

- 2 Commissioned by Carla David for the Council Oak Bells of First United Methodist Church (Round Rock, Texas): Nancy Alvarez, Carol Armstrong, Lori Balkum, Mendy Barnett, Janice Felps, Sandy Figuerado, Tricia Gossett, Karen Hense, Kenton Reynolds, Debby Richardson, Katie Rojo, Jennifer Rybaski, Shari Sloane, John Walrath, Debbie Wuthnow and Brian Batch (violinist). Thank you for dancing with me.

## Pas de Deux

5, 6, or 7 octaves  
Handbells used: 54, (56), (57)

*optional*

*optional*

3, 4, 5, 6, or 7 octaves  
Handchimes used: 22, (26), (30), (34), (38)

*optional (see footnote on p. 5)*

*optional*

5 octave choirs omit notes in < >.  
6 octave choirs omit notes in { }.

Michael J. Glasgow (ASCAP)

### Moderato con moto (♩ = c. 48)

Violin

\*The staccato notes aren't meant to be "ring-touches" or "thumb damps," in that they aren't to be a stopped sound. Throughout the piece, this figure should have a "sighing" quality, so its last note naturally tapers away. Ringers are encouraged to try the "finger damping" technique, whereby the handguard of the bell rests on the middle finger, leaving the thumb and forefinger available to close around the casting to damp it immediately after ringing. This requires some practice, but is an incredibly elegant way to damp notes away from the body, and provide finesse in the line.

A violin part is printed on pages 11-12.

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3

3 4

5

*mf*

5 6

*mf* *simile espress.*

7

7 8

Musical score for piano, measures 9-14. The score is written for three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). Measure 9 starts with a treble clef and a 6/8 time signature. Measure 10 includes a 'LV' (Lento) marking. Measure 11 includes a 'R' (Ritardando) marking. Measure 12 includes a 'f' (forte) marking. The score features various musical notations including chords, arpeggios, and melodic lines. A large, semi-transparent watermark 'PREFACE' is overlaid diagonally across the page.

15

15

16

17

17

18

19

*rit.*

**L'istesso poco meno mosso** ( $\text{♩} = \text{c. } 42$ )

*p*  $\text{pp}$  *molto rubato*

19

20

*rit.*

*p* *molto rubato*

*NB: for clarity, D5 chime in bass clef mm. 20-27.*

\*

\* In mm. 20-30 (and elsewhere), judicious substitutions of handbells for handchimes may be made as needed to preserve the integrity of the bass line.

21 *mp*

21 22 R

LV LV

23 *mf* *f*

23 23 24 24

*mf* *f* LV LV LV

25

25 25 26 26

LV LV LV

Musical score for measures 27-28. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note G4 in measure 27, followed by a melodic phrase in measure 28. The piano accompaniment features a rhythmic pattern in the left hand (LV) and a more complex texture in the right hand (RV). Dynamics include *mp*. A large watermark 'PREVIEW' is overlaid on the score.

Musical score for measures 29-31. The system includes a vocal line and a piano accompaniment. The vocal line has a whole note chord in measure 29, marked '(♩ = ♪ al fine)'. The piano accompaniment features a rhythmic pattern in the left hand (LV) and a more complex texture in the right hand (RV). Dynamics include *no rit.*. A large watermark 'PREVIEW' is overlaid on the score.

Musical score for measures 32-34. The system includes a vocal line and a piano accompaniment. The vocal line has a whole note chord in measure 32, marked '(♩ = ♪ al fine)'. The piano accompaniment features a rhythmic pattern in the left hand (LV) and a more complex texture in the right hand (RV). Dynamics include *fff*. A large watermark 'PREVIEW' is overlaid on the score.