

## 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 A $\flat$ 4  
 E4/F4 ringer sings C5  
 G4/A4 ringer sings G4  
 B4/C5 ringer sings B $\flat$ 5  
 D5/E5 ringer sings D5  
 F5/G5 ringer sings G5  
 A5/B5 ringer plays normal part  
 C6/D6 ringer plays normal part plus the B $\flat$ 5 chime  
 E6/F6 ringer plays normal part plus the G6 chime  
 G6/A6 ringer sings the E $\flat$ 5  
 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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3, 4, or 5 octaves  
Handbells used: 29, (37), (45)

optional

optional

2 octaves  
Handchimes used: 13

3 octave choirs omit notes in ( ).  
4 octave choirs omit notes in [ ].

*VENI CREATOR SPIRITUS*  
Plainsong, Mode 8  
*ABERYSTWYTH*  
Joseph Parry, 1841-1903  
arr. Sondra K. Tucker

**Freely, unmeasured**

1

2

3

R (chimes)

*p* LV

SB

*Random mallet (suspended)  
for 10 seconds, stopping gradually  
as the singing bell sounds are  
established in measure 2.*

4

5

SB

SB

Random ring through m. 9

Musical score for measures 6, 7, and 8. Measure 6 is marked with 'SB'. Measure 7 is marked with 'SB\*'. Measure 8 is marked with 'Random mallet'. The score is in 4/4 time and features a treble and bass clef. The notation includes various rhythmic patterns and dynamic markings.

In strict time (♩ = 80)

Musical score for measures 9, 10, and 11. Measure 9 is marked with 'R'. Measure 10 is marked with 'p'. The score is in 4/4 time and features a treble and bass clef. The notation includes various rhythmic patterns and dynamic markings.

Musical score for measures 12, 13, and 14. Measure 14 is marked with '(p)' and 'mf (mel.)'. The score is in 4/4 time and features a treble and bass clef. The notation includes various rhythmic patterns and dynamic markings.

Musical score for measures 15, 16, and 17. The score is in 4/4 time and features a treble and bass clef. The notation includes various rhythmic patterns and dynamic markings.

\*G4, B♭4, D5 and G5 gradually transition from singing to random malleting.