

# Abide with Me

Handbell Duet

3 Octaves

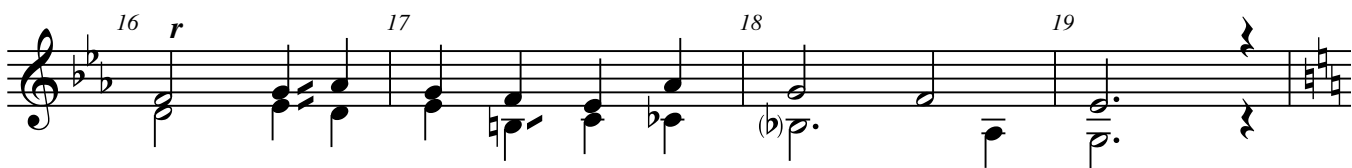
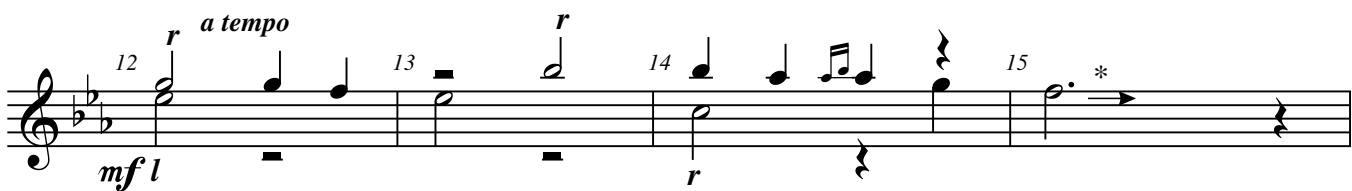
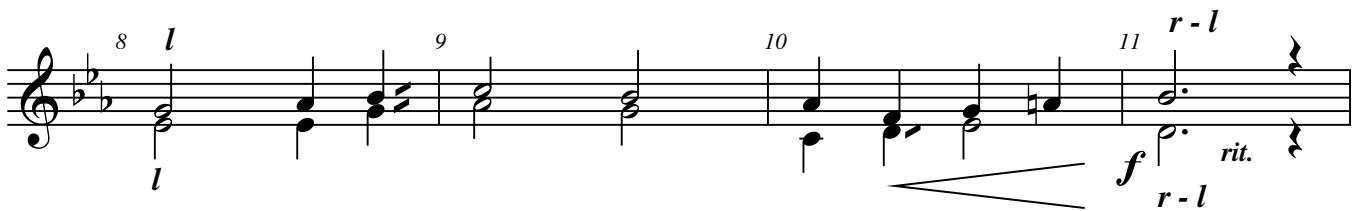
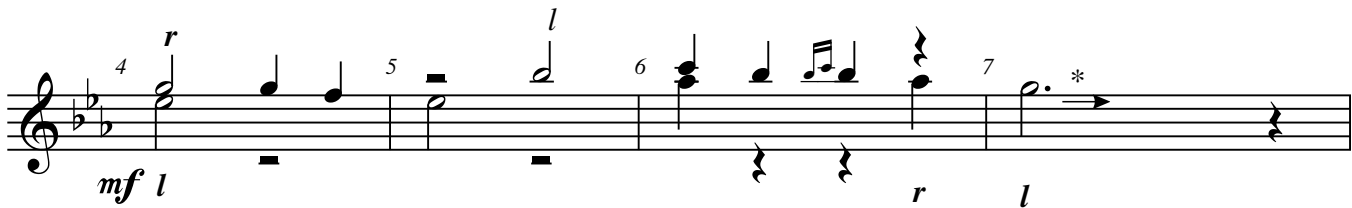
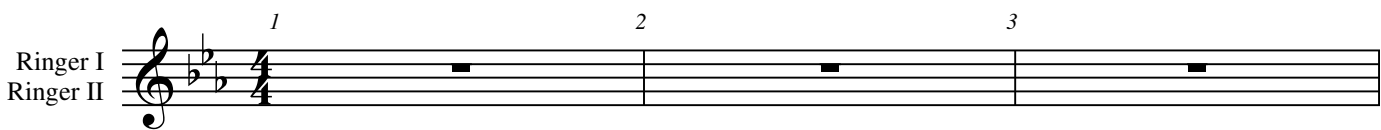
Handbells Used: 25



EVENTIDE, William H. Monk

Arr. by Barbara R. Broome

**Andante**



\* pass to damp

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# PERFORMANCE NOTES FOR *Abide with Me*

## Symbols and Notation

<i>r</i>	Right hand
<i>l</i>	Left hand
<i>r-l</i>	Ring with right and switch to left.
<i>l-r</i>	Ring with left and switch to right.
↻	Keep bell in the hand as it will be rung again.
G6\A6	Set up four-in-hand for right hand.
D6\E6	Ringer I sets four-in-hand for Ringer II in m. 39.
G6XA6	M. 29, disassemble setup after ringing the G6.
S+ C6//G6	Ring C6 left hand, ring G6 right hand; without damping, Shelley + G6 with C6.
↓	Quickly release bell to the table.
→	Pass to other ringer.
□	Remove only the primary bell from a set on the table.

## Layout Suggestions

Lay out the bells with Eb6 through C7 in a floating keyboard arrangement above the lower bells placing Eb6 directly above Eb5. This makes a compact set-up allowing Ringer II to more easily reach the upper octave bells. The lowest four bells are placed at a 45-degree angle with B4 just above C5. Allow extra space between F5 and G5 so that G5 can be picked up four-in-hand with E5 in m. 40. Allow extra space between Eb6 and E6 for the set-up in m. 37.

## Ringling Directions

Ringer I rings notes with stems up; Ringer II rings notes with stems down.

Each ringer begins with the hand marked and alternates hands by weaving while damping on the table unless otherwise noted. The unusual hand designations are due to the floating keyboard which puts the uppermost notes out of normal position.

The slash sign (↻) is an indication that the bell is to be held as a constant. It will immediately ring again. That bell can be damped on the shoulder or on the table, whichever is more convenient.

Quick hand switches are to facilitate the next pickup or a leap. Rests and long notes in the music are used to straighten or re-set bells. Bells must be returned to the table in the exact position from which they came unless they are to be purposely displaced.

Ringer I must shift to the right each time Ringer II reaches for upper bells.

In mm. 7 and 15, R. II passes to R. I who damps on beat 4. R. I accepts the bell with the right hand in m. 7 and the left in m. 16. This facilitates the reach by R. II in the succeeding measures.

Mm. 8-9 is an example of a double weave. Both ringers begin this pattern with the same hands. Ringers should watch each other's hands and coordinate motions and the level of the strokes.

# Abide with Me

Handbell Duet with Keyboard

EVENTIDE, William H. Monk

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Andante

Piano

*mf cantabile*

1 2 3

*mf*

*mp*

4 5 6

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Musical notation for measures 7, 8, and 9. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 7 features a vocal half note and piano chords. Measure 8 shows a vocal quarter note and piano accompaniment with eighth notes. Measure 9 continues the piano accompaniment with eighth notes.

Musical notation for measures 10, 11, and 12. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 10 has a vocal half note and piano accompaniment with eighth notes. Measure 11 features a vocal half note, piano accompaniment with eighth notes, and dynamic markings *f* and *rit.*. Measure 12 includes a vocal half note, piano accompaniment with eighth notes, and dynamic markings *mf* and *a tempo*.

Musical notation for measures 13, 14, and 15. The system includes a vocal line and a piano accompaniment with treble and bass staves. Measure 13 has a vocal half note and piano accompaniment with eighth notes. Measure 14 features a vocal quarter note, piano accompaniment with eighth notes, and dynamic markings *mf* and *rit.*. Measure 15 includes a vocal half note, piano accompaniment with eighth notes, and dynamic marking *mp*.