## 5 Ringers:

Bb4/C5 = Ringer 1 D5/Eb5 = Ringer 2 F5/G5 = Ringer 3 Ab5/Bb5/C6 = Ringer 4D6/Eb6/F6/G6 = Ringer 5

OR:

6 Ringers (opt. #2):

Bb4/C5 = Ringer 1

D5/Eb5 = Ringer 2

F5/G5 = Ringer 3

Ab5/Bb5/C6 = Ringer 4

D6/Eb6 = Ringer 5

F6/G6 = Ringer 6

OR:

6 Ringers (opt. #2):

G4/Ab4 = Ringer 1

Bb4/C5 = Ringer 2

D5/Eb5 = Ringer 2

D5/Eb5 = Ringer 3

F5/G5 = Ringer 4

Ab5/Bb5/C6 = Ringer 5

D6/Eb6/F6/G6 = Ringer 6

Options 1 and 2 for 6 ringers are for groups who only ring on 2 octaves. Option 2 works only if you have a ringer willing to ring 4-in-hand, if you do not, you can use option #1.

## 6 Ringers (opt. #3):

Eb4/F4/Ab4 = Ringer 1 Bb4/C5 = Ringer 2 D5/Eb5 = Ringer 3 F5/G5 = Ringer 4 Ab5/Bb5/C6 = Ringer 5 D6/Eb6/F6/G6 = Ringer 6

Option #3 is for groups that utilize 3 octaves of bells. I would add the Eb4 first, as it is the tonic of the piece and would ground the bass line nicely.

7 Ringers (opt. #1): 7 Ringers (opt. #2): C4/D4/G4 = Ringer 1Eb4/F4/Ab4 = Ringer 1Eb4/F4/Ab4 = Ringer 2Bb4/C5 = Ringer 2Bb4/C5 = Ringer 3D5/Eb5 = Ringer 3D5/Eb5 = Ringer 4F5/G5 = Ringer 4F5/G5 = Ringer 5Ab5/Bb5/C6 = Ringer 5Ab5/Bb5/C6 = Ringer 6D6/Eb6 = Ringer 6 $D6/E \flat 6/F6/G6 = Ringer 7$ F6/G6 = Ringer 7

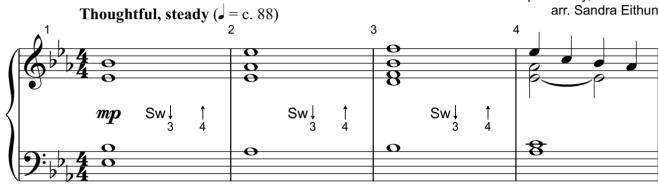
For 7 ringers, option #1 works well with the adept 4-in-hand ringer on position 7, if the group doesn't have a ringer confident in that skill, they could use option #2.

## When Morning Gilds the Skies



2 octave choirs omit notes in ().

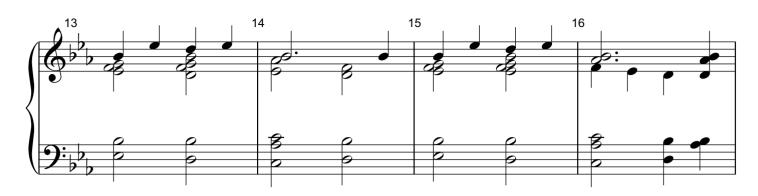
LAUDES DOMINI Joseph Barnby, 1838-1896 arr. Sandra Eithun



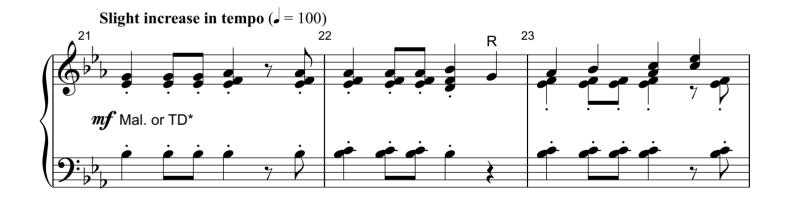


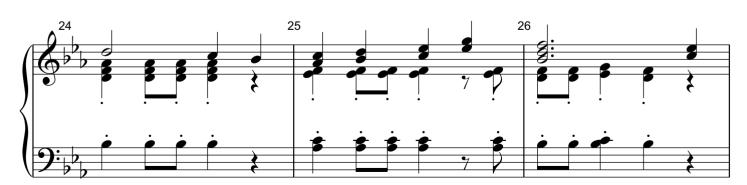


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<sup>\*</sup> The F5/G5 position and up may find it more efficient to TD on the staccatos, while the lower positions may mallet to facilitate the playing of more bells.