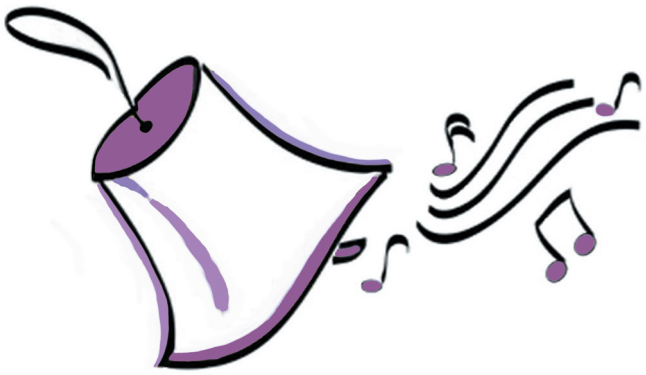
Catalog # 1045 | 3 octave Handbell Solo with Bell Tree | Difficulty: M

Immortal, Invisible

St. Denio



Handbell Solo arranged by

Heather Keith

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

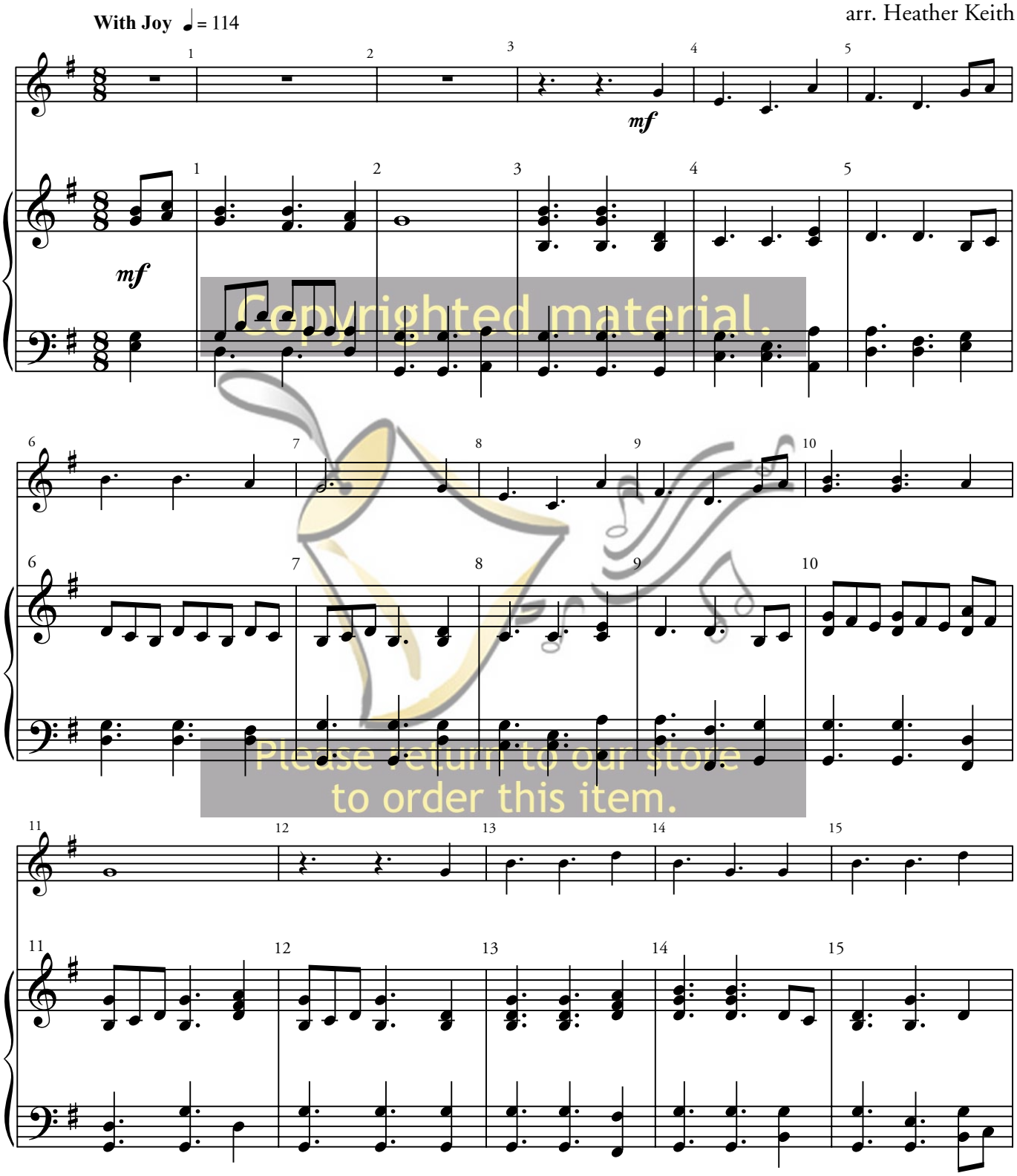
Inspired by a musical offering at Presbyterian Music Camp,
Muskoka, Ontario, in August 2006

Immortal, Invisible

Cat. 1045
Difficulty Level M

Handbell solo with keyboard

St. Denio
Welsh Hymn Melody
arr. Heather Keith



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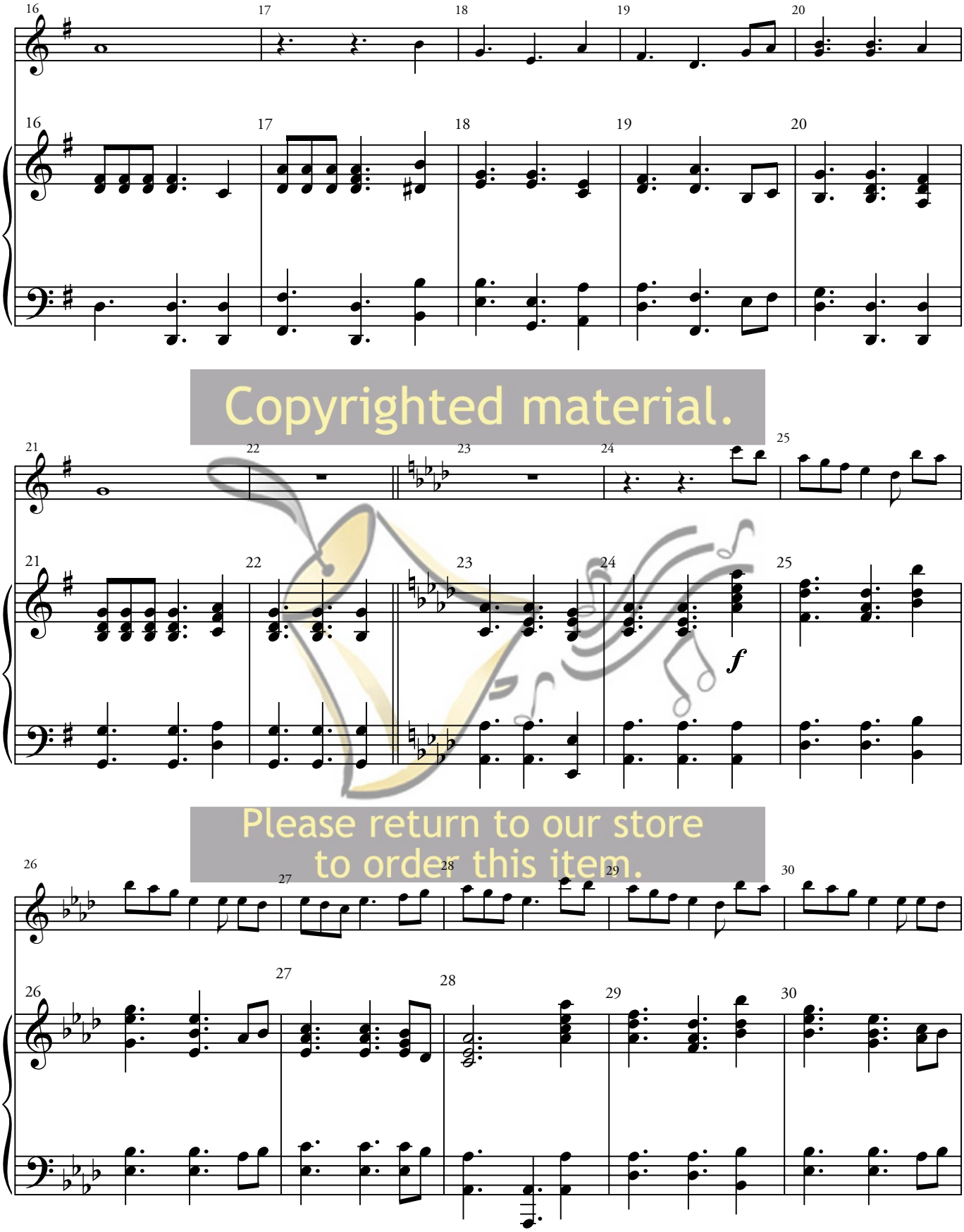

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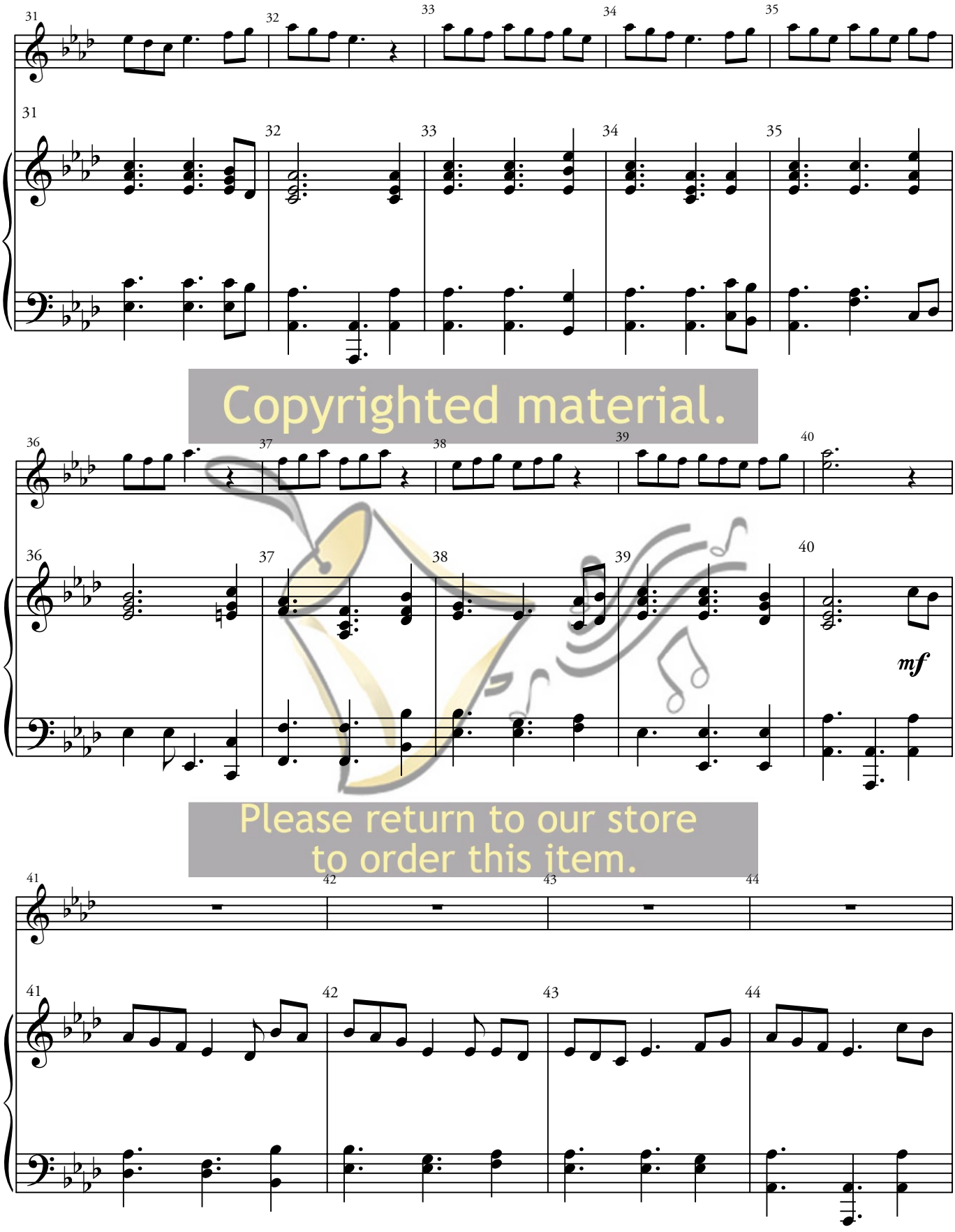

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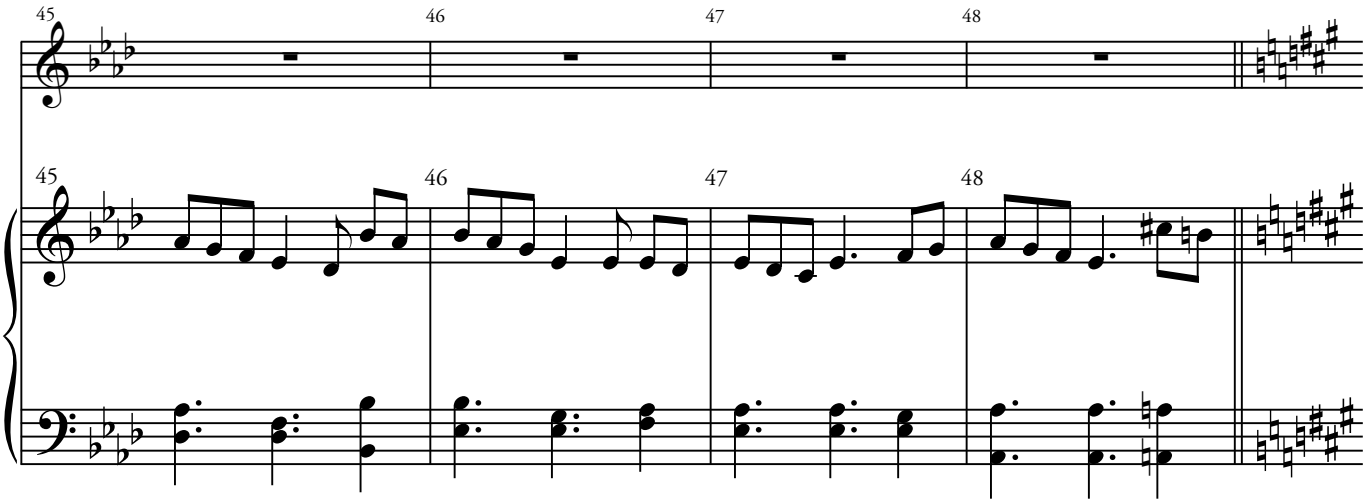

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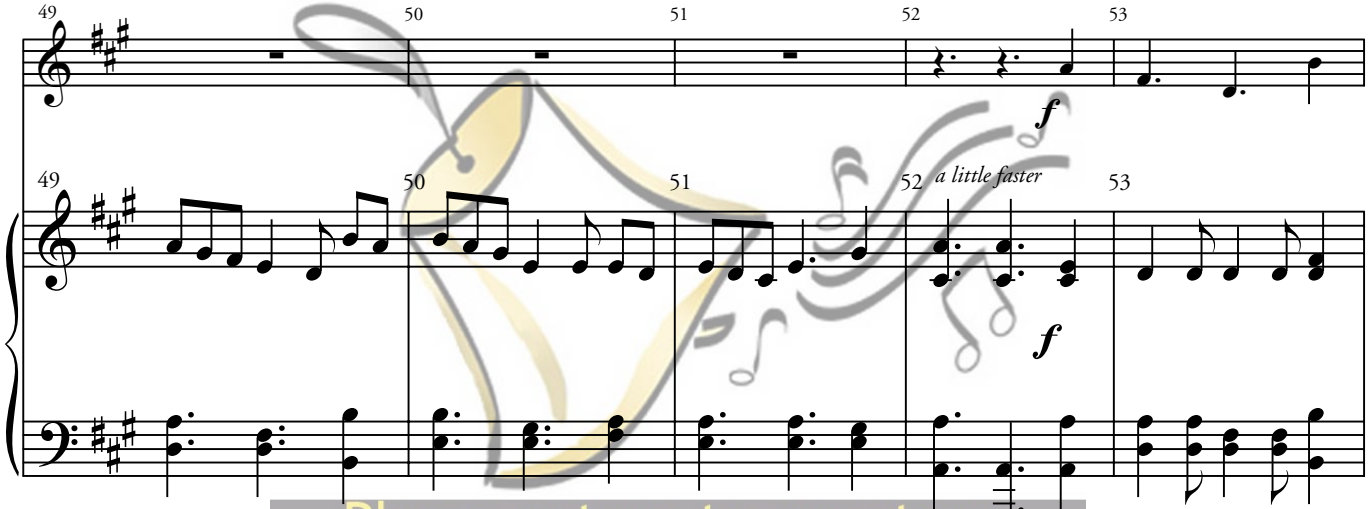

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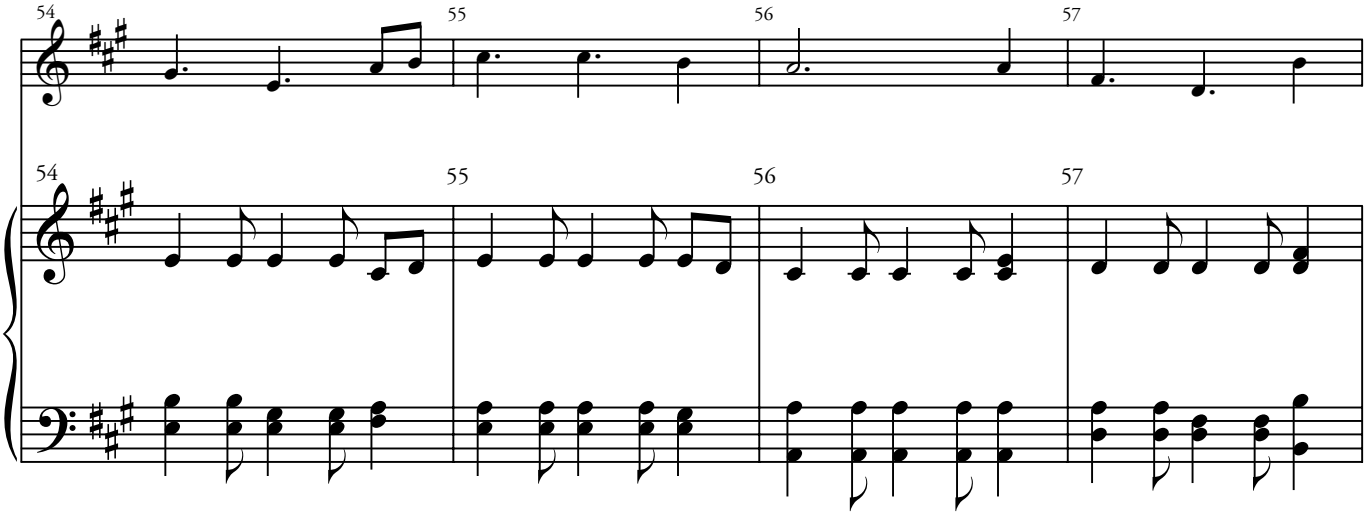

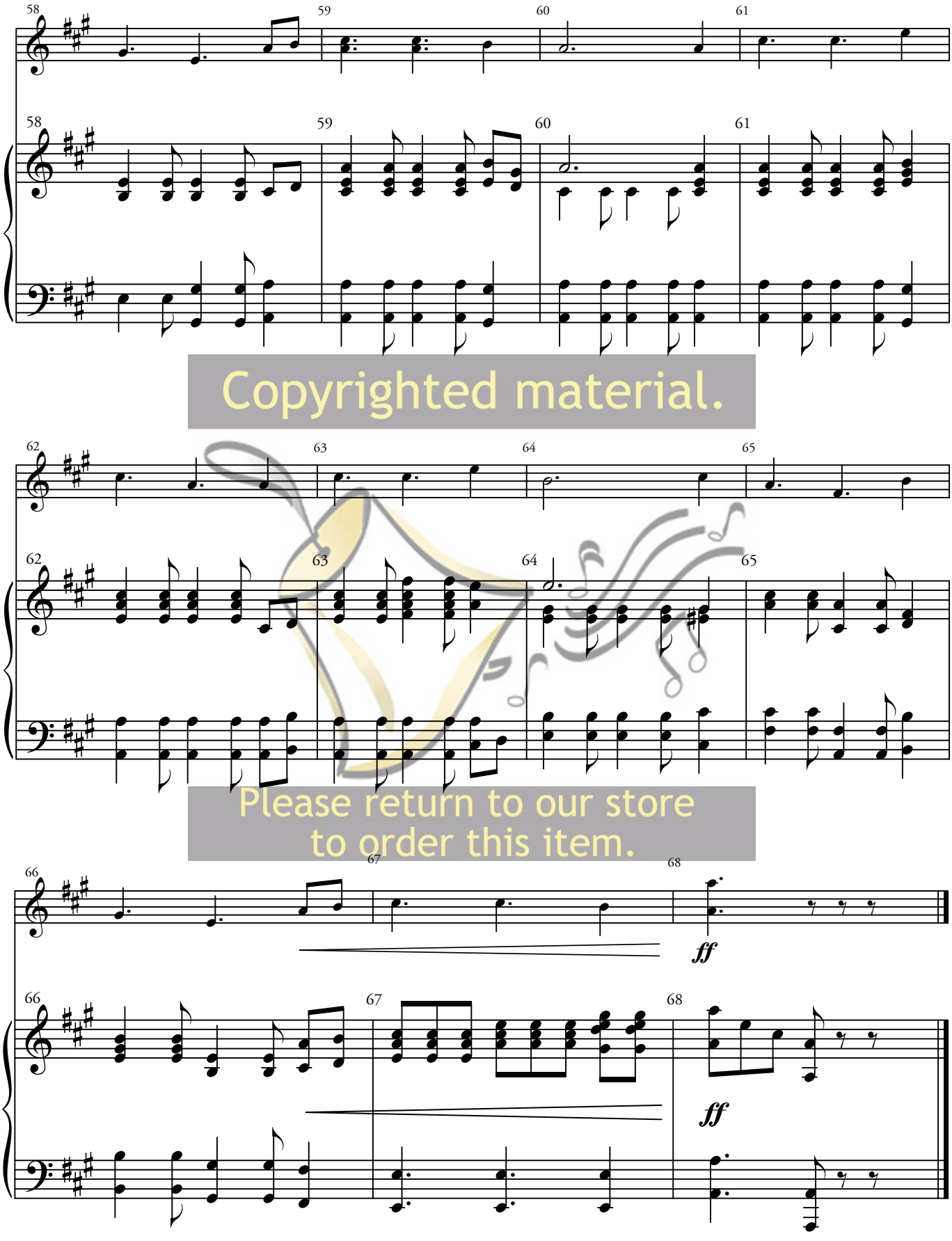

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Immortal, Invisible

Handbell Solo

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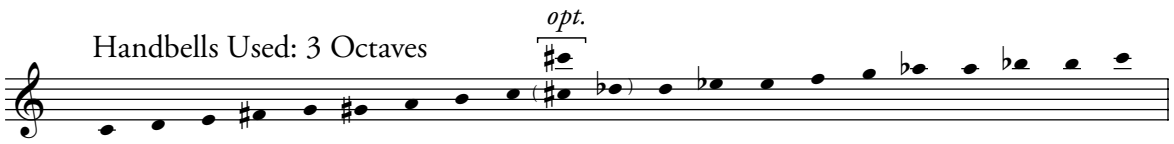
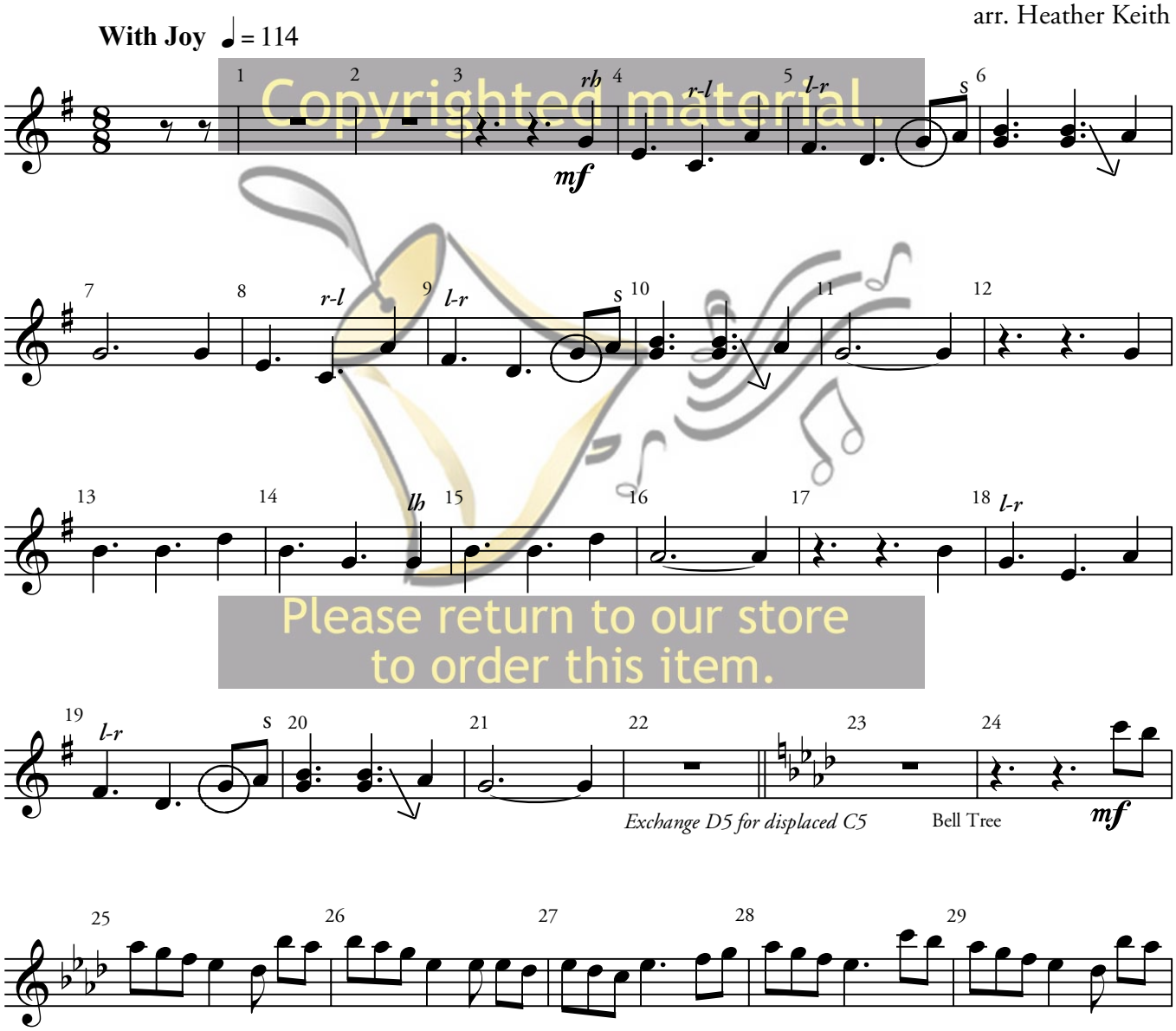
Handbell solo with keyboard

Cat. 1045
Difficulty Level: M



St. Denio (Welsh Hymn Tune)
arr. Heather Keith



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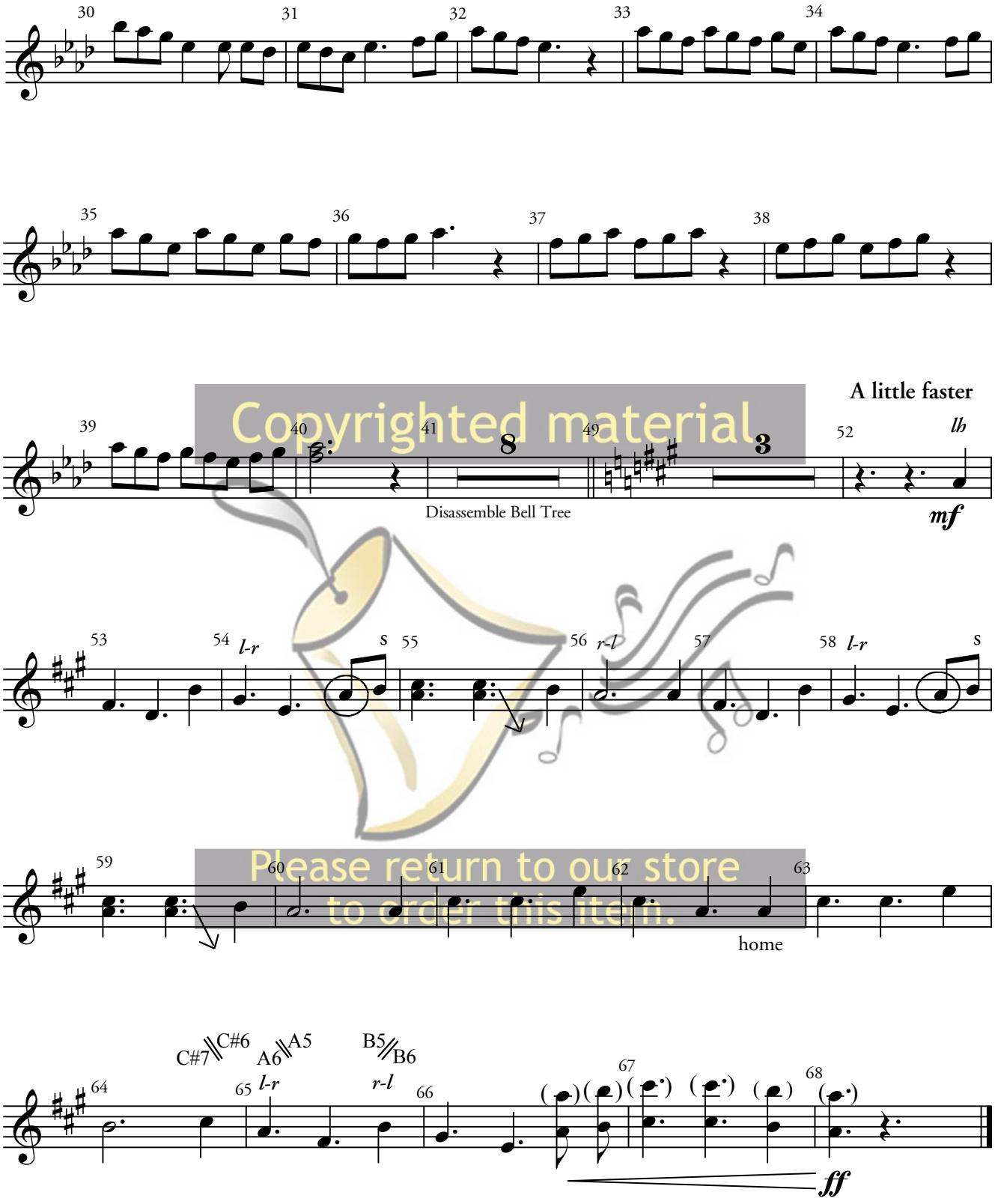

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Performance Notes

Pre-Set **C5** between **E*b*5** and **F#5**. Before moving to play the bell tree, replace the **C5** in its home space and displace the **D5** between **E*b*5** and **F#5**.

Travelling 4-in-hand:
The primary bell stays in the hand while secondary bells are picked up and put down.

A note inside this mark becomes the primary bell and stays in the hand.

This denotes that a secondary bell is to be released to the table after it is played.

rh or *lh*	Begin playing passage with marked bell in right (*rh*) or left (*lh*) hand.
l-r	Pass bell from left to right hand.
r-l	Pass bell from right to left hand.
home	Return bell to home position.
s	Shoulder damp

Measures 24 to 40 are played on a bell tree. This bell tree can be set up before playing the piece because there aren't any shared bells. It must be disassembled in measures 41 to 47 because one of the bells (C#/D*b*5) in the bell tree is needed for the final section.

Bells used in Bell Tree: **C6, D*b*6, E*b*6, F6, G6, A*b*6, B*b*6, C7**

Suggestions to minimize "scrambling" when disassembling the bell tree:

Build the bell tree with the largest bells at the top and smallest bells at the bottom. Then only two bells need to be removed from the bell tree for the final section.

Use a duplicate (C#/Db6) which eliminates the need to disassemble the bell tree.

Octave doubling in measures 66 to 68 is optional. (I was never able to play the octaves as well as I would like to, so I eliminated the doubling, except for the A6/A7 in measure 68.) The octaves may be played if a C#7 is available. If C#7 is available, arrange B6, A6 and C#7 (in that order) in a 3rd row with lots of room between them to set up Shelley pairs at the end of the piece.

Set C6 on top of C7 in Shelley position for right hand.

Set A5 on top of A6 in Shelley position for right hand.

Set B5 on top of B6 in Shelley position for left hand.

***Optional Octave Doubling*:** In measure 65, execute each pass before setting up each Shelley pair. Pass **A5** from left to right and and then set up Shelley for right hand. Pass **B5** from right to left hand and then set up Shelley for left hand.

Without Octave Doubling: Ignore *r-l* marking in measure 65. In measure 66, pass G5 *l-r* instead. Play measures 66 through 68 with the same travelling 4-in-hand patterns as measures 58 through 68, adding the A5 to the C#6 notes in m.67.