Come, Holy Spirit (Invocation)

Suggestions for Use

The singing bell (SB) technique is accomplished by rubbing the rim of the bell with a short dowel rod. The goal is to achieve a sustained vibration of the bell. The size of the dowel as well as the pressure and speed used vary according to the density of the dowel and the size of the bell. Generally, dowels are cut six inches long and are between 3/4" and 5/8" in diameter. Experimentation is required.

At the beginning of the piece, traditional handbell assignments need to be altered to cover all of the singing bells. Ringers who are singing bells other than their own should begin the piece standing near the home position of those bells. At measure 7, all ringers can return to their normal positions at the bell tables.

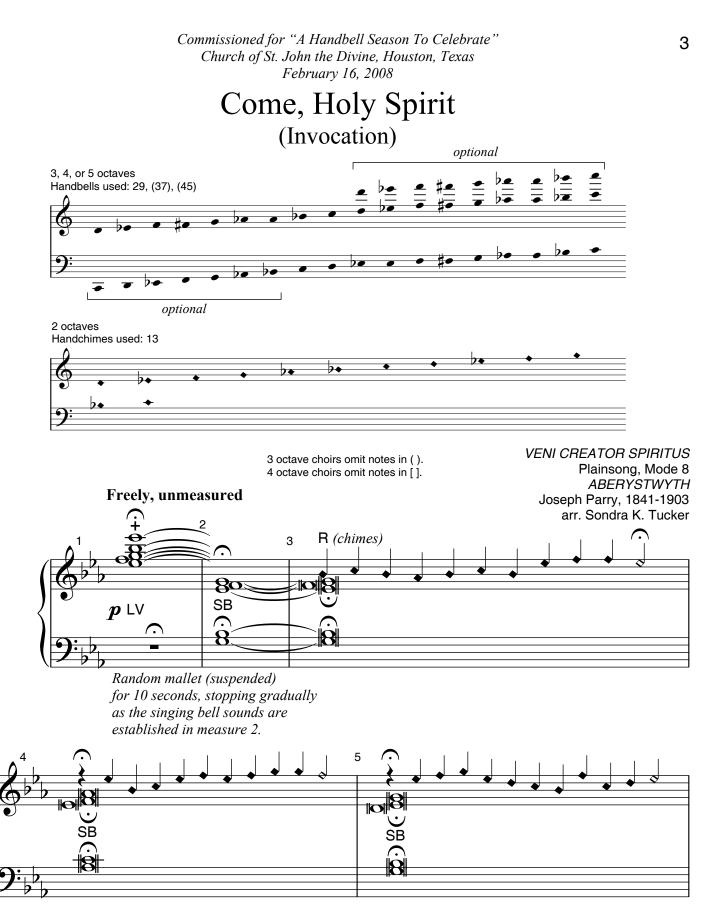
Below is one possible assignment of bells for the first six measures of the piece:

C4/D4 ringer sings Ab4 E4/F4 ringer sings C5 G4/A4 ringer sings G4 B4/C5 ringer sings Bb5 D5/E5 ringer sings D5 F5/G5 ringer sings G5 A5/B5 ringer plays normal part C6/D6 ringer plays normal part plus the Bb5 chime E6/F6 ringer plays normal part plus the G6 chime G6/A6 ringer sings the Eb5 B6/C7 ringer sings the F5

It is also suggested to preset the $B\flat 6$ bell at the F5 position so that the change at measure 7 can be made more quickly.

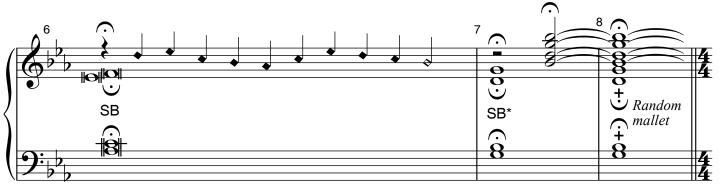
The fermatas in the first eight measures should last several seconds so that each technique and/or chord blends into the one that follows. Each singing bell chord should damp when the next chord becomes audible. All malleted whole note chords under fermatas are randomly malleted.

- Sondra Tucker

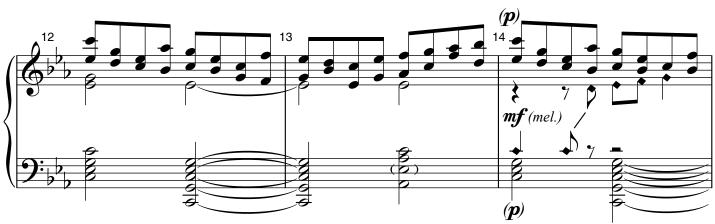


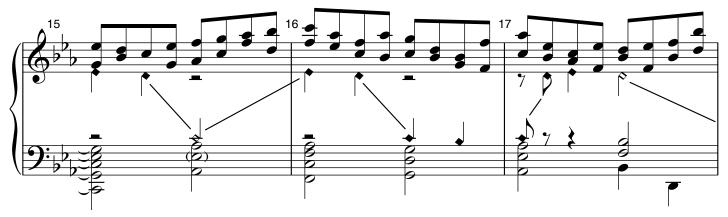
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Random ring through m. 9









 $^{*}\text{G4},$ Bb4, D5 and G5 gradually transition from singing to random malleting.