

TURNINGS

John C. Dare

PERFORMANCE NOTES: This piece is most effective when the *melody* and *harmony* parts use different tone colors (bells and chimes), but it may be performed with one tone color (bells or chimes). Both *melody* and *harmony* parts may be covered in one of several ways:

1. one choir ringing both parts on bells or chimes.
2. one choir ringing one part on bells and the other part on chimes.
3. one choir ringing the *harmony* part on bells or chimes and a C Instrument playing the *melody* part alone or in addition to bells or chimes.
4. two choirs using bells for one part and chimes for the other part. For greater effect, the *melody* choir should be positioned in a different location from the *harmony* choir.

2, 3 or 4 octaves

Handbells or Handchimes: *Optional*

Melody

(G5, Bb5, B5, and B6 only occur once in the melody.)

2, 3 or 4 octaves

Handbells/Handchimes used: *Optional*

Harmony

SPECIAL NOTE FOR CHOIRS USING ONE TONE COLOR (bells or chimes): G5, Bb5, B5, G6, Ab6, A6 and B6 occur in both the *melody* and *harmony*. These pitches appear as cue notes in the opposite part so the ringers do not need to read two staves at once.

SPECIAL NOTE FOR ONE CHOIR USING BOTH TONE COLORS OR TWO CHOIRS (bells and chimes): All cue notes in *melody* and *harmony* must be rung with the opposite tone color.

* When only one choir is used, ringers for C6 through A6 should ring from melody line.

Moderato ♩ = 96

2 octave choirs omit notes in ().

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* 4 octave choir may double melody notes an octave higher through measure 56.

* C Instrument should play top notes to end.

C Instrument

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Moderato ♩ = 96

Summary

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2, 3 or 4 Octaves

Level 2

Bells and/or Chimes
or Optional C Instrument

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