Catalog 20659 5 - 6 octaves handbells Level 4

Known, Held, Led

David R. Kent

From the Top Music
Albuquerque, NM

My Thought Process in writing ***Known, Held, Led***

As I thought about writing a piece in memory of Carol Haertel, I thought of her deep abiding faith that she exhibited through some of the most difficult circumstances imaginable, the loss of two sons and a long battle with cancer. She always maintained such a strong positive outlook and testimony to God's goodness. When I was asked to create a piece in Carol's memory, the first thing that came to mind was the story behind "It Is Well With My Soul."* That beloved hymn so appropriately expresses the faith I saw lived out in Carol's life. I didn't, however, just want to arrange the hymn but thought I would state it's theme within an original work.

When I learned that one of the family's favorite scripture passages is Psalm 139, I decided to use that theologically rich Psalm as my inspiration. It begins with the very intimate expression, born out of relationship, "You have searched me and know me, . . . You are familiar with all my ways." (God's Omniscience). The Psalm ends with a similar intimate invitation from the Psalmist, "Search me, God and know my heart, test me and know my anxious thoughts. See if there is any offensive way in me, and lead me in the way everlasting."

I wanted to begin the piece with the foreshadowing of the familiar "It is Well..." motive. As I began to try and create an intimate mood to represent the "You have searched me..." portion of the Psalm I chose to use a harmonic progression I discovered while doodling at the piano. It was soon evident that the piece was going to be more motivic than melodic in approach.

Throughout the piece I continued to insert groupings of three repeated notes of the same pitch. In my thought process this represented the presence of God (Trinity). I often associated it in my mind with the text "God is here" or God saying, "I Am here" or the statement of faith based upon God's loving presence, "It is well."

The second portion of the Psalm, "Where can I go from your Spirit? Where can I flee from your presence? If I go . . ., you are there" tells us of God omnipresence. All of the possible locations the psalmist lists where he could go, never depart from the presence of the Lord. To depict this musically I chose to use a more rapid tempo (as if to cover maximum ground) and use the wide leap of the minor 7th to represent great distance. I chose to use quartal/quintal harmonies to depict the mysteries of God. I continued to insert the repeated three note motive indicating God's presence throughout this section.

In the statement of "It Is Well with My Soul" I sought to musically reflect the text of the first stanza. I chose not to state the refrain of the hymn, but instead dovetailed the A-section in it's place (which begins with the same motive).

My desire at the end of the piece is to have all hearts, hands and eyes focused up - contemplating being led by our Lord in the way everlasting as the final "It is well" is stated. I would like the final chord to decay naturally reflecting "the way everlasting."

My Prayer is that the Spirit of God will work in the heart of every ringer and director as they prepare and perform this piece as He did in mine as I wrote it.

Blessings!
David R. Kent

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** Words by Horatio Spafford (1828-1888) Music by Phillip P. Bliss (1838- 1876)*

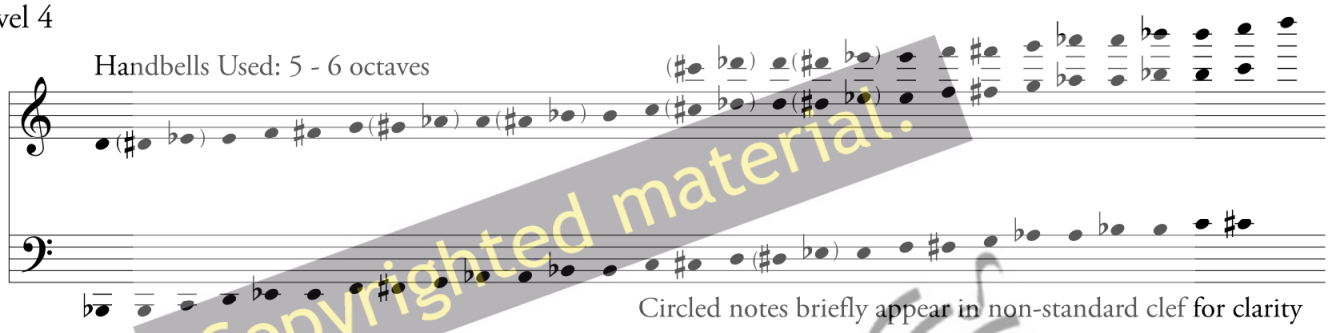
Dedicated to and in loving memory of Carol Haertel,
first president of *Bells of the Blue Ridge*,
and lover of music, especially bells.

Known, Held, Led

Reflections on Psalm 139

Incorporating "It Is Well With My Soul"

Cat. 20726
Level 4



Circled notes briefly appear in non-standard clef for clarity

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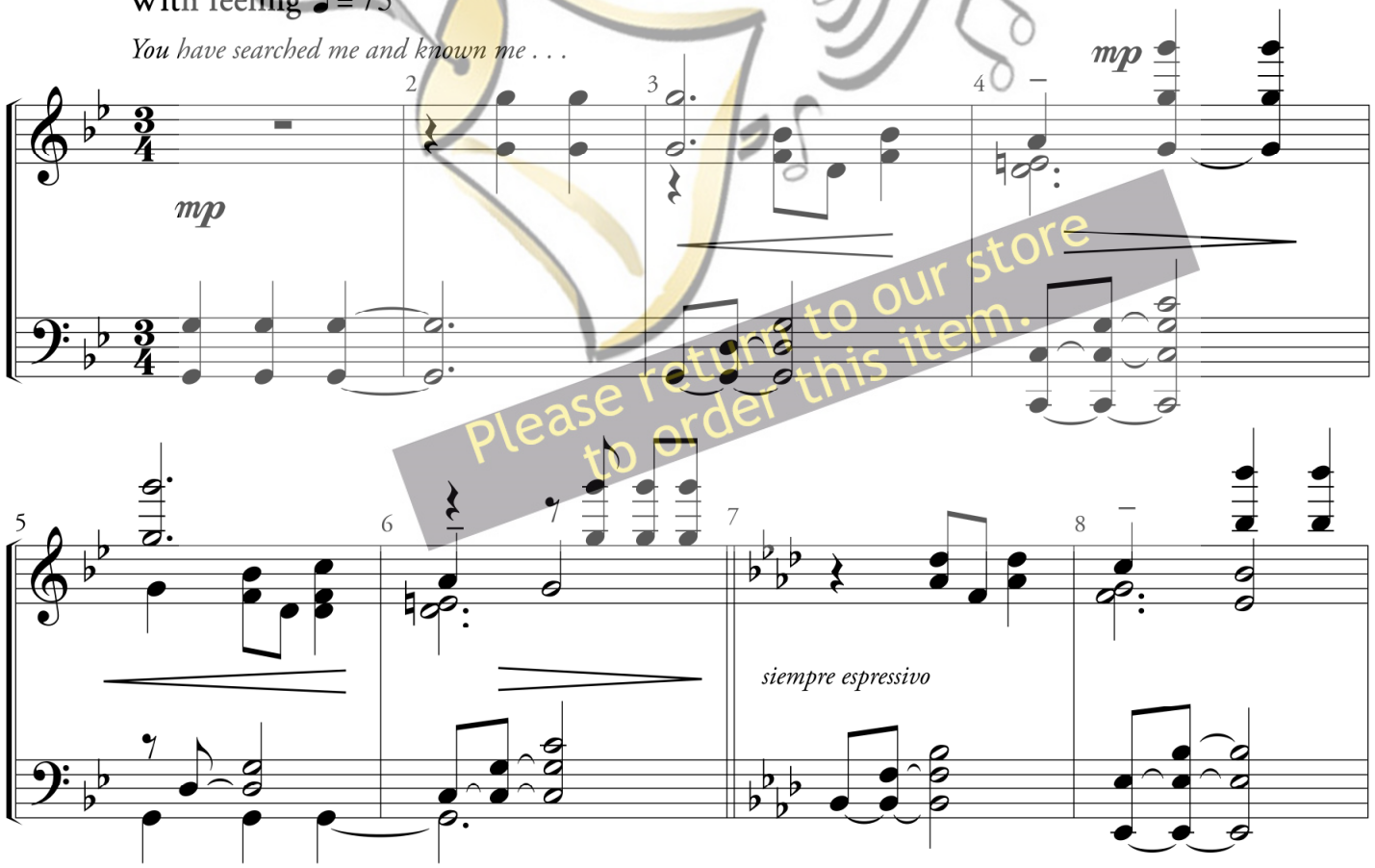

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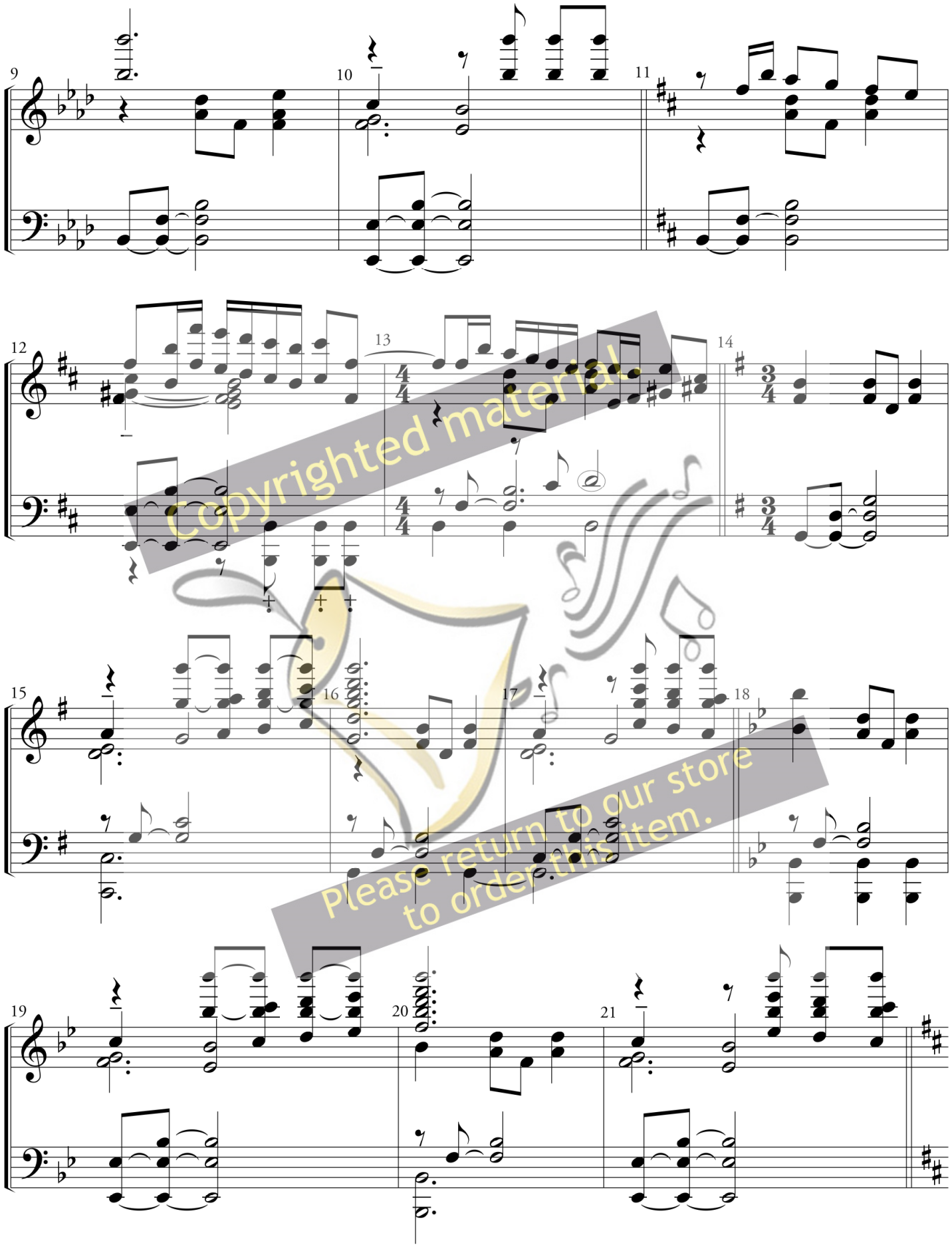

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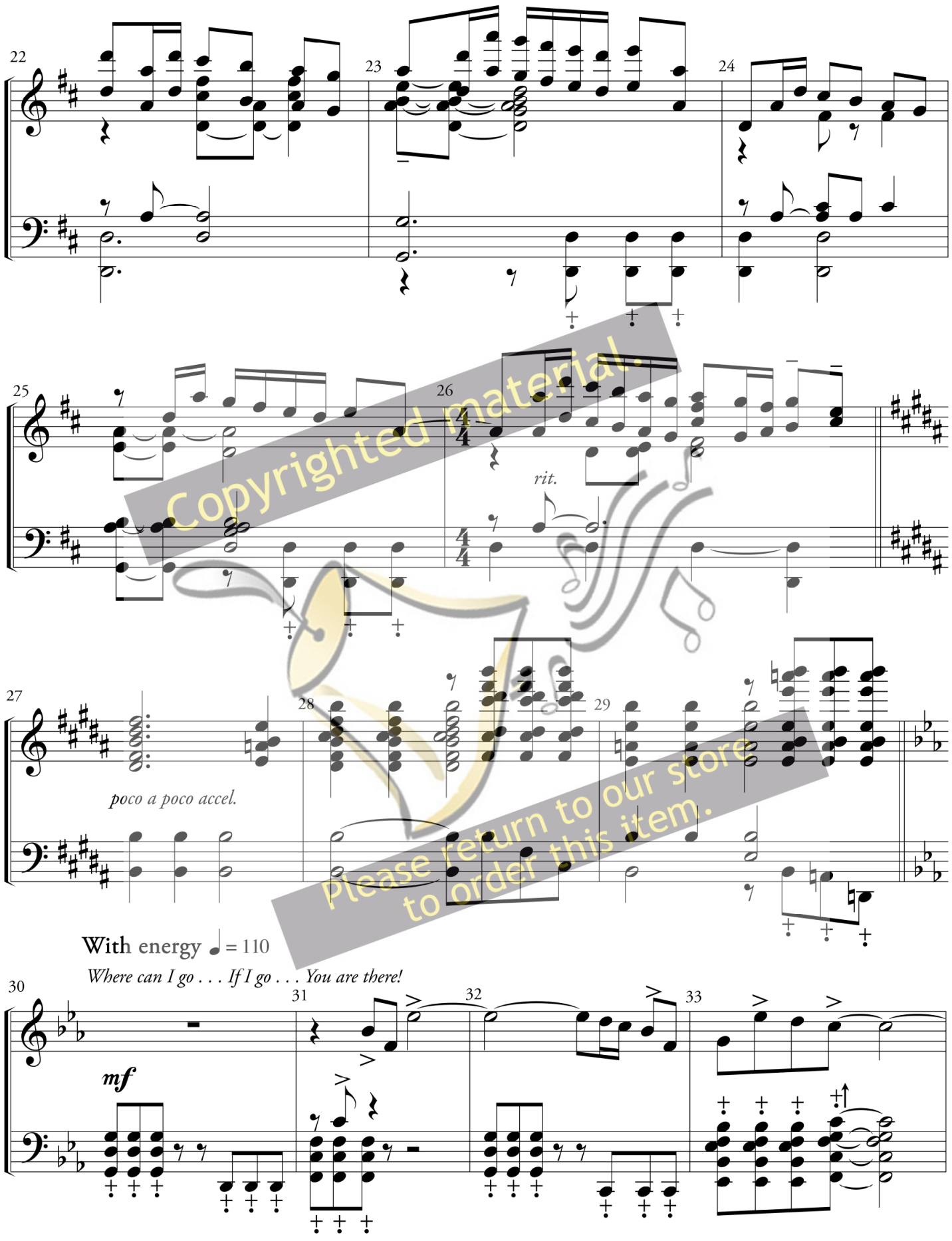

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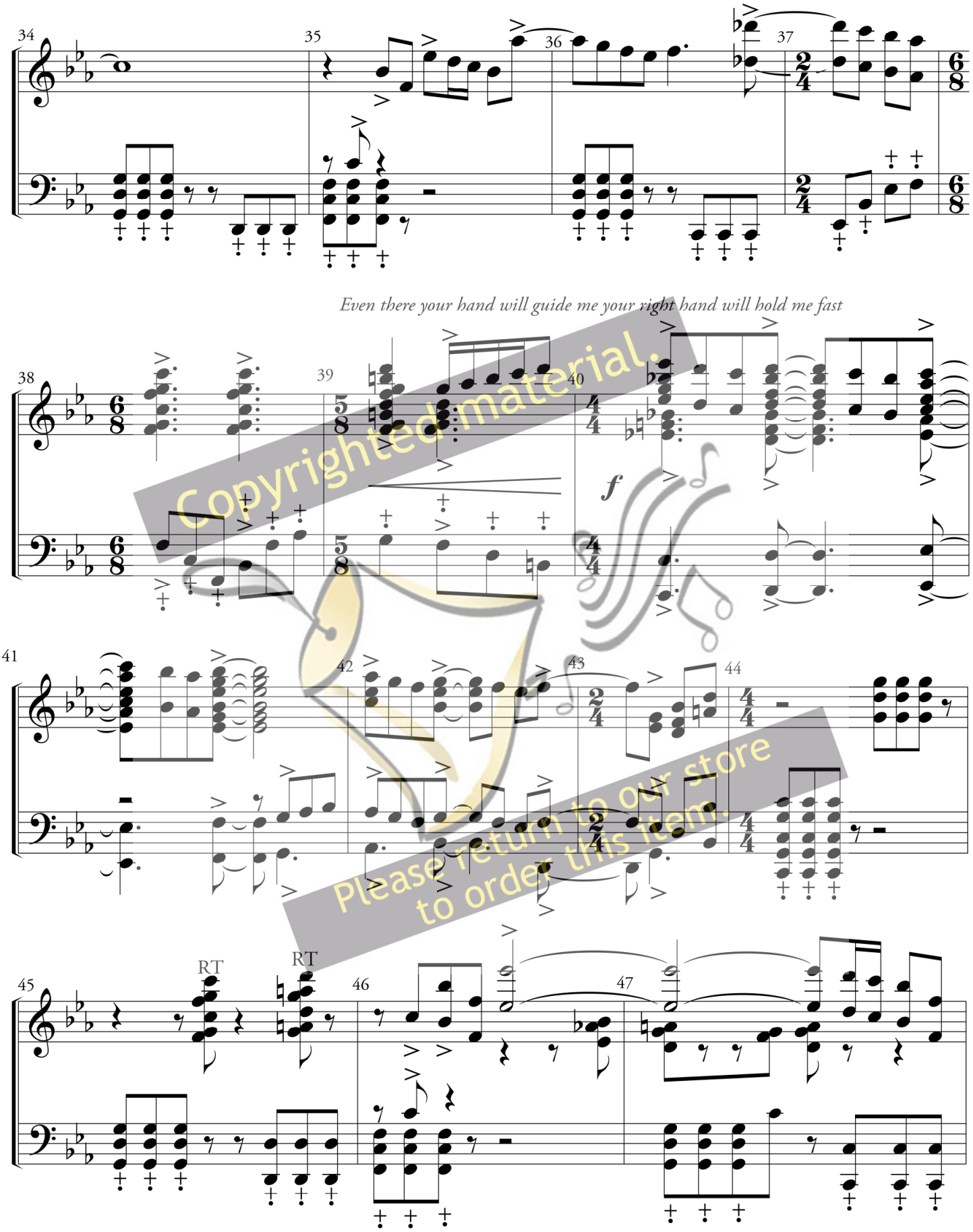

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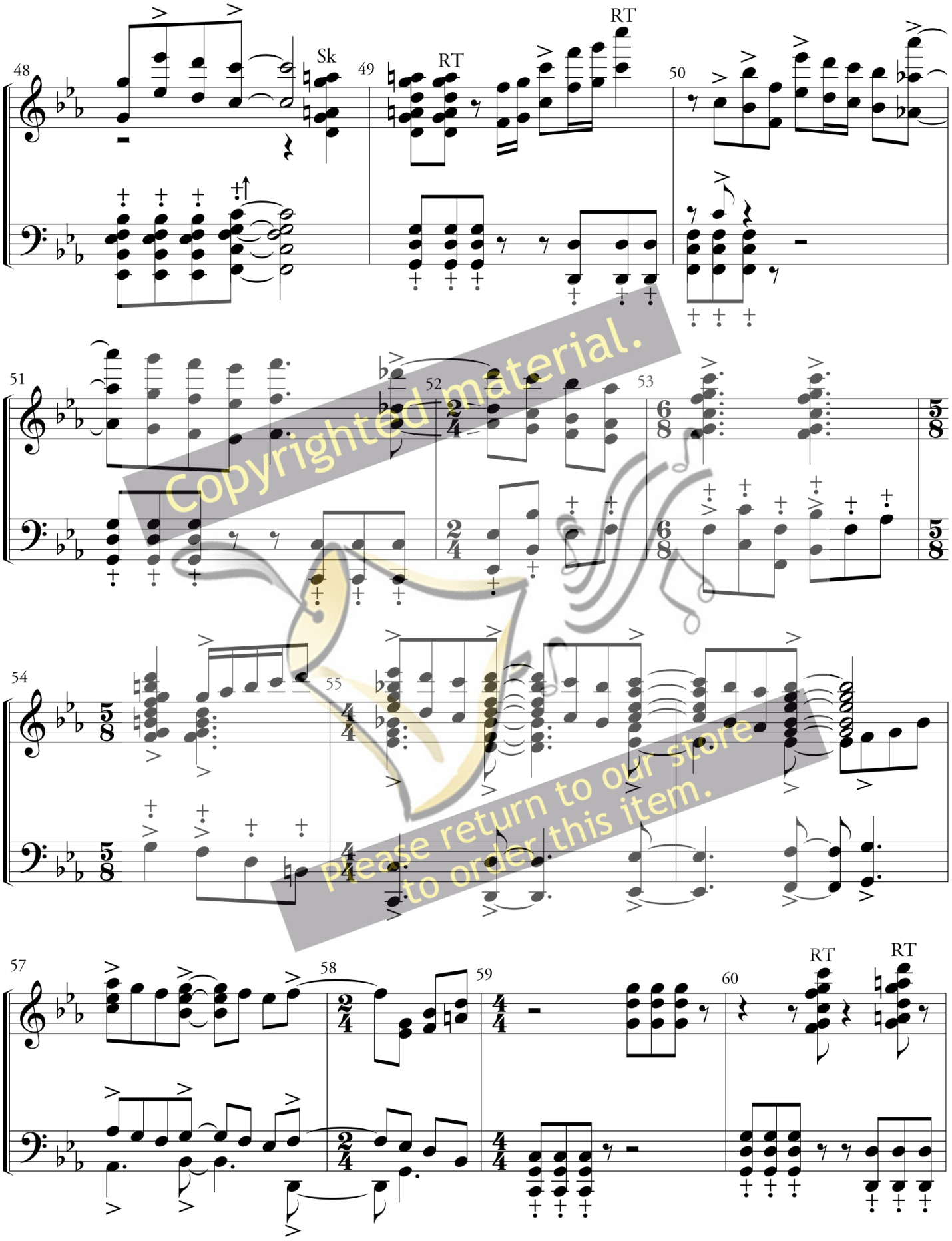

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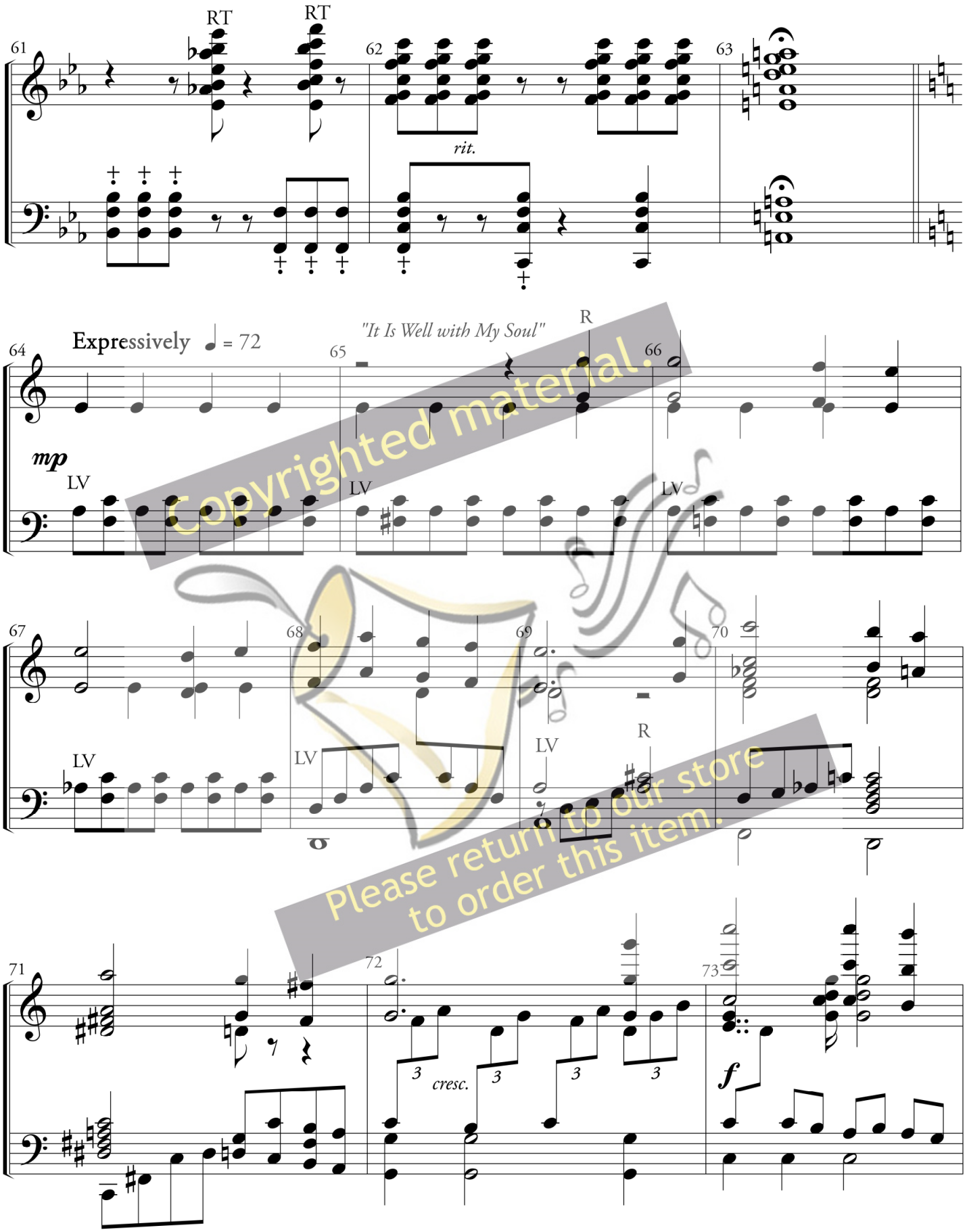

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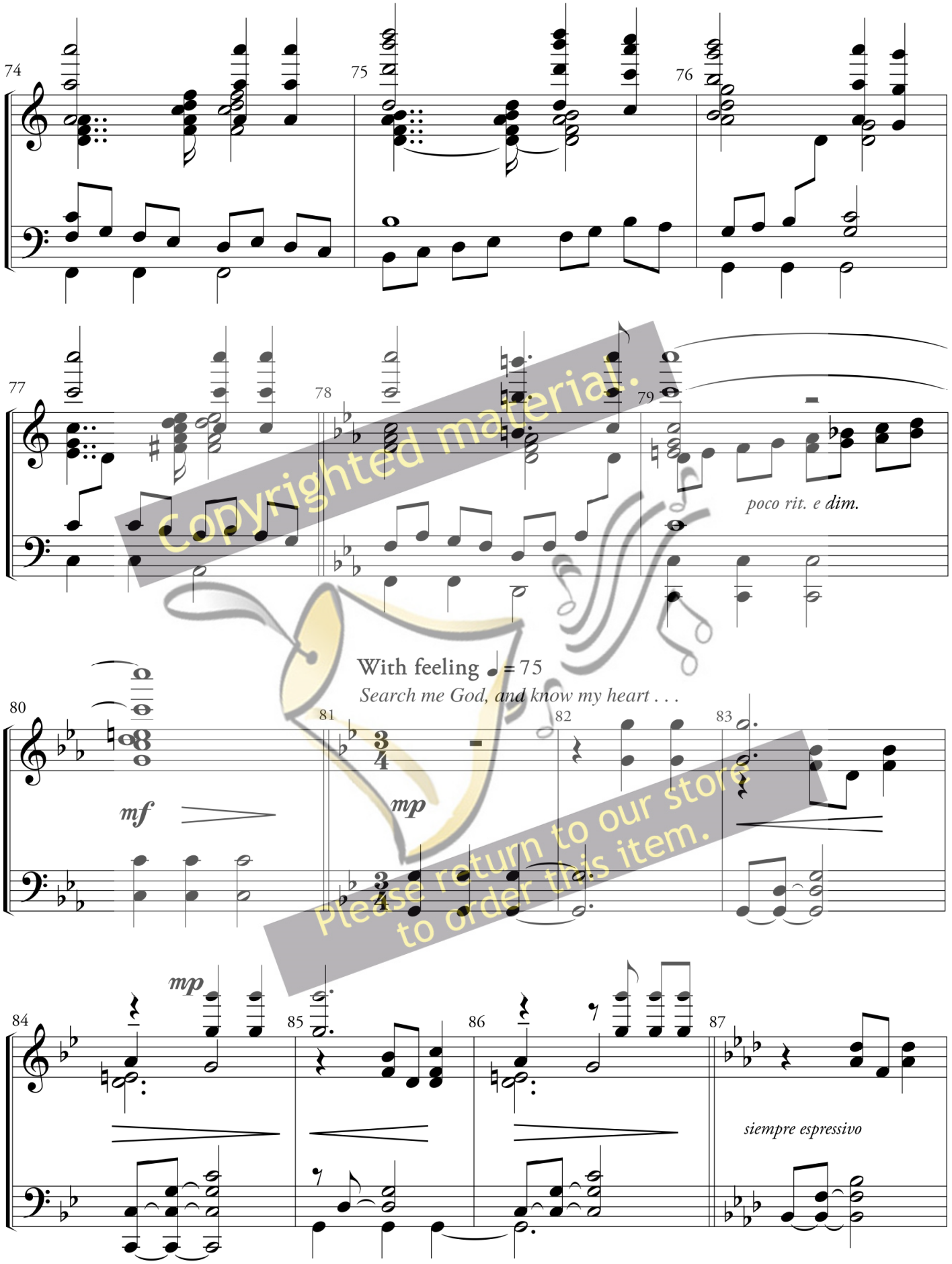

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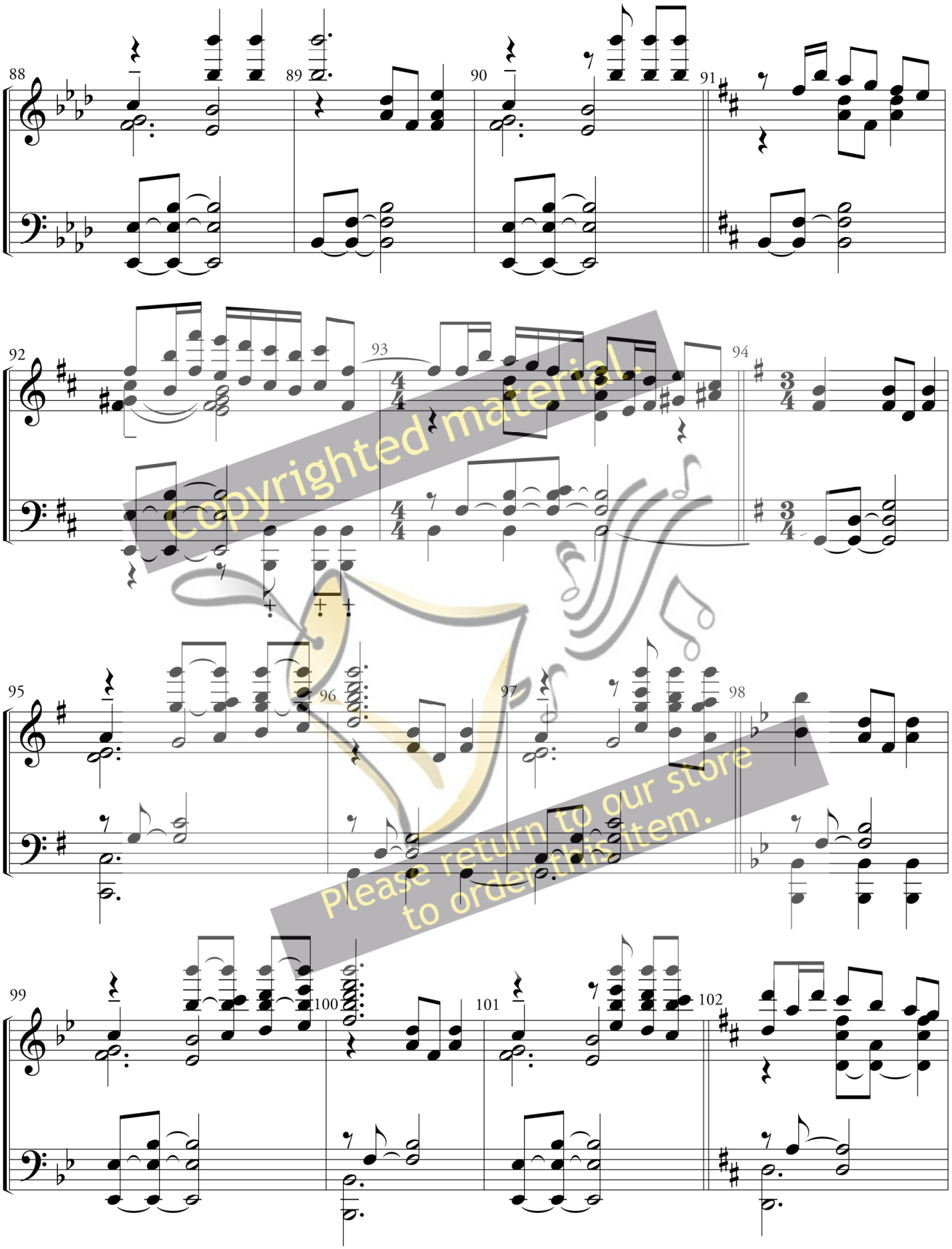

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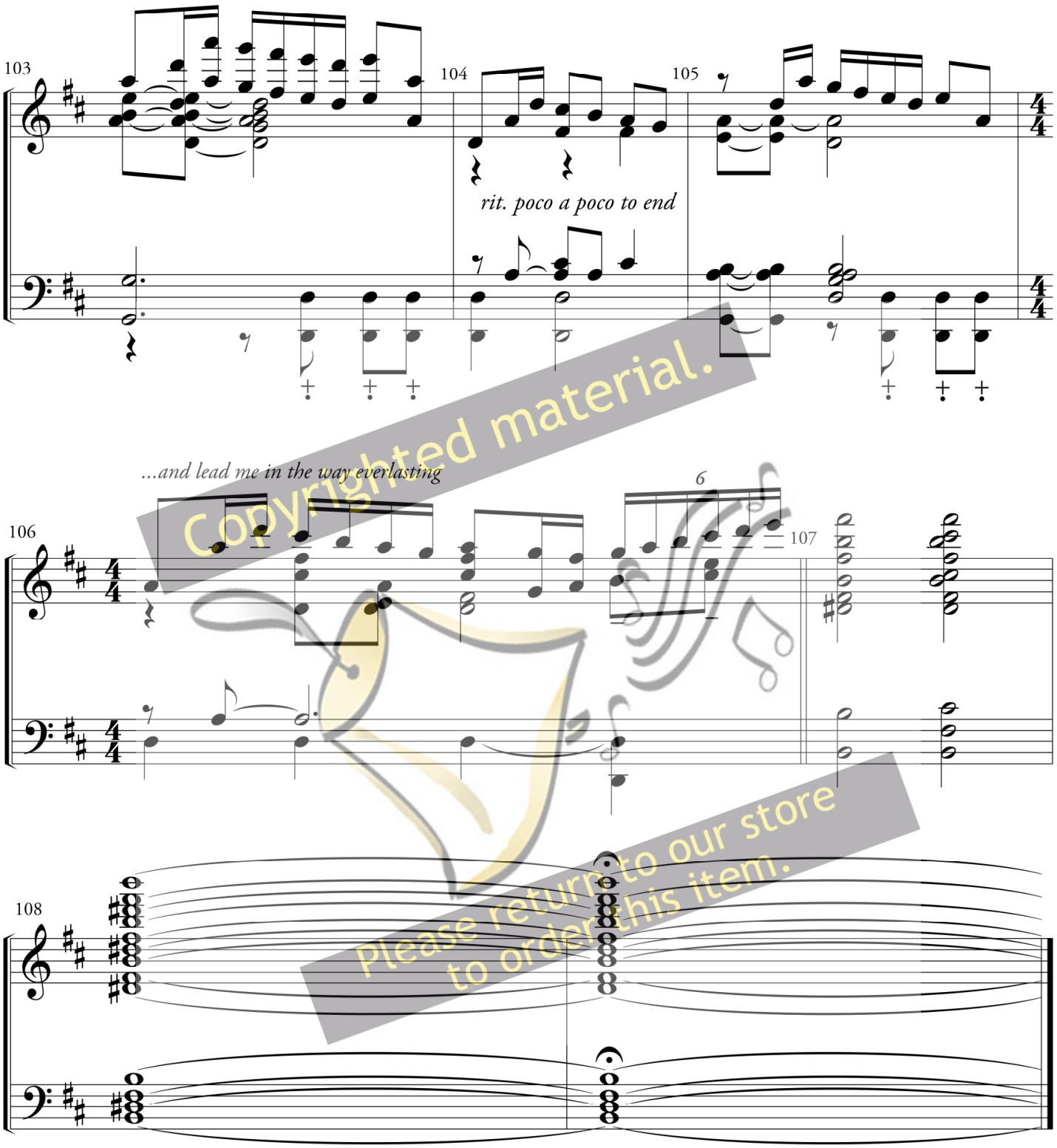

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Slowly raise bells until they are in the 11 o clock possition, raise eyes upward, and allow the sound to decay naturally. (No final cut off.)

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Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on **Joyful, Joyful** by Bob Burroughs	3 - 5 octaves handbells	Level III
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M .Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasie on *Spirit of God* arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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