

Martha Lynn Thompson's Suggested Handbell and Handchime Assignments

Position 0	Bells: G2 through F#3
Position 1	Bells: B3, C4, C#4, D4 Chimes: C#5, D6
Position 2	Bells: Eb4, E4, F4, F#4 Chime: Eb6
Position 3	Bells: G3, Ab3, A3, Bb3 Chime: C6 (This ringer could be positioned next to ringer 0)
Position 4	Bells: G4, Ab4, A4, Bb6 Chime: C5 in measures 1-16
Position 5	Bells: Bb4, B4, C5, C#5, A6 E5 in measure 75 Chime: C5 from measure 17 to the end
Position 6	Bells: D5, Eb5 E5 (except in measure 75) F6 in measures 57-58
Position 7	Bells: F5, F#5, G5, G6
Position 8	Chimes: F5, F#5, G5
Position 9	Bells: Ab5, A5, F6 C#/Db6 in measures 1-56 Chime: Eb5
Position 10	Bells: Bb5, B5, C6 C#/Db6 from measures 57 to the end Chime: C#6
Position 11	Bells: D6, Eb6, E6, Ab6 Chime: D5 (except in measures 40 and 79-80) E5 in measures 89 and 97-98
Position 12	Chimes: Bb4, Ab5, A5, Bb5, B5 D5 in measures 40 and 79-80 E5 (except in measures 89 and 97-98)

6 7 8 9

10 11 12

13 14 15

mf

LV R LV LV LV LV

* The tenuto marks in the handbell part indicate the soprano soloist's line and should be brought out to "play" against the alto soloist's line which is rung on handchimes or played on a treble instrument.