

## Preface

*From Singing to Ringing* is a valuable resource for teaching and reinforcing some basic, yet essential, music skills needed to ring handbells. Keeping a steady beat and visually tracking music from beat to beat (and measure to measure) are important skills that handbell ringers must accomplish to be successful. The conventional approach to aid in learning these two skills in a handbell setting is counting aloud by director and/or ringers. *From Singing to Ringing* serves the same purpose as counting aloud, but in a more enjoyable and engaging way. Additionally, rhythms are easier to perform and internalize when sung. If they can sing it, they can ring it!

### A few tips for using *From Singing to Ringing*

- Sing the songs before ringing to ensure that the students are familiar with the lyrics.
- The songs may be rung on handbells or handchimes or both. If there are not sufficient bells and/or chimes to accommodate the size of the group, consider adding percussion instruments and/or having the students take turns being a “choir.”
- The first two songs, *Love Round* and *Chatter with the Angels* may be taught by rote. Later, connect the singing and ringing to the music on the page.
- The first two songs may use untraditional assignments with ringers only receiving one bell or chime. But it is highly recommended that the other pieces be assigned using traditional assignments with two adjacent notes containing the lower note in a space for the left hand and the higher note on a line for the right hand. Traditional assignments are: Position 1 - C4 & D4; Position 2 - E4 & F4; Position 3 - G4 & A4; Position 4 - B4 & C5; Position 5 - D5 & E5; Position 6 - F5 & G5; Position 7 - A5 & B5; Position 8 - C6 & D6; Position 9 - E6 & F6; Position 10 G6 & A6; Position 11 B6 & C7. If the key signature contains sharps or flats, substitute those notes for their naturals. If only two octaves of handbells/handchimes are available, Positions 1, 2, and 11, and the A6 in Position 10 are omitted.
- If handbells are available in the range of C7 to G7 or C8, those bells can be assigned to double a part below. For instance, a ringer could read the E6 and F6 part while ringing E7 and F7.

– Karen Thompson

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# Love Round

2 or 3 octaves  
Handbells or handchimes used: 13, (17)

optional

Unknown  
arr. Karen Thompson (ASCAP)

1 ♩ = 120 2 3 4

Part 1  
*mf*

Part 2  
*mf*

Part 3  
*mf*

Part 4  
*mf*

Percussion (optional)  
*mf*

Voices

Love, love, love, love, Chris-tians this is your\_ call.

Love your neigh - bor as your - self for God loves us all.

Starting with Part 1, each part enters at 2 or 4 measure intervals per the director's discretion with all parts continuing to ring and repeat. After all parts have entered, the director will cue the singing to begin as parts continue to ring and repeat until cued to play the final measure. Part 6 is one or two optional percussion parts. Any percussion may be used.

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# Chatter with the Angels

2 or 3 octaves

Handbells or handchimes used: 9, (12)

optional

African American spiritual  
arr. Karen Thompson (ASCAP)

1 ♩ = c. 100

2 3 final measure

Part 1 *mf* 2 3 2 3

Part 2 *mf* final measure

Part 3 *mf* *vib.* final measure

Part 4 *mf* Sk Sk final measure

Part 5 *mf* final measure

Percussion (optional) *mf* final measure

Starting with Part 1, each part enters at 2 or 4 measure intervals per the director's discretion with all parts continuing to ring and repeat. After all parts have entered, the director will cue the singing to begin as parts continue to ring and repeat until cued to play the final measure. Part 6 is one or two optional percussion parts. Any percussion may be used.

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# God Is So Good

2 or 3 Octaves  
Handbells or handchimes used: 15, (22)

optional

optional

GOD IS SO GOOD  
Traditional  
arr. Karen Thompson (ASCAP)

♩ = 88-108

1 2 3

*mf*

*mp*  
*p*

1. God is so  
2. God cares for  
3. I love God

4 5 6

good, \_\_\_\_\_ God is so good, \_\_\_\_\_  
me, \_\_\_\_\_ God cares for me, \_\_\_\_\_  
so, \_\_\_\_\_ I love God so, \_\_\_\_\_

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# Do Lord

2 or 3 octaves

Handbells used: 15, (22)

Handbell notation for 2 or 3 octaves. The music is written on a grand staff with treble and bass clefs. The key signature has one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. There are two bracketed sections labeled "optional": one under the first six notes (C4-F#4) and another under the last three notes (G5-C6).

African American spiritual  
arr. Karen Thompson (ASCAP)

Piano accompaniment for measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 108-126. The dynamic is *mf*. The right hand features chords with a melodic line, and the left hand provides a bass line. Measures are numbered 1 through 4.

Piano accompaniment for measures 5-7. The music continues in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Do Lord, oh do Lord, oh do re - mem - ber". The right hand features chords with a melodic line, and the left hand provides a bass line. Measures are numbered 5 through 7.

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