

# *Known, Held, Led*



*David R. Kent*

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*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 singer and director as they prepare and perform this piece as He did in mine as I wrote it.

Blessings!

*David R. Kent*

Scriptures taken from the Holy Bible, New International Version®, NIV®.

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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

Handbells Used: 5 - 6 octaves

Circled notes briefly appear in non-standard clef for clarity

David R. Kent  
ASCAP

With feeling ♩ = 75

You have searched me and known me . . .

*mp*

*mp*

*siempre espressivo*

9 10 11

Musical notation for measures 9, 10, and 11. Measure 9 is in 3/4 time with a key signature of two flats. Measure 10 is in 3/4 time with a key signature of one flat. Measure 11 is in 3/4 time with a key signature of one sharp.

12 13 14

Musical notation for measures 12, 13, and 14. Measure 12 is in 3/4 time with a key signature of two sharps. Measure 13 is in 4/4 time with a key signature of two sharps. Measure 14 is in 3/4 time with a key signature of one sharp.

15 16 17 18

Musical notation for measures 15, 16, 17, and 18. Measure 15 is in 3/4 time with a key signature of one sharp. Measure 16 is in 3/4 time with a key signature of one sharp. Measure 17 is in 3/4 time with a key signature of one sharp. Measure 18 is in 3/4 time with a key signature of one flat.

19 20 21

Musical notation for measures 19, 20, and 21. Measure 19 is in 3/4 time with a key signature of one flat. Measure 20 is in 3/4 time with a key signature of one flat. Measure 21 is in 3/4 time with a key signature of one sharp.

22 23 24

25 26

*rit.*

27 28 29

*poco a poco accel.*

With energy ♩ = 110

Where can I go ... If I go ... You are there!

30 31 32 33

*mf*

34 35 36 37

Musical score for measures 34-37. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Includes slurs, accents, and fingerings.

*Even there your hand will guide me your right hand will hold me fast*

38 39 40

Musical score for measures 38-40. Treble clef, bass clef, 6/8 time signature, key signature of two flats. Includes slurs, accents, and fingerings.

41 42 43 44

Musical score for measures 41-44. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Includes slurs, accents, and fingerings.

45 46 47

Musical score for measures 45-47. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Includes slurs, accents, and fingerings.

48 49 50

Musical score for measures 48-50. Measure 48 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 49 includes a 'Sk' (Sforzando) marking and a 'RT' (Ritardando) marking. Measure 50 continues the melodic and rhythmic patterns.

51 52 53

Musical score for measures 51-53. Measure 51 shows a continuation of the melodic line. Measure 52 has a '2/4' time signature change. Measure 53 features a '6/8' time signature change.

54 55

Musical score for measures 54-55. Measure 54 has a '4/4' time signature change. Measure 55 continues the melodic and rhythmic patterns.

57 58 59 60

Musical score for measures 57-60. Measure 57 has a '2/4' time signature change. Measure 58 has a '4/4' time signature change. Measure 59 has a '4/4' time signature change. Measure 60 includes 'RT' (Ritardando) markings.

61 RT RT 62 63

61 RT RT 62 63

*rit.*

64 Expressively ♩ = 72 "It Is Well with My Soul" R 65 66

64 Expressively ♩ = 72 "It Is Well with My Soul" R 65 66

*mp* LV LV LV

67 68 69 70

67 68 69 70

LV LV LV R

71 72 73

71 72 73

3 *cresc.* 3 3 3 *f*



74 75 76

Musical score for measures 74-76. The score is written for piano in two staves (treble and bass clef). Measure 74 features a complex chordal texture in the right hand and a rhythmic accompaniment in the left hand. Measures 75 and 76 continue this texture with some melodic movement in the right hand.

77 78 79

Musical score for measures 77-79. Measure 77 shows a change in the right-hand accompaniment. Measure 78 has a key signature change to one flat. Measure 79 ends with a fermata. The instruction *poco rit. e dim.* is written below the staff.

*poco rit. e dim.*

80 81 82 83

Musical score for measures 80-83. Measure 80 starts with a dynamic marking of *mf*. Measure 81 has a time signature change to 3/4 and a dynamic marking of *mp*. Measures 82 and 83 continue the accompaniment. The instruction *With feeling ♩ = 75* is written above the staff, and *Search me God, and know my heart . . .* is written below it.

*mf* *mp*

With feeling ♩ = 75  
Search me God, and know my heart . . .

84 85 86 87

Musical score for measures 84-87. Measure 84 has a dynamic marking of *mp*. Measures 85, 86, and 87 continue the accompaniment. The instruction *sempre espressivo* is written below the staff.

*mp*

*sempre espressivo*

88 89 90 91

Musical score for measures 88-91. The score is written for piano in two staves (treble and bass clef). Measure 88 is in B-flat major (two flats). Measure 89 is in B-flat major. Measure 90 is in B-flat major. Measure 91 is in D major (two sharps). The music features chords and melodic lines in both hands.

92 93 94

Musical score for measures 92-94. The score is written for piano in two staves. Measure 92 is in D major. Measure 93 is in D major. Measure 94 is in D major. The music features chords and melodic lines in both hands.

95 96 97 98

Musical score for measures 95-98. The score is written for piano in two staves. Measure 95 is in D major. Measure 96 is in D major. Measure 97 is in D major. Measure 98 is in B-flat major. The music features chords and melodic lines in both hands.

99 100 101 102

Musical score for measures 99-102. The score is written for piano in two staves. Measure 99 is in B-flat major. Measure 100 is in B-flat major. Measure 101 is in B-flat major. Measure 102 is in D major. The music features chords and melodic lines in both hands.

103 104 105

*rit. poco a poco to end*

106 107

*...and lead me in the way everlasting*

108

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

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