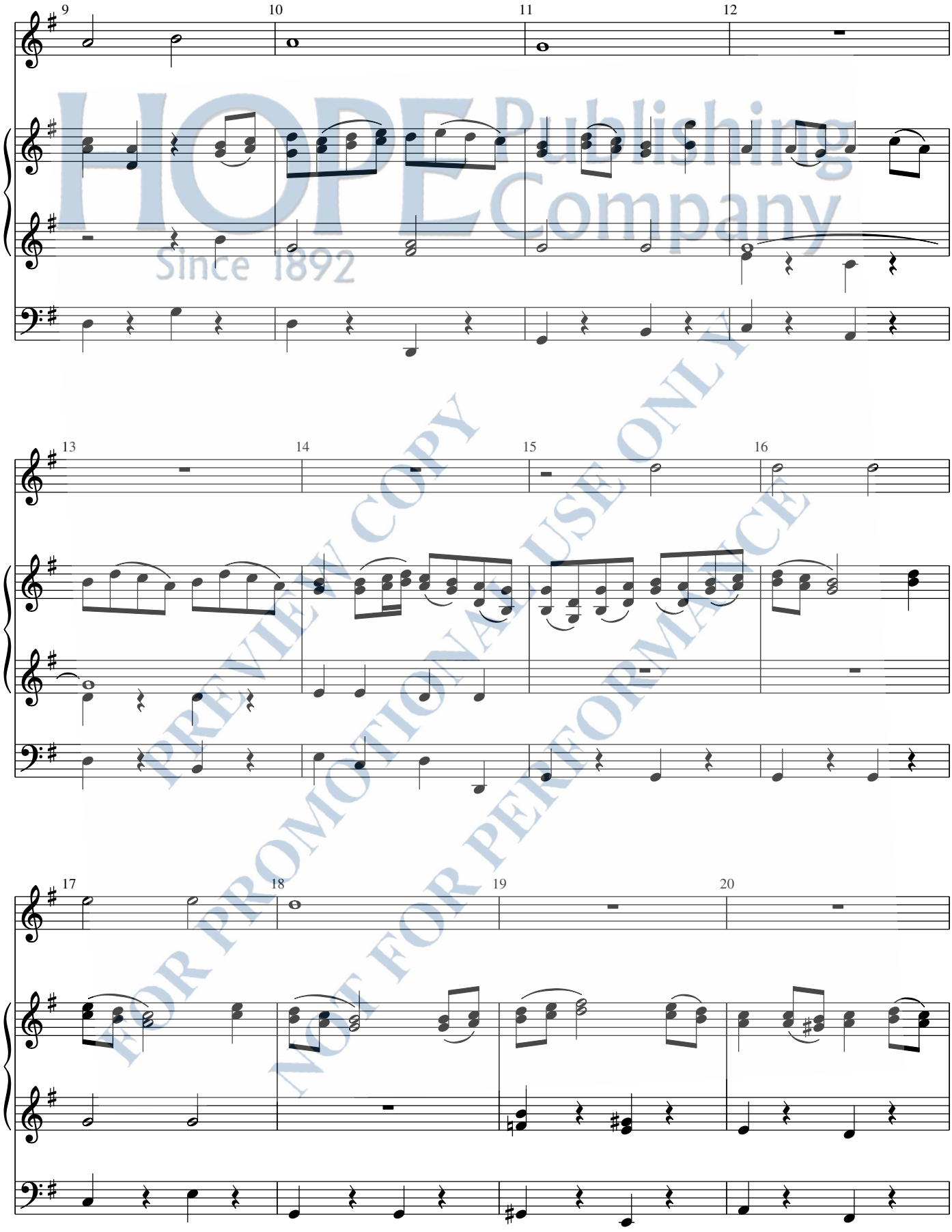

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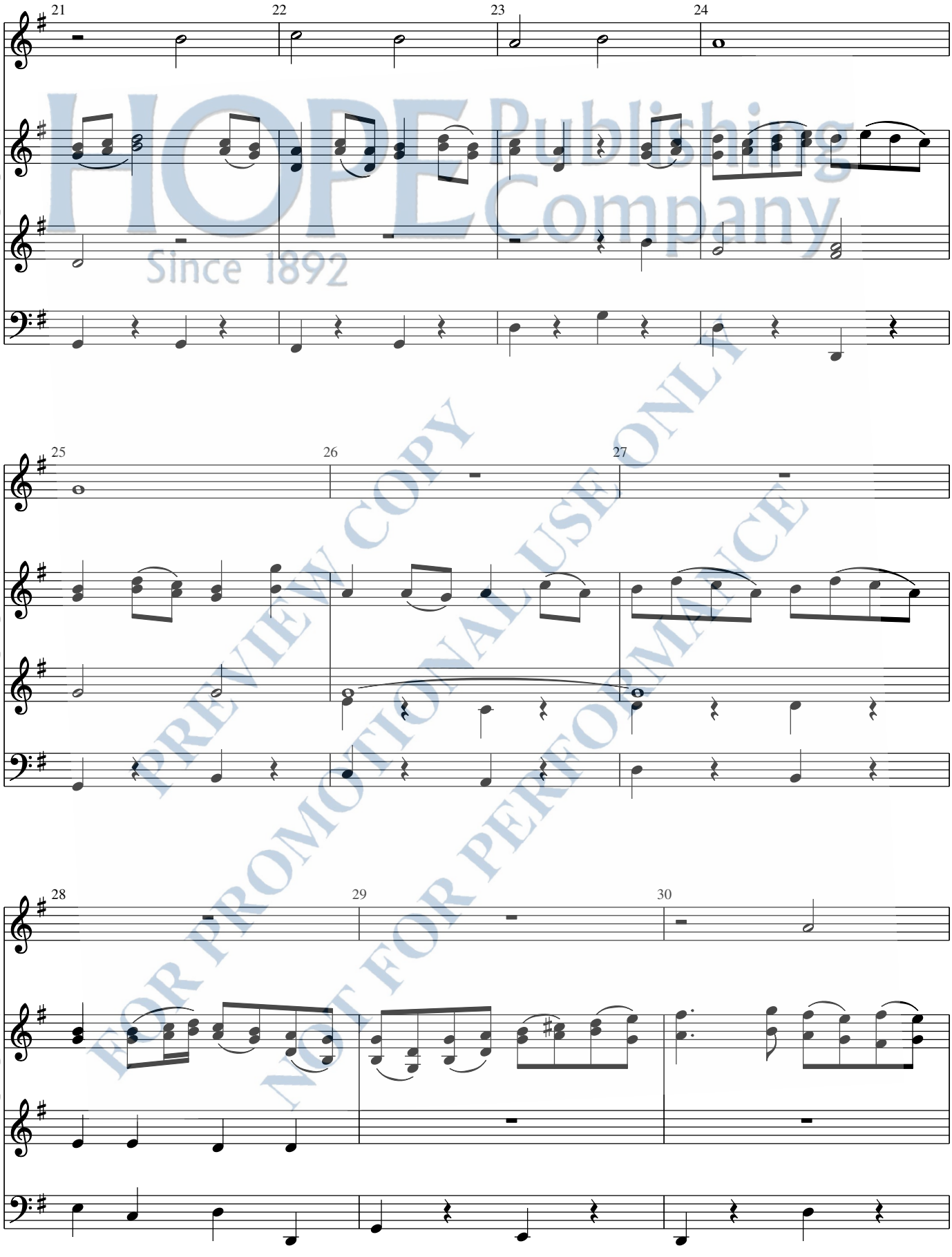

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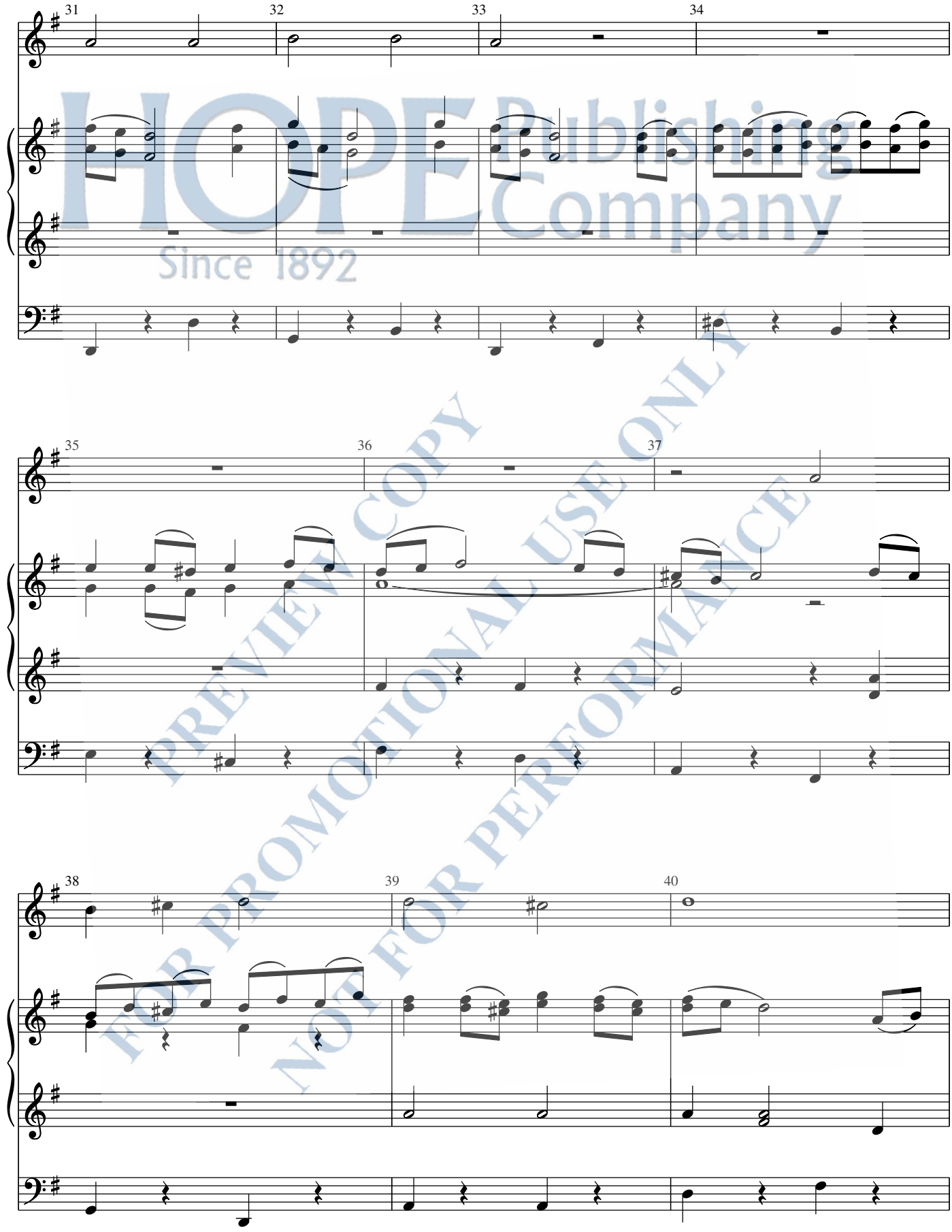

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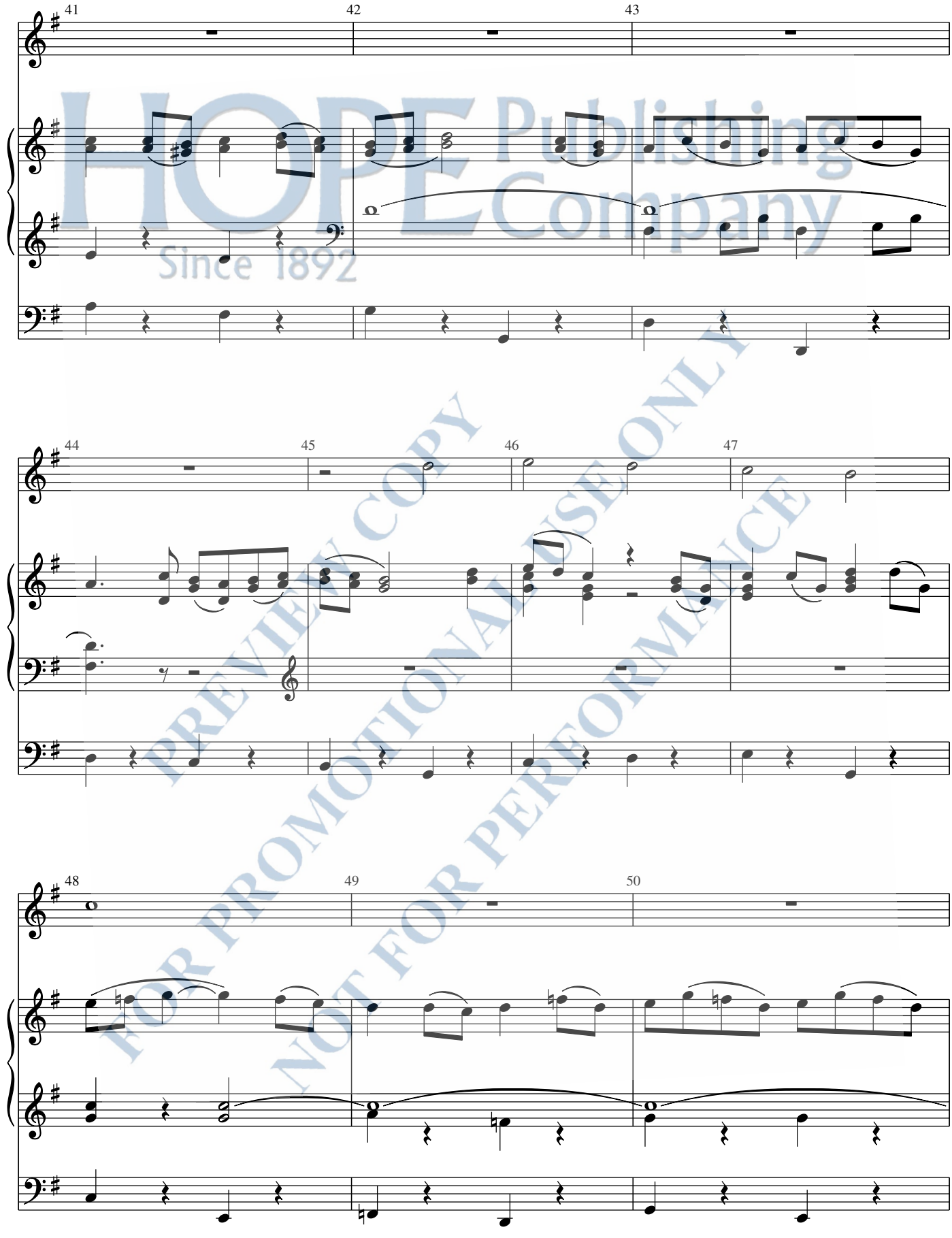

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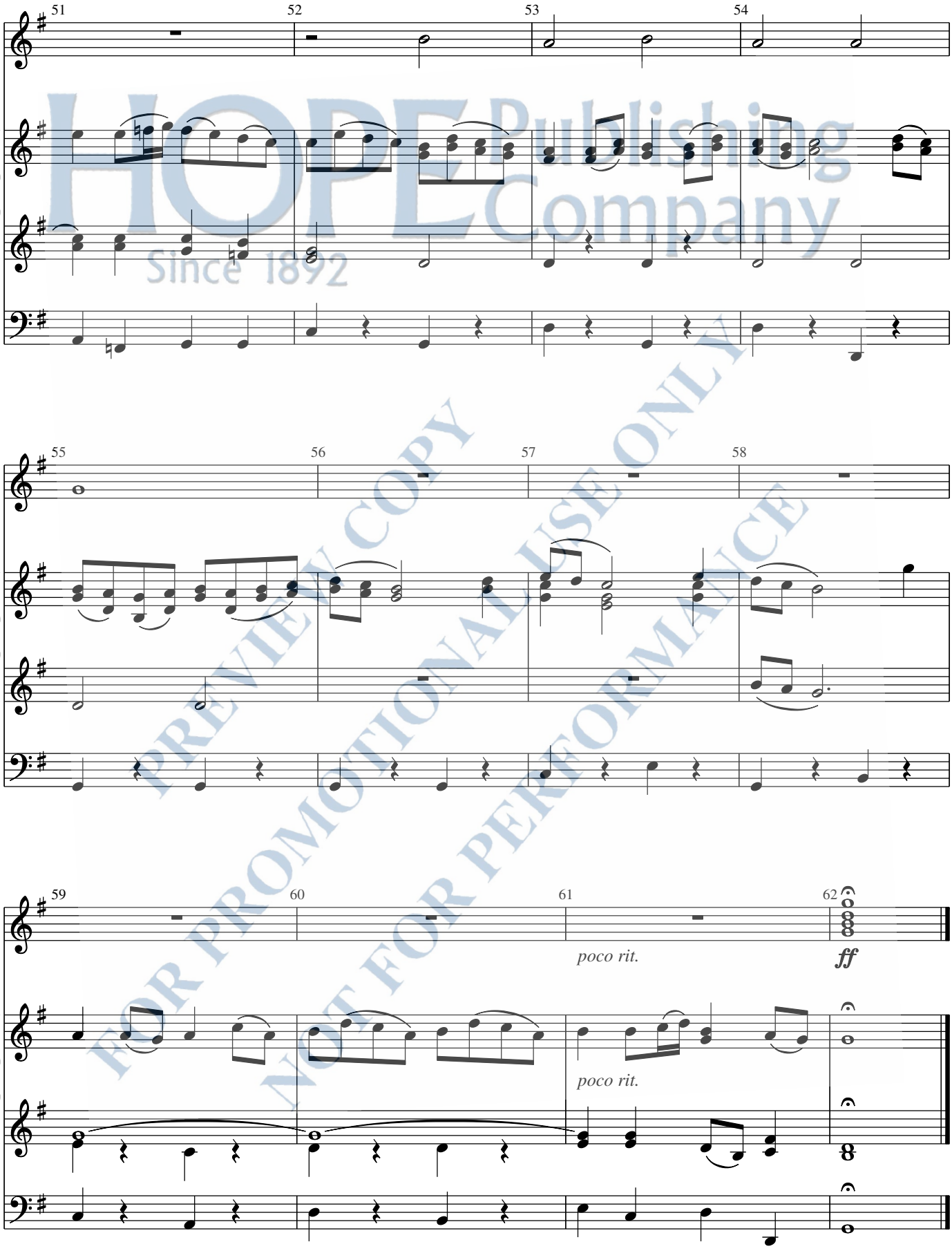

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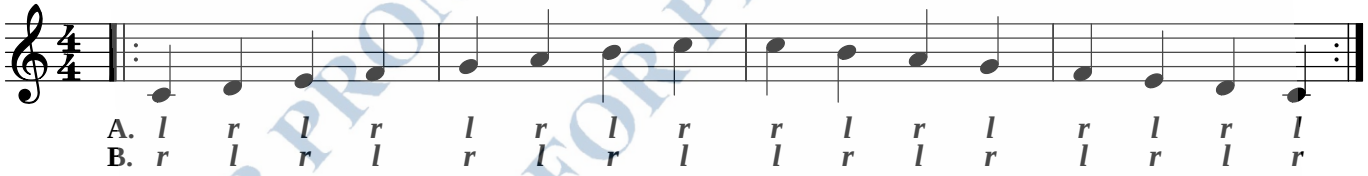
Solo Ringing Exercises

When solo ringing, it is important to maintain legato ringing while replacing bells in their original place on the table – and without crossing hands or passing a bell from one hand to the other constantly. How is this possible, and still ring at a normal tempo? These exercises will help develop the skills necessary for successful solo ringing. This idea will work: cover your bare foam pads with a white sheet, lay out your bells in two rows, the castings being about 2 inches apart.

Draw the outline of each bell on the sheet with a black marker, with the note name written on the "bell." When you are practicing these exercises, and learning a new song, use this "Suzuki method" to keep your bells from becoming askew on the table, and to get used to how close together the bells need to be.

1. Scale Weaving

With few exceptions, always replace a bell in the exact spot from where it was picked up. Be careful not to clang bells together. As skill is developed, your motions will become less exaggerated than in the learning process. Do not put one bell down until the next bell is rung. A slight overlap of sound is actually desirable whenever possible. Strive to never let a break in sound between notes occur, only between phrases as though you are taking a breath in singing.



A. Ring C scale, starting with left hand on C. Ring C while right hand picks up D and moves it to the right of E to ring. Put down C at the same moment that D rings. Pick up E with left hand. Move both hands together to the left so that E is rung directly above C as D is placed in its space on the table. Pick up F with right hand and put E in its place as the F is rung. Continue in this manner up the scale and back down.

B. Repeat scale pattern, starting with C in the right hand. Many times you will start a phrase with the lower bell in your right hand, or the upper bell in your left hand.

C. Practice scale weaving in all key signatures.

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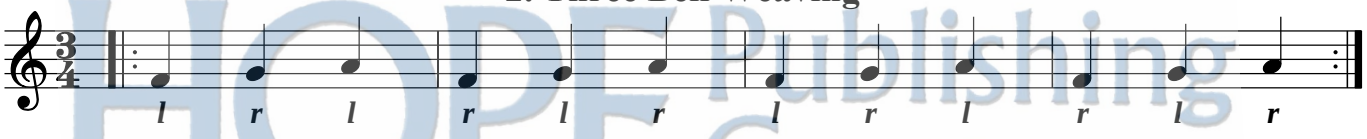
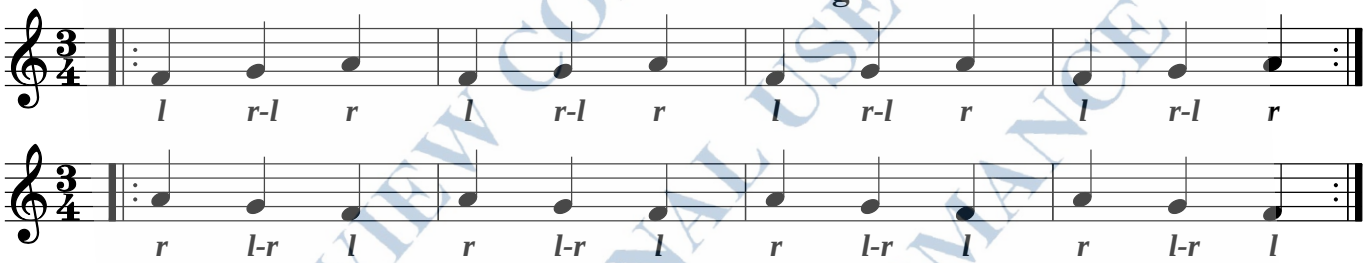
D. Increase your tempo while still maintaining legato ringing.

2. Three Bell Weaving



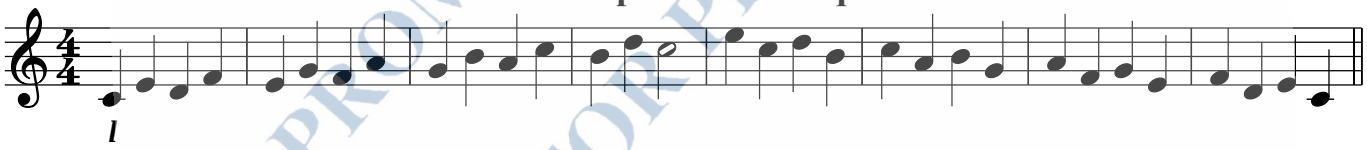
Using F5, G5 and A5, ring these three bells repeatedly in that order, alternating hands, always keeping bells in keyboard order. Your "Suzuki" cloth will help in reminding you where to lay bells down. Do not cross hands or pass a bell. Left hand rings F as right hand picks up G and moves it to the right of A. Ring G as F is put down; left hand picks up A. Both hands move left; ring A in the air space above and slightly left of F, and lay G in its normal space. Before moving left hand, right hand picks up F; both hands move right until left hand with A is over the A space. Lay down A at the same time F rings – to the right of A. Pick up G in left hand; both hands move left to lay down F. Right hand picks up A while left hand replaces G. Now you are back to the beginning, left hand on F. The weave is the very essence of solo ringing! Once mastered, it becomes easy and so natural you won't even think about the technique.

3. Three Bell Passing



Passing a bell from one hand to the other frees the first hand to change direction and reach for the next bell, sustaining a smooth, legato melody line. Only pass a bell when absolutely necessary. Bare hands or gloves with dots on the palms may hinder a quick pass. Use the longest note available for the pass. In this exercise, table damp all bells and ring close to the table.

4. Can-opener Technique



In order to ring fast passages at the correct tempo while still ringing legato, this exercise will help develop the technique of ringing close to the table with a can-opener stroke. Bells need to be adjusted to ring easily on the strike point, but not give a back-ring. Though good handbell technique calls for a bell to be rung and held upright, that style of ringing will not allow for fast or graceful ringing. An over-the-ear type microphone worn by the ringer will pick up the sound of each bell beautifully, even when the bell is held horizontally instead of vertically. This exercise should be practiced in a variety of keys to get the feel of ringing quickly on both the natural notes close to the ringer and the sharps and flats farther away. Start slowly, going up and down the scale, gradually increasing speed. Take special note of any breaths between notes and slow down to a tempo that allows legato ringing again.

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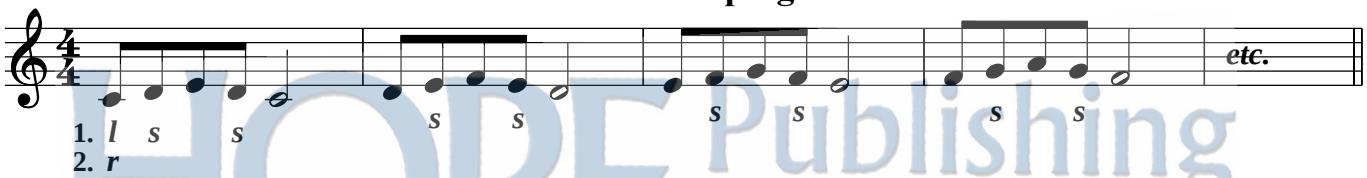
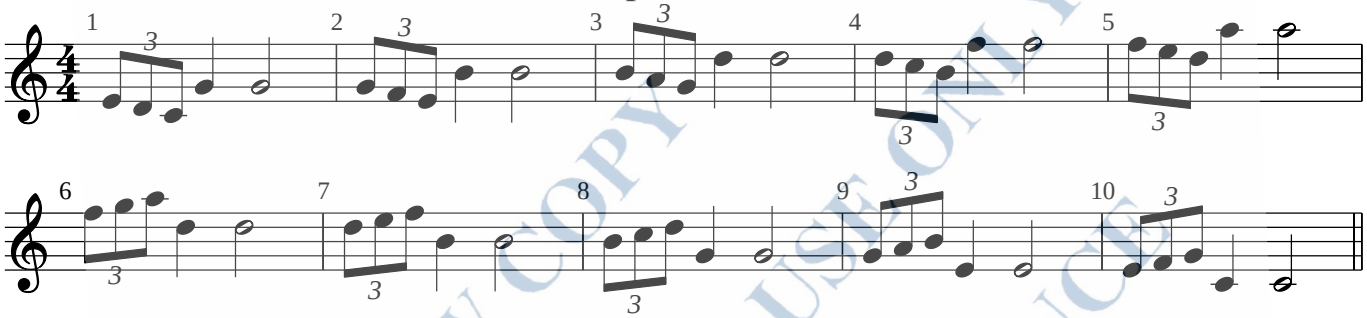
5. Shoulder-Table Damping Combination



Start with either hand and work out the shoulder-table damping combination in this exercise. Remember the rule: use the bell again, keep it at your shoulder; finished with that bell, lay it back on the table. For quick damping, while getting a bell out of the way of the other hand, damping at the waist or with a finger may be substituted for shoulder damping. Continue going up and down the scale, increasing in speed but still ringing smoothly.

6. Triplet Exercise

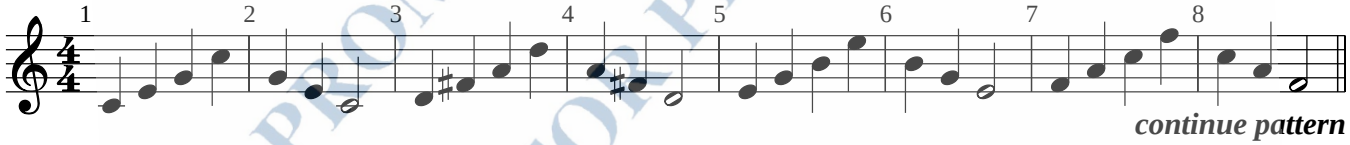


The melody in "Blessed Assurance" gives a challenge to solo ringing! The triplets are followed by an interval jump. Practice this exercise with these variations, keeping bells very close to the table.

A. Keeping bells in keyboard order, start with left hand and weave quickly, passing a bell from one hand to the other on half notes.

B. Reverse keyboard order of the first two bells, and ring just one measure at a time to become familiar with the way reverse order lays under your hands. Start with left hand in the ascending measures, right hand in the descending measures.

7. Cross-Over



As long as there is at least one bell between notes, it is OK to pass one hand over the other to reach for the next bell, as in a broken chord. Weaving would be awkward, slow down the tempo and increase the likelihood of bells crashing. Important: do not release one bell to the table until the next bell has been rung. Variation to the cross-over in this exercise is to practice displacing a bell temporarily in any available space.

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Choreography and Notations

r, l - right hand, left hand: start with hand indicated, alternating hands until a change is noted.

r-l, l-r - Ring bell in first hand, pass to other hand without damping.

S - Shoulder damp; all other bells damp at table.

R - Ring and damp note values as normal.

G6
E♭6 **F♯6** - Place G in the space between E♭ and F♯.

X - Return bells to normal keyboard order.

SB - The singing bell technique produces a drone by application of a dowel in a continuous motion around the outside rim of the bell.

+ - Mallet on suspended bell; ⊥ - mallet with bell on the table.

- A circle drawn around a note indicates table damping a bell in the space vacated temporarily by another bell held off the table. Return bell to normal place as soon as practical, or at the **X**. A circle drawn around two notes indicates these two bells damp on the table in reverse keyboard order.

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These solos are in honor of my best friend and biggest fan, my husband, Dr. Ross S. Anderson. I could not do what I do without his cheerful support!

Level 2

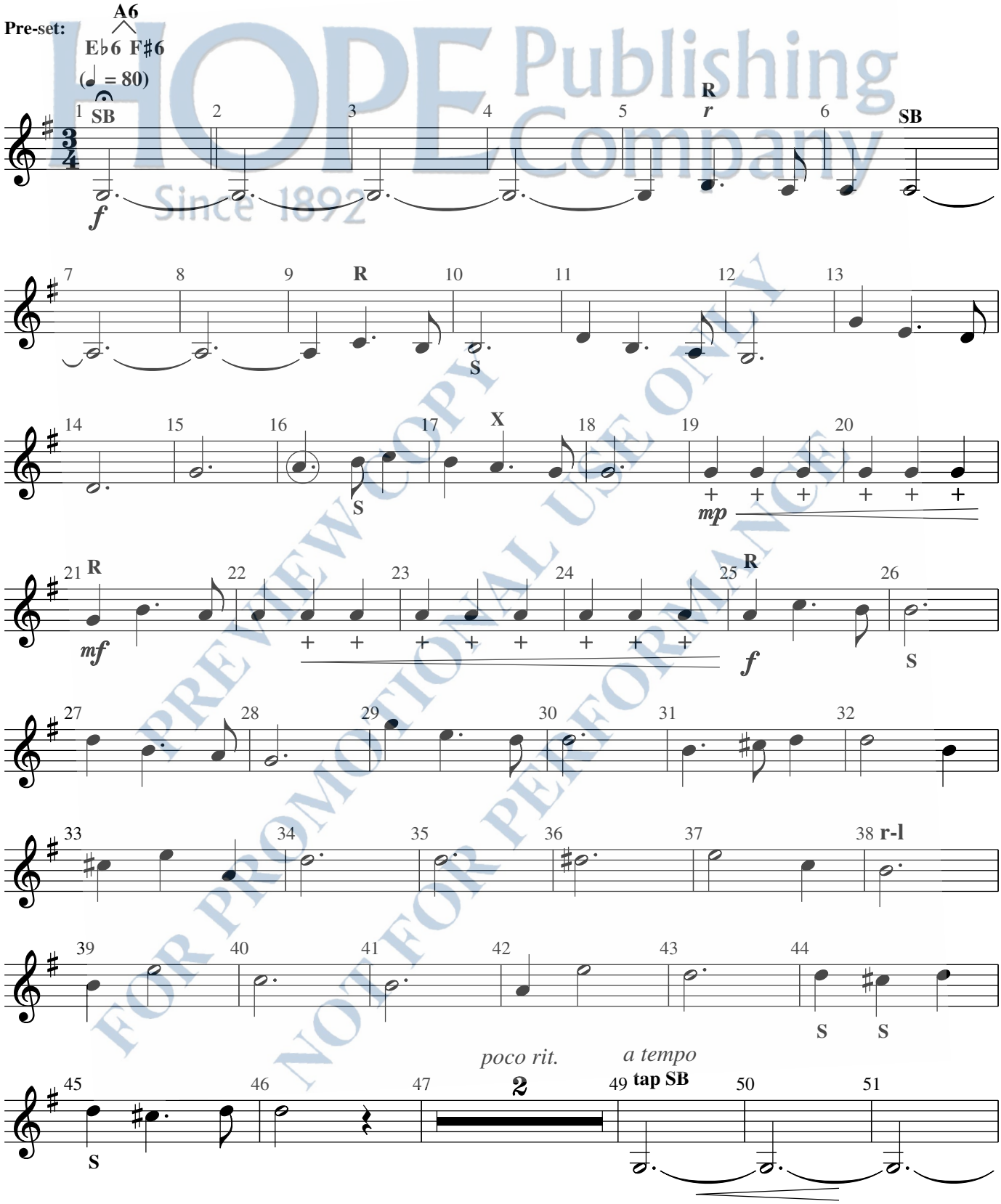
Thanks Be to Thee

Handbells used: G4 - D7

G.F. Handel

Organ Arrangement by
Cathy DeRousse (ASCAP)

Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)



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Thanks Be to Thee - Solo Hints

Handbells used: G4-D7

1. Pre-set D7 above C7; A6 between E♭6 and F♯6.

2. Keyboard layout: arrange bells from C5-C7 in normal keyboard order, except for D7 and A6, even though all bells are not used. Arrange G-B4 in a fan shape to the left of C4 for easy reach.

3. (AS) - damp A5 in B5 space, return at "X".

4. **S -** damp bell at shoulder or waist, not on table.

5. Dowel/mallet - keep in hand while picking up next bell, just like you would for Shelley (see HMA notation booklet). Grab only the top portion of handle between the knuckles of your index and 3rd finger; curl fingers in between the top and bottom parts of handle. (See "*Techniques*" video clips at www.voicesinbronze.com.) This is called the "claw" technique.

6. ***r-l*** - ring bell in right hand, pass to left without damping.

Level 2

Sleepers, Wake!

Handbells used: E♭5-G6

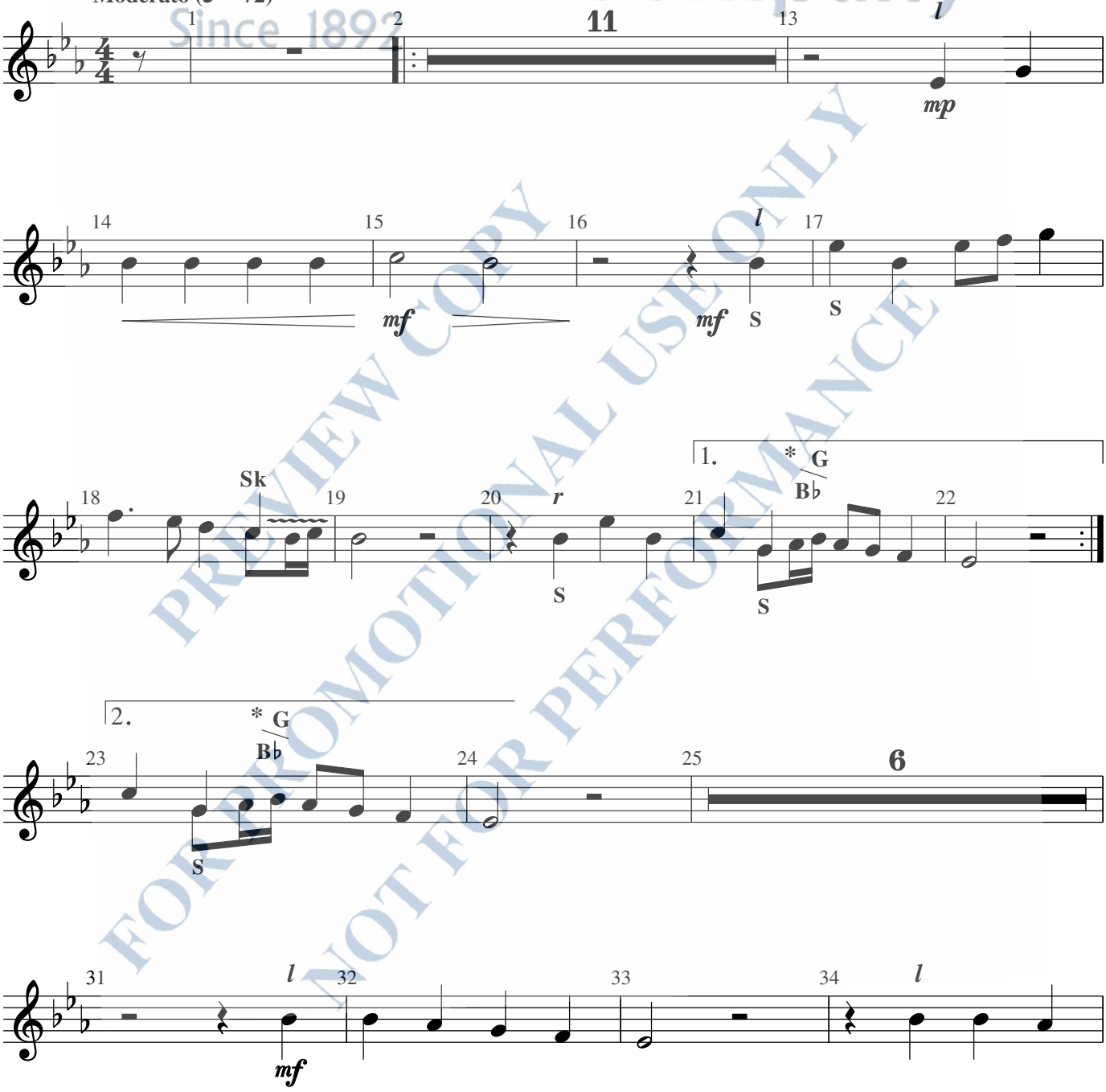
J.S. Bach

Organ Arrangement by
Cathy DeRousse (ASCAP)

Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

Pre-set: G6 / E♭6 F♯6

Moderato (♩ = 72)



***Option:** with G over B♭ or ring G5, right hand or ring G5 on quarter note.

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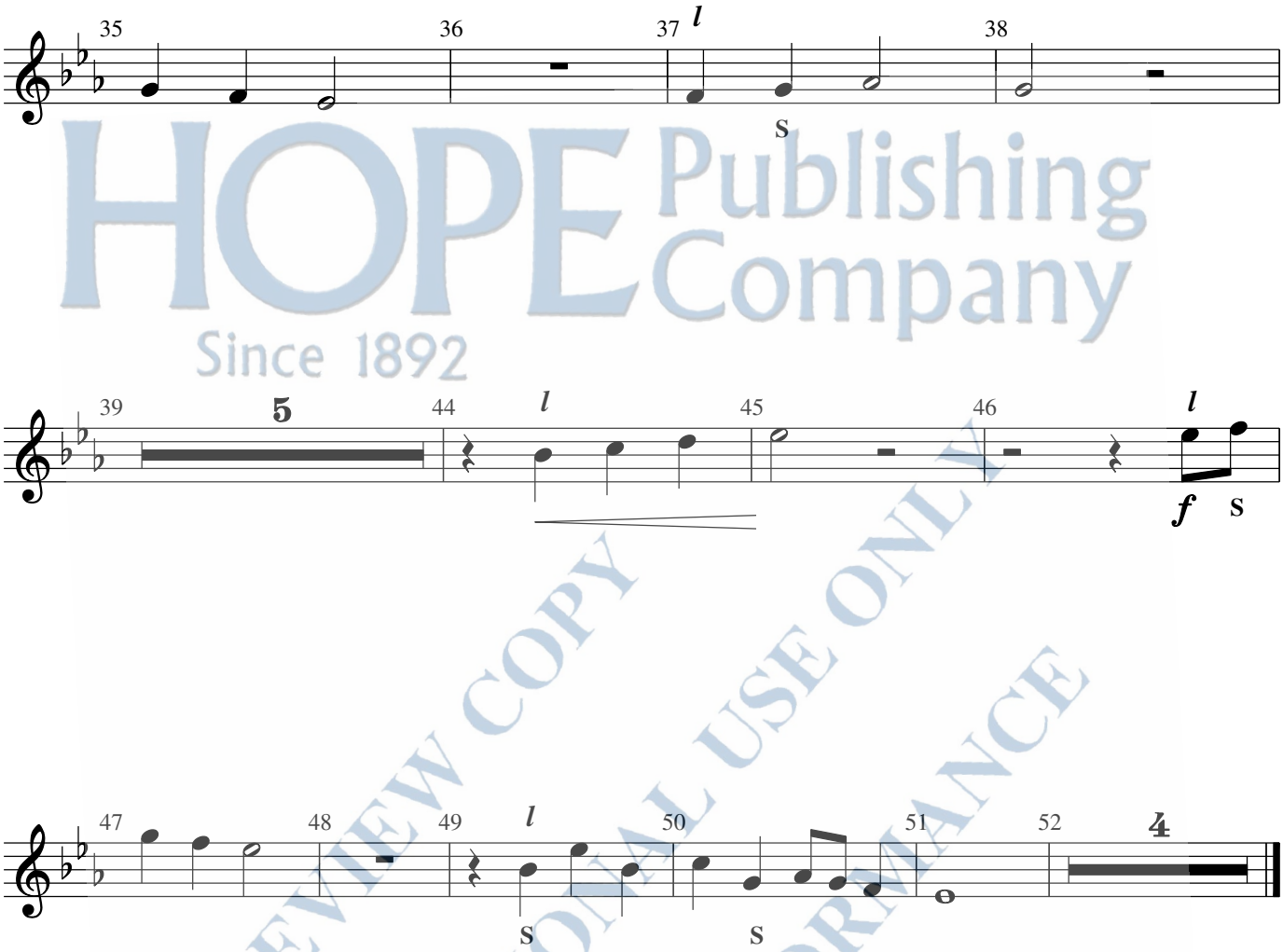

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Sleepers Wake! - Solo Hints

Handbells used: E♭-G6

1. Lay out C5-C7, all bells in keyboard order.
2. Look for places to damp bells out of order (temporarily) for easier reach.
2. **S** - damp bell at shoulder or waist.

Level 2

Prelude in C

(Ave Maria)

Handbells used: D5-B6

Bach/Gounod

Organ Arrangement by
Cathy DeRousse (ASCAP)

Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)

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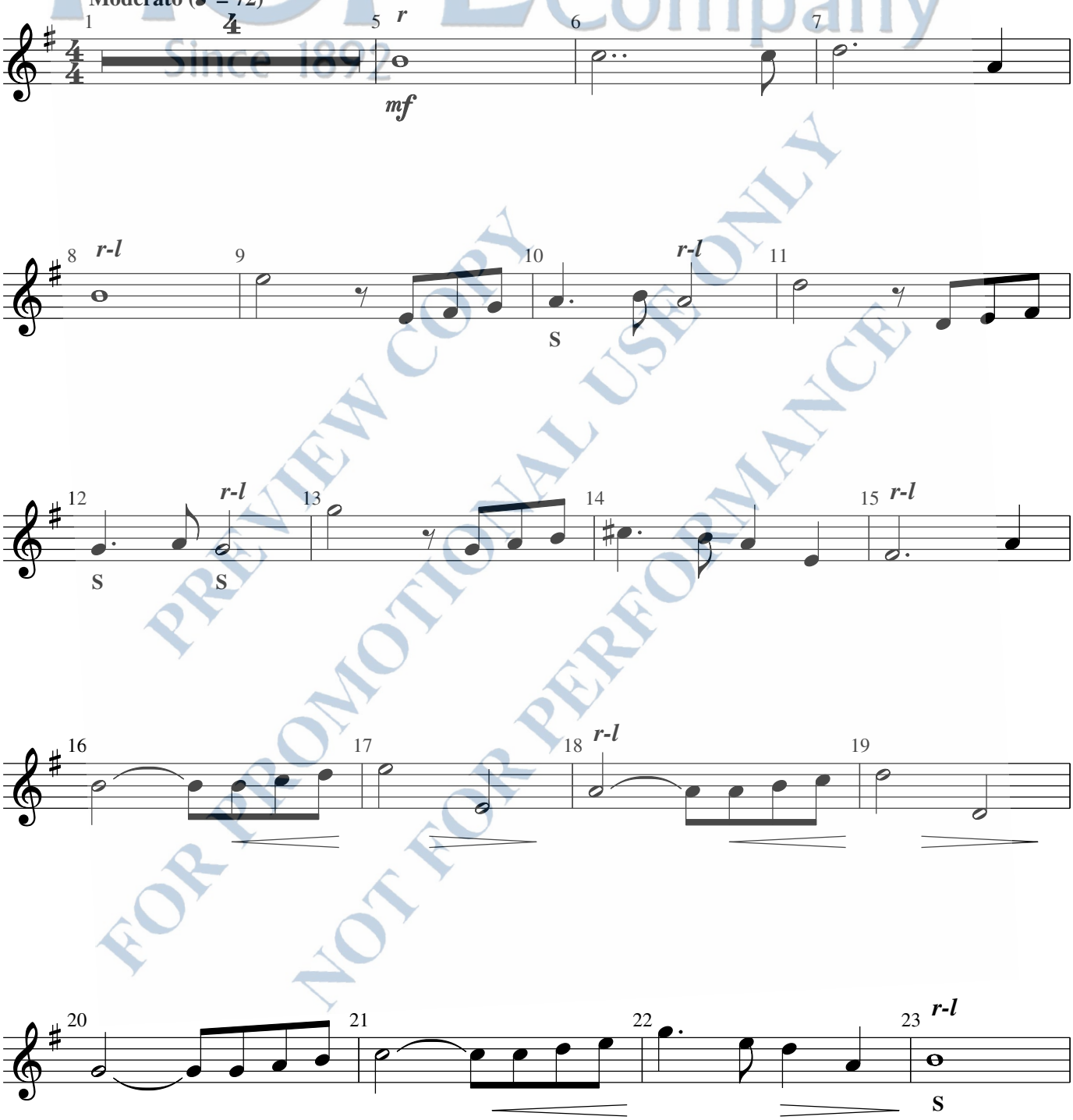
Pre-sets: D5 (E♭5 F♯5) G6 (B♭5 C♯6) B6 (E♭6 F♯6)

Moderato (♩ = 72)



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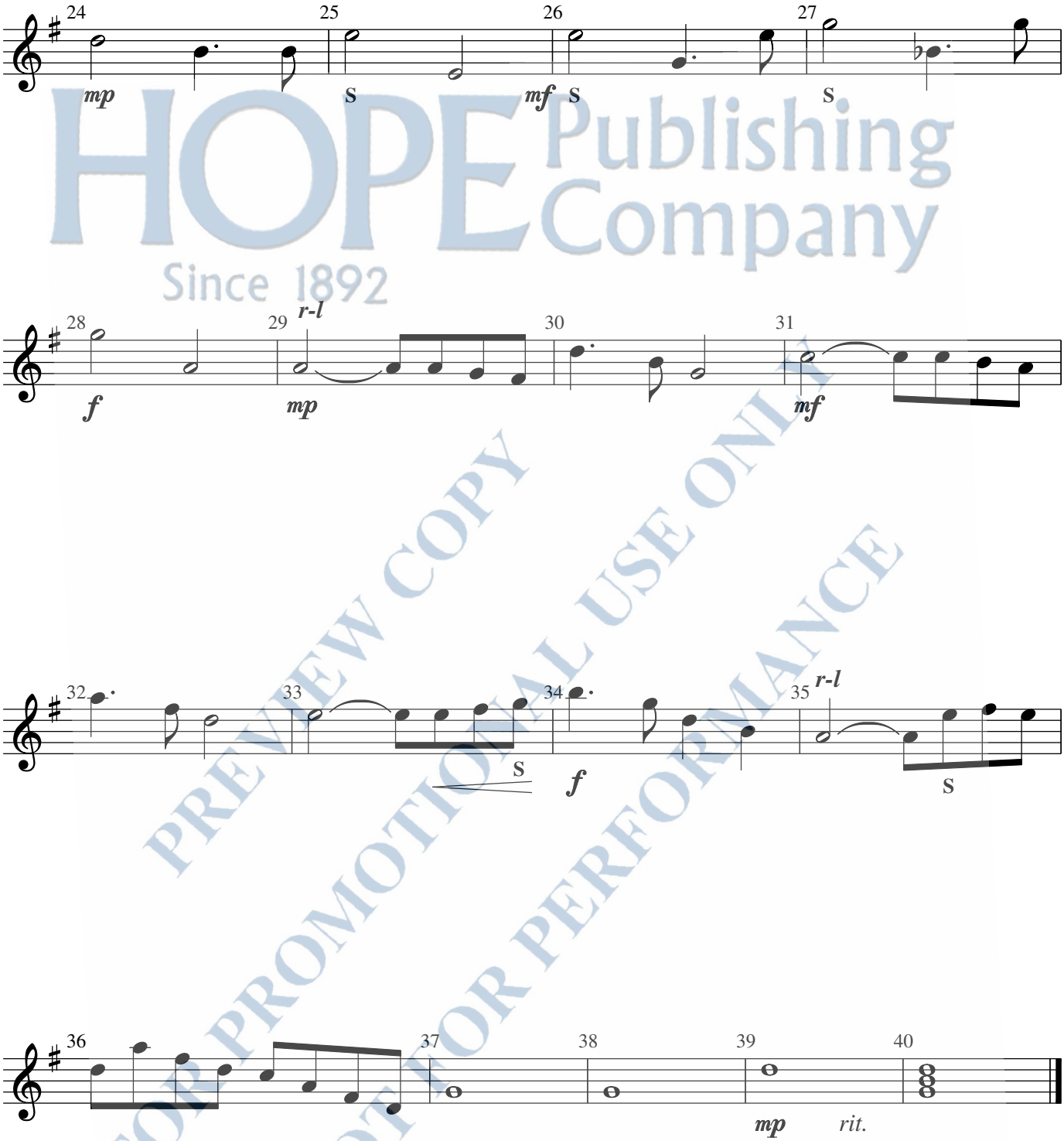

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Prelude in C - Solo Hints

Handbells used: D5-B6

1. Layout all bells C5-C7 in keyboard order, except D5, G6, and B6.
2. Last chord ring all 3 notes or just B and D.

Level 1

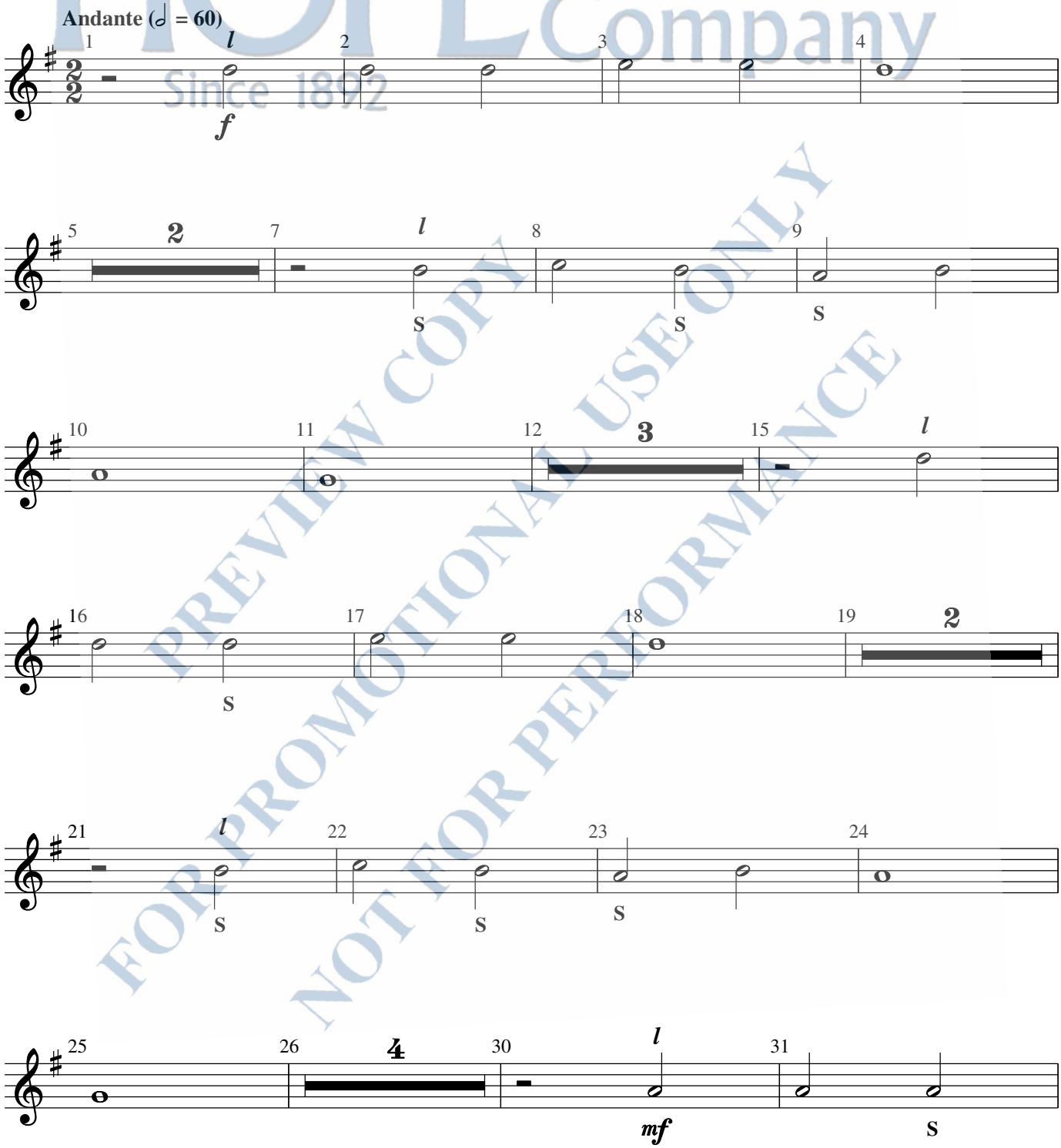
Now Thank We All Our God

Handbells used: G5-G6

J.S. Bach

Organ Arrangement by
Cathy DeRousse (ASCAP)

Solo Handbell Arrangement by
Christine D. Anderson (ASCAP)



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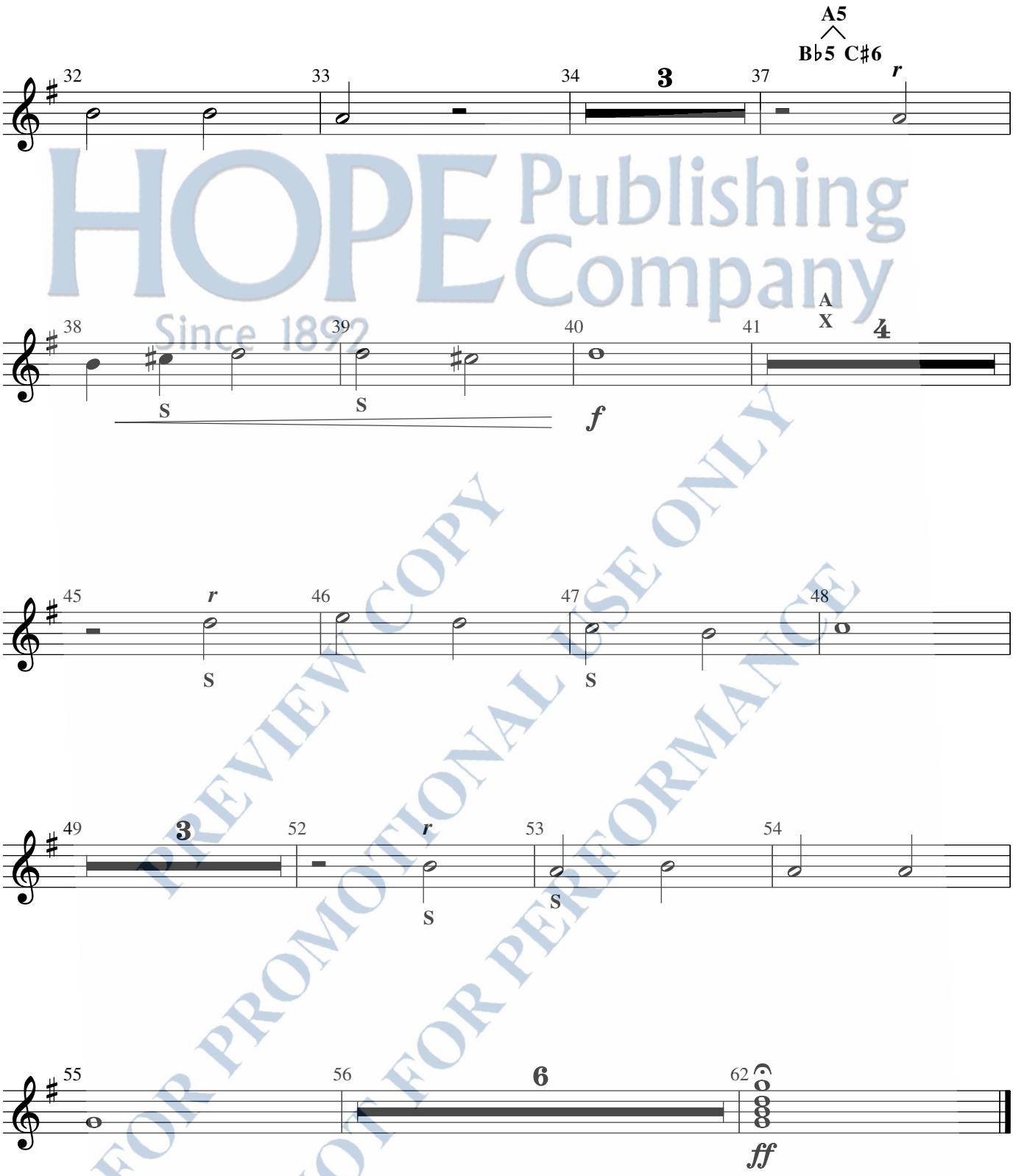

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Now Thank We All Our God - Solo Hints

Handbells used: G5-G6

1. Lay out all bells C5-C7 in keyboard order.
2. Measure 38: damp A5 between B♭5 and C♯6; return at measure 41.
3. On last chord ring G5 and G6, or add B5 and D6.