

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:

Melody

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

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.

2, 3 or 4 octaves
Handbells/Handchimes used:

Harmony

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

Moderato ♩ = 96

1 *Melody* 2 3 4

mf

2 octave choirs omit notes in ().

5 (Melody begins) 6 7 8

mf

9 10 11 12

mf

13 14 15 16

p