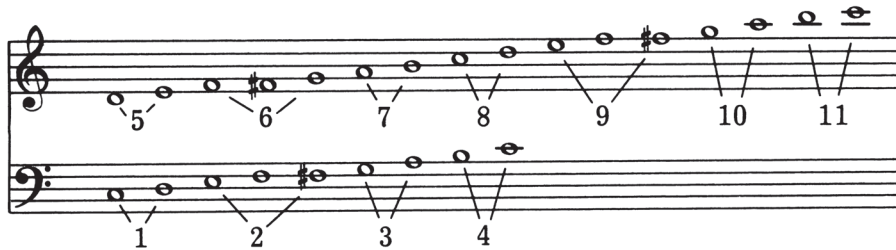


# COME CHRISTIANS, JOIN TO SING

Three octaves

arr. D. Linda McKechnie

## Bells needed



Key signature:

Key of G and C. All ringers will play F $\sharp$  in measures 1-16 and immediately change to F $\natural$  for measures 17-36.

Time signature:

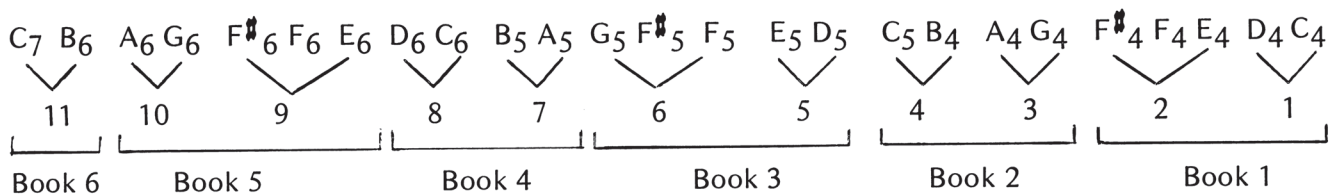
4 counts to a measure

4  $\text{♩}$  = 1 count

## Rehearsal Suggestions for "Come Christians, Join to Sing"

### 1. Bell Assignment:

Because the full 3 octave range is consistently used, all ringers are busy and will be involved in the total experience. Arrange the bells according to the above "Bells needed" chart. Put them in keyboard order with the lowest bell (C<sub>3</sub>) to the director's right and the highest bell (C<sub>7</sub>) to the director's left. In the beginning stages, it is important for the ringers to hear and feel the keyboard arrangement. Give each ringer a particular assignment i.e.: 6 - G<sub>5</sub> F $\sharp$ <sub>5</sub> F<sub>5</sub>. If necessary, divide the assignment if there are too many ringers.



Director

2. Notation - different note values played together:  
Rehearse the following examples from measure 1.

measure 1

ex. 1                      damp                      ex. 2                      ex. 3 - Together

3. Damping Procedures:

The basic rule is to damp the note according to its value, damping the first bell as the succeeding bell is played.

The repeated D<sub>5</sub> in measure 1 does not need to be damped (L.V.) because it is common to the chord structure of the entire measure. However, all the ♩ and ♪ chords in the same measure need to be damped.

Rehearse lesson 1 - Bell Technique from “Basic Rhythms.”

measure 2

ex. 1                      damp

In measure 2, the chords on counts 1 and 2 are related and do not need to be damped. The same applies to counts 3 and 4.

In general, the damping procedure will come naturally with experience. The beginning, less confident ringer sometimes “over damps” and becomes very rigid and nervous. At this point, it is more important for the ringers to enjoy this new experience than to dwell on the perfection of the damped notes. With this in mind, still keep goals high.

#### 4. The Shaken Note:

measure 8

ex. 1                      ex. 2 - Together

Throughout this piece, a shaken *sk.* and a will be attacked together as shown in measure 8. Rehearse exercise 1, then add the shaken notes as written in exercise 2. Observe measures 10, 12 and 20.

measure 20

ex. 1                      ex. 2                      ex. 3 - Together

#### 5. Embellishing eighth notes:

Practice measures 23-24 in exercise 1, taking the eighth notes apart from the chords. Ringer 9 - E<sub>6</sub> F<sub>6</sub> will discover that these notes are part of the embellishing line as well as the melodic line of the chords. (Ex. 2).

measure 23-24

ex. 1                      ex. 2