



choristersguild

From Singing to Ringing

Four songs to inspire the journey
from singing to ringing



Preface

From Singing to Ringing is a valuable resource for teaching and reinforcing some basic, yet essential, music skills needed to ring handbells. Keeping a steady beat and visually tracking music from beat to beat (and measure to measure) are important skills that handbell ringers must accomplish to be successful. The conventional approach to aid in learning these two skills in a handbell setting is counting aloud by director and/or ringers. *From Singing to Ringing* serves the same purpose as counting aloud, but in a more enjoyable and engaging way. Additionally, rhythms are easier to perform and internalize when sung. If they can sing it, they can ring it!

A few tips for using *From Singing to Ringing*

- Sing the songs before ringing to ensure that the students are familiar with the lyrics.
- The songs may be rung on handbells or handchimes or both. If there are not sufficient bells and/or chimes to accommodate the size of the group, consider adding percussion instruments and/or having the students take turns being a “choir.”
- The first two songs, *Love Round* and *Chatter with the Angels* may be taught by rote. Later, connect the singing and ringing to the music on the page.
- The first two songs may use untraditional assignments with ringers only receiving one bell or chime. But it is highly recommended that the other pieces be assigned using traditional assignments with two adjacent notes containing the lower note in a space for the left hand and the higher note on a line for the right hand. Traditional assignments are: Position 1 - C4 & D4; Position 2 - E4 & F4; Position 3 - G4 & A4; Position 4 - B4 & C5; Position 5 - D5 & E5; Position 6 - F5 & G5; Position 7 - A5 & B5; Position 8 - C6 & D6; Position 9 - E6 & F6; Position 10 G6 & A6; Position 11 B6 & C7. If the key signature contains sharps or flats, substitute those notes for their naturals. If only two octaves of handbells/handchimes are available, Positions 1, 2, and 11, and the A6 in Position 10 are omitted.
- If handbells are available in the range of C7 to G7 or C8, those bells can be assigned to double a part below. For instance, a ringer could read the E6 and F6 part while ringing E7 and F7.

– Karen Thompson

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Love Round

3

2 or 3 octaves
Handbells or handchimes used: 13, (17)

optional

Unknown
arr. Karen Thompson (ASCAP)

1 ♩ = 120 2 3 4

Part 1
mf

Part 2
mf

Part 3
mf

Part 4
mf

Percussion (optional)
mf

Voices

Love, love, love, love, Chris-tians this is your_ call.

Love your neigh - bor as your - self for God loves us all.

Starting with Part 1, each part enters at 2 or 4 measure intervals per the director's discretion with all parts continuing to ring and repeat. After all parts have entered, the director will cue the singing to begin as parts continue to ring and repeat until cued to play the final measure. Part 6 is one or two optional percussion parts. Any percussion may be used.

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CGB1032

Chatter with the Angels

2 or 3 octaves

Handbells or handchimes used: 9, (12)

optional

African American spiritual
arr. Karen Thompson (ASCAP)

1 ♩ = c. 100

2 3 final measure

Part 1 *mf* 2 3 2 3

Part 2 *mf* final measure

Part 3 *mf* vib. vib. final measure

Part 4 *mf* Sk Sk final measure

Part 5 *mf* final measure

Percussion (optional) *mf* final measure

Starting with Part 1, each part enters at 2 or 4 measure intervals per the director's discretion with all parts continuing to ring and repeat. After all parts have entered, the director will cue the singing to begin as parts continue to ring and repeat until cued to play the final measure. Part 6 is one or two optional percussion parts. Any percussion may be used.

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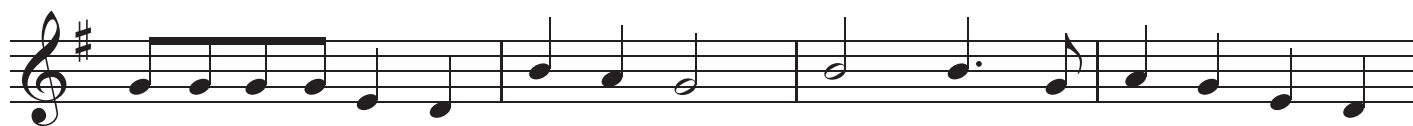
Voices



Chat-ter with the an - gels soon in the morn-ing, chat-ter with the an - gels



in that land. Chat-ter with the an - gels soon in the morn - ing,



chat-ter with the an - gels in that land. I want to join that band and



chat - ter with the ang - els all day long. I want to



join that band and chat-ter with the ang - els all day long.

God Is So Good

2 or 3 Octaves
Handbells or handchimes used: 15, (22)

GOD IS SO GOOD
Traditional
arr. Karen Thompson (ASCAP)

$\text{♩} = 88-108$

mf

mp

p

1. God is so
2. God cares for
3. I love God

4 good, _____ God is so good, _____
me, _____ God cares for me, _____
so, _____ I love God so, _____

5 6

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