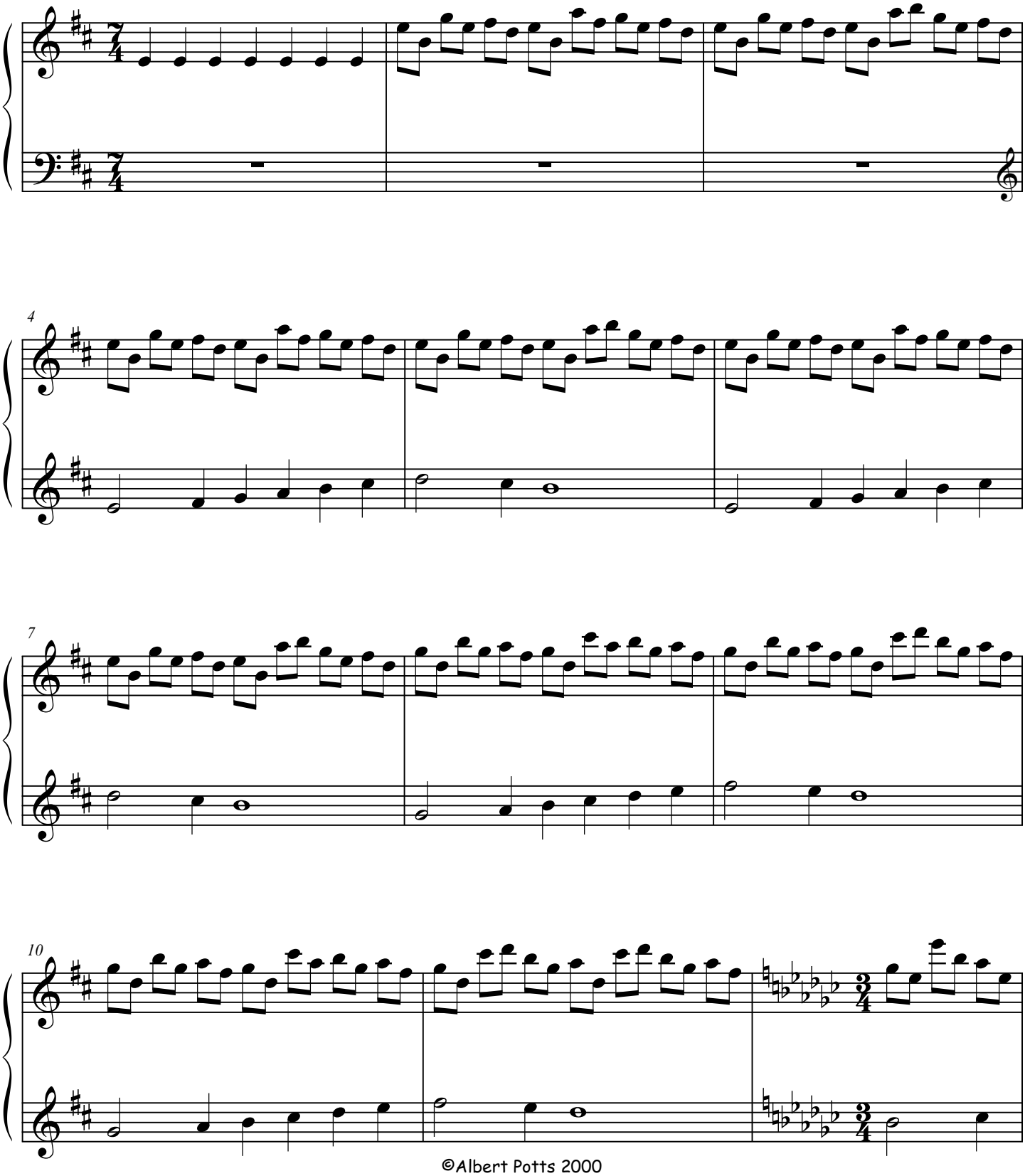
Guardian Angel

Albert Potts III



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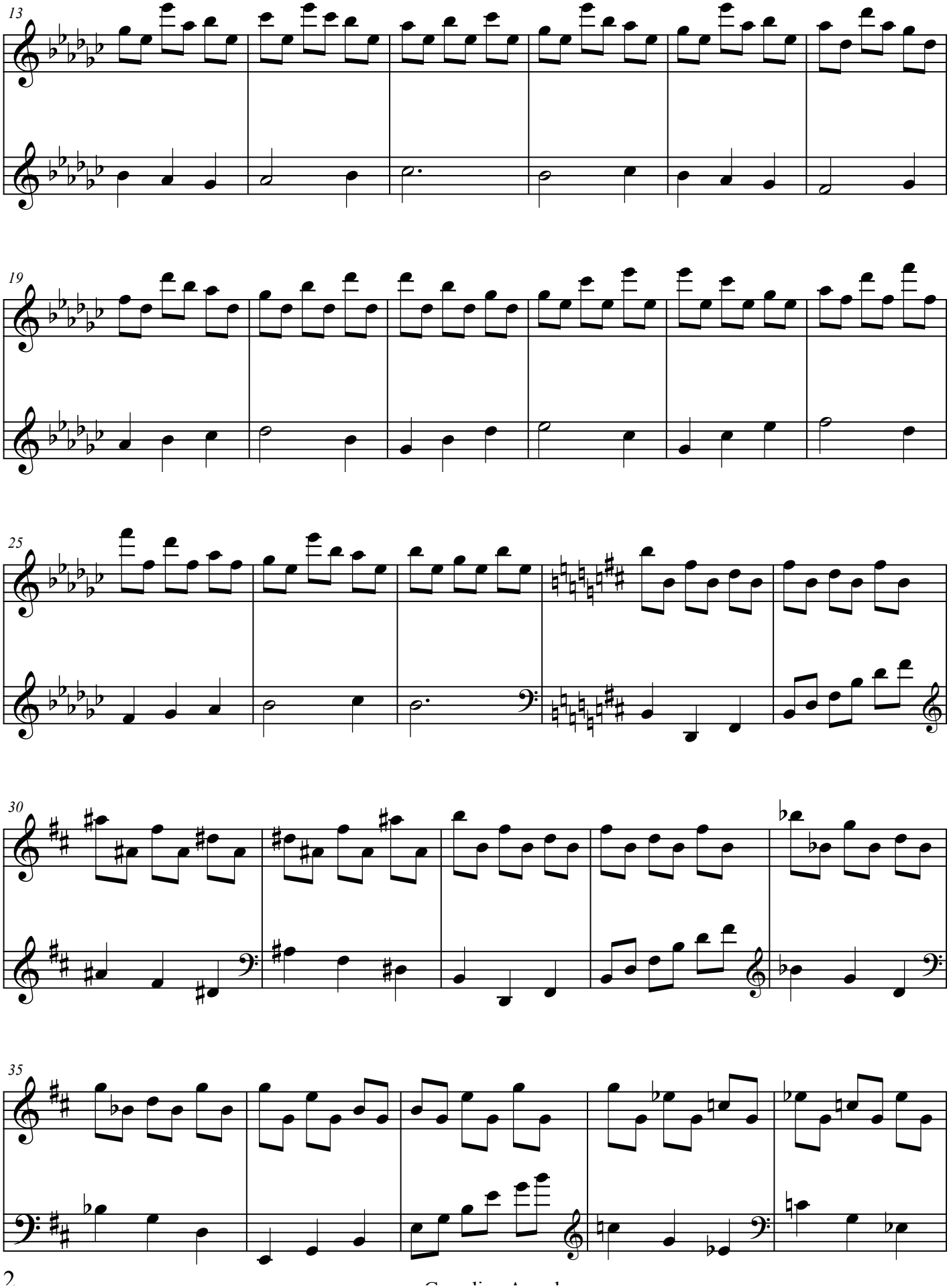
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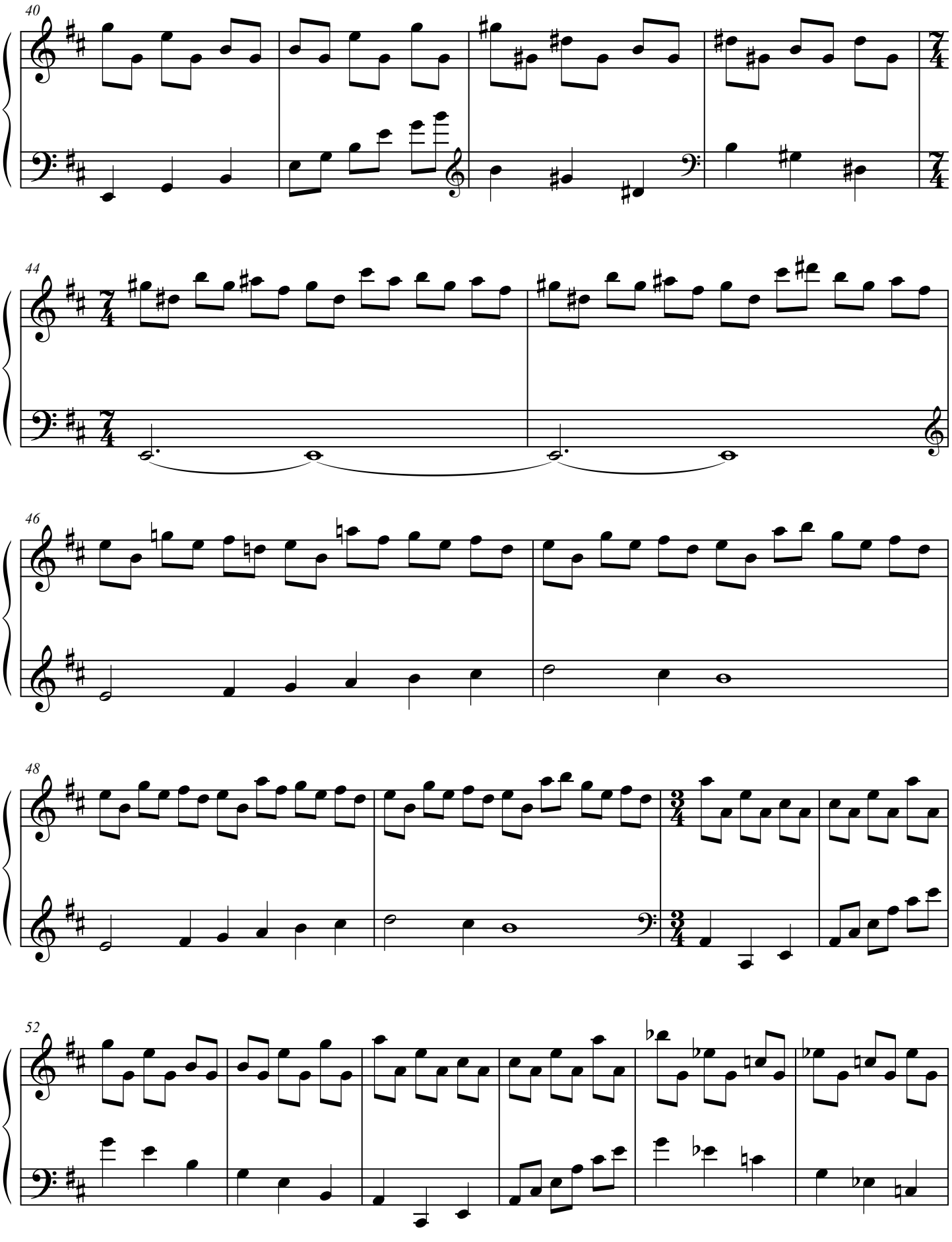
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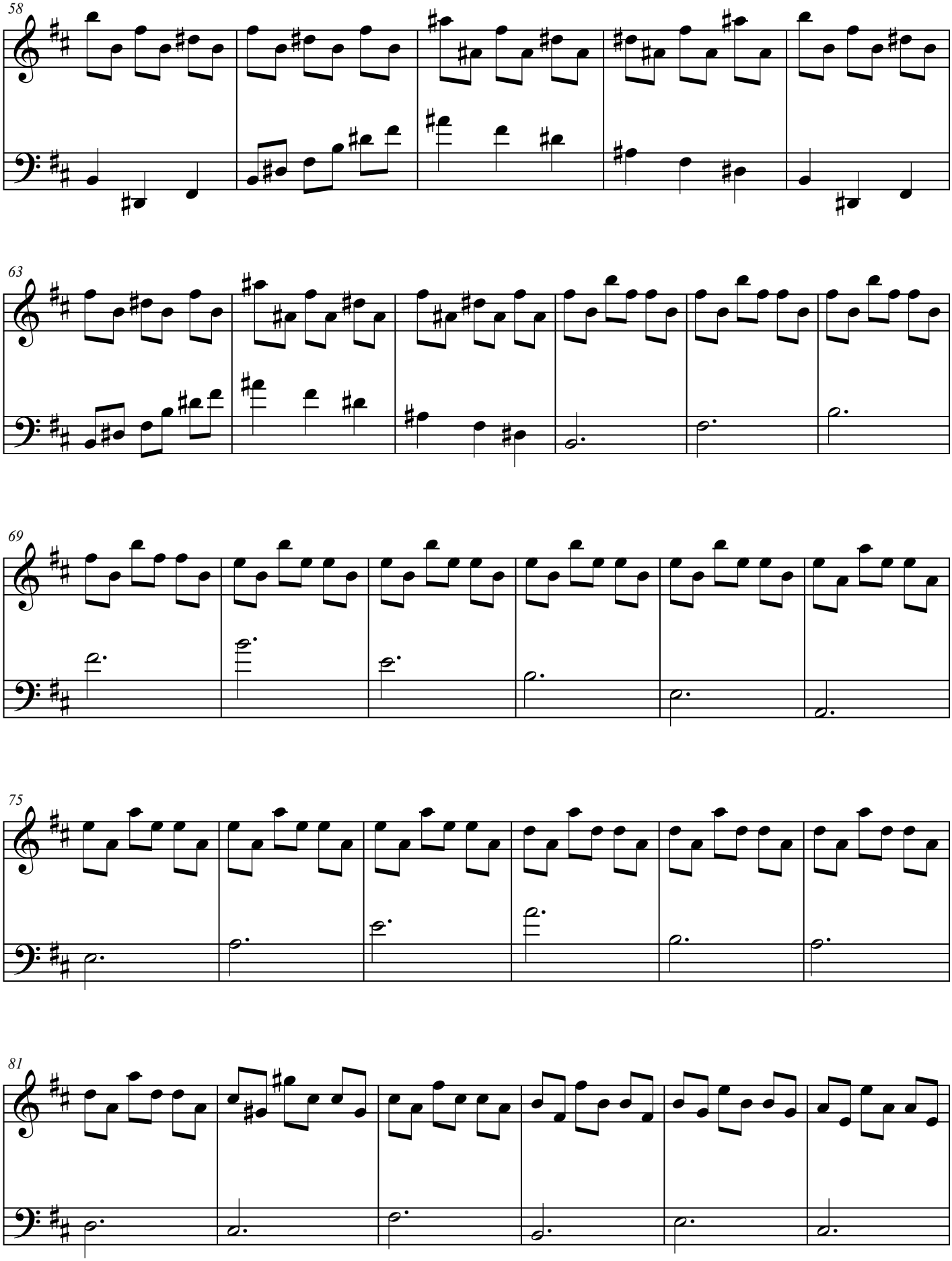
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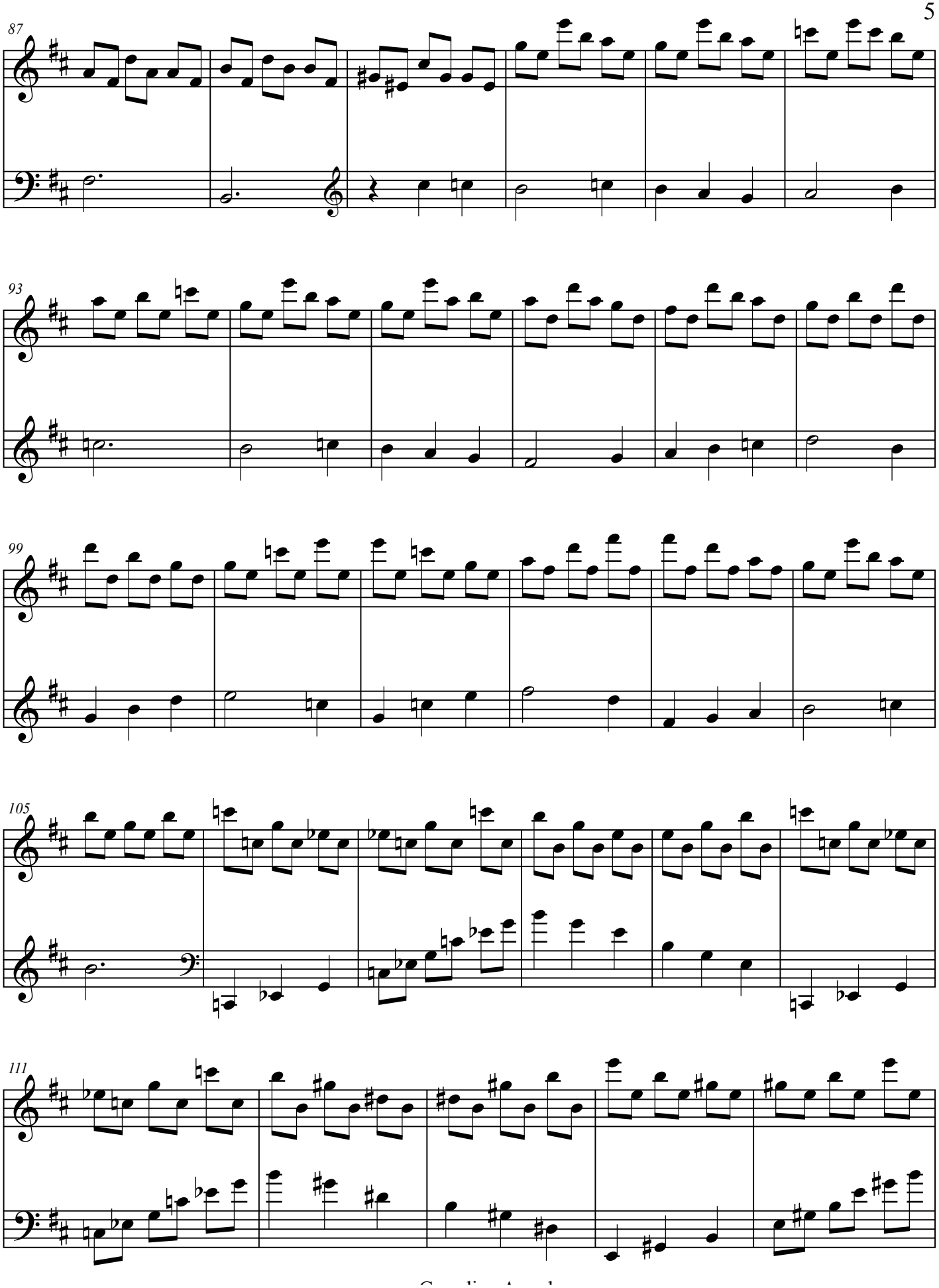
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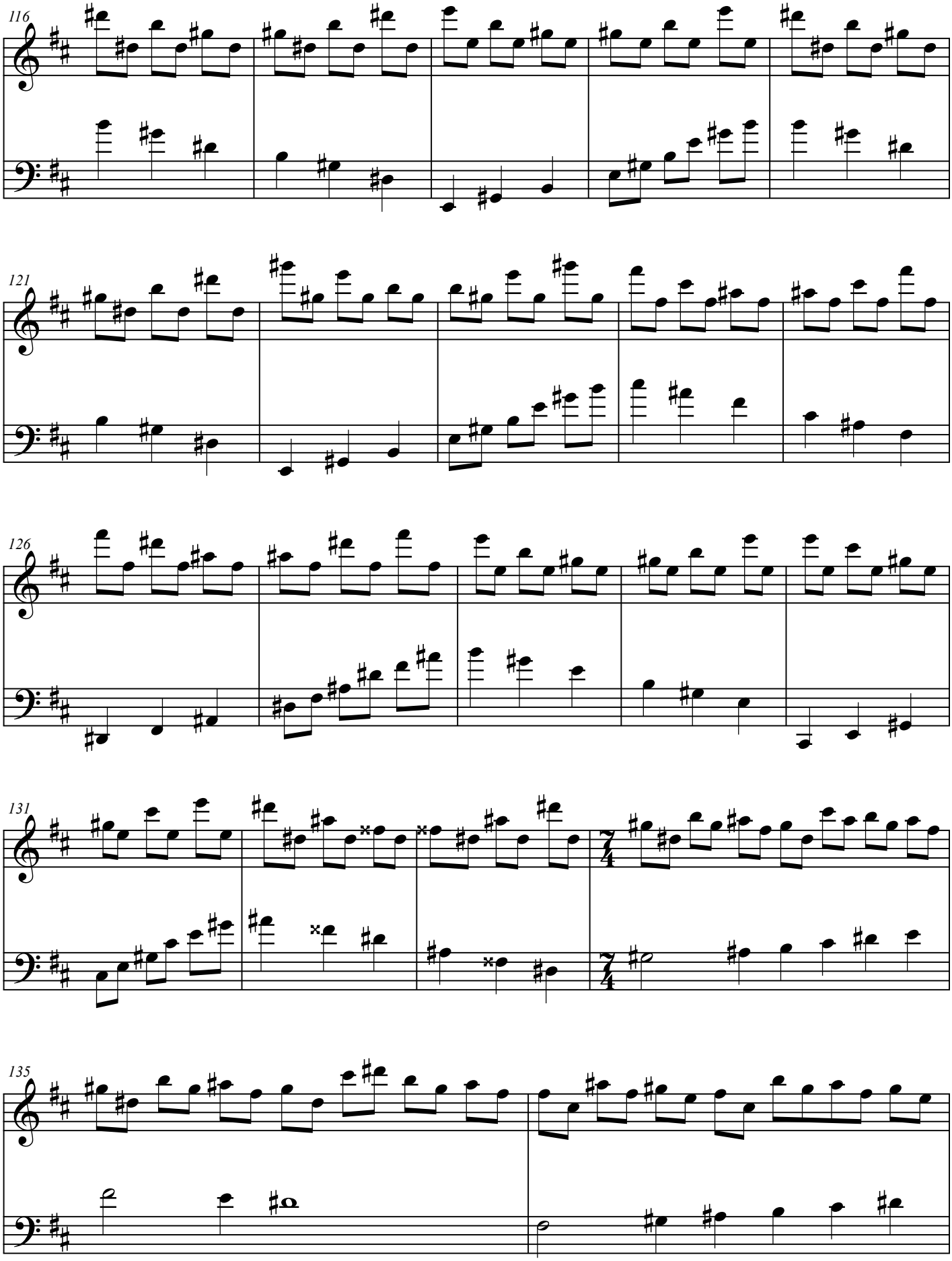
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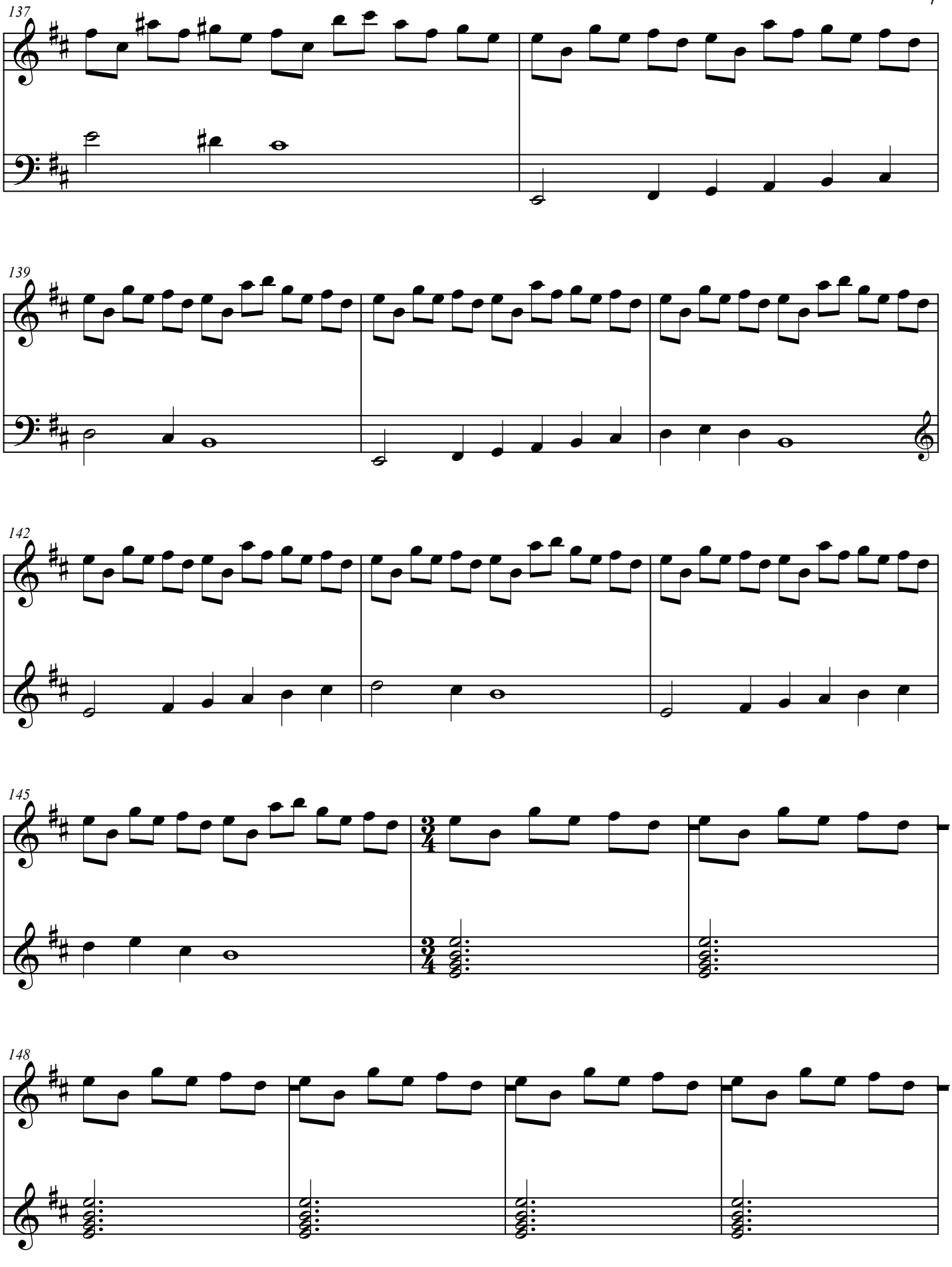
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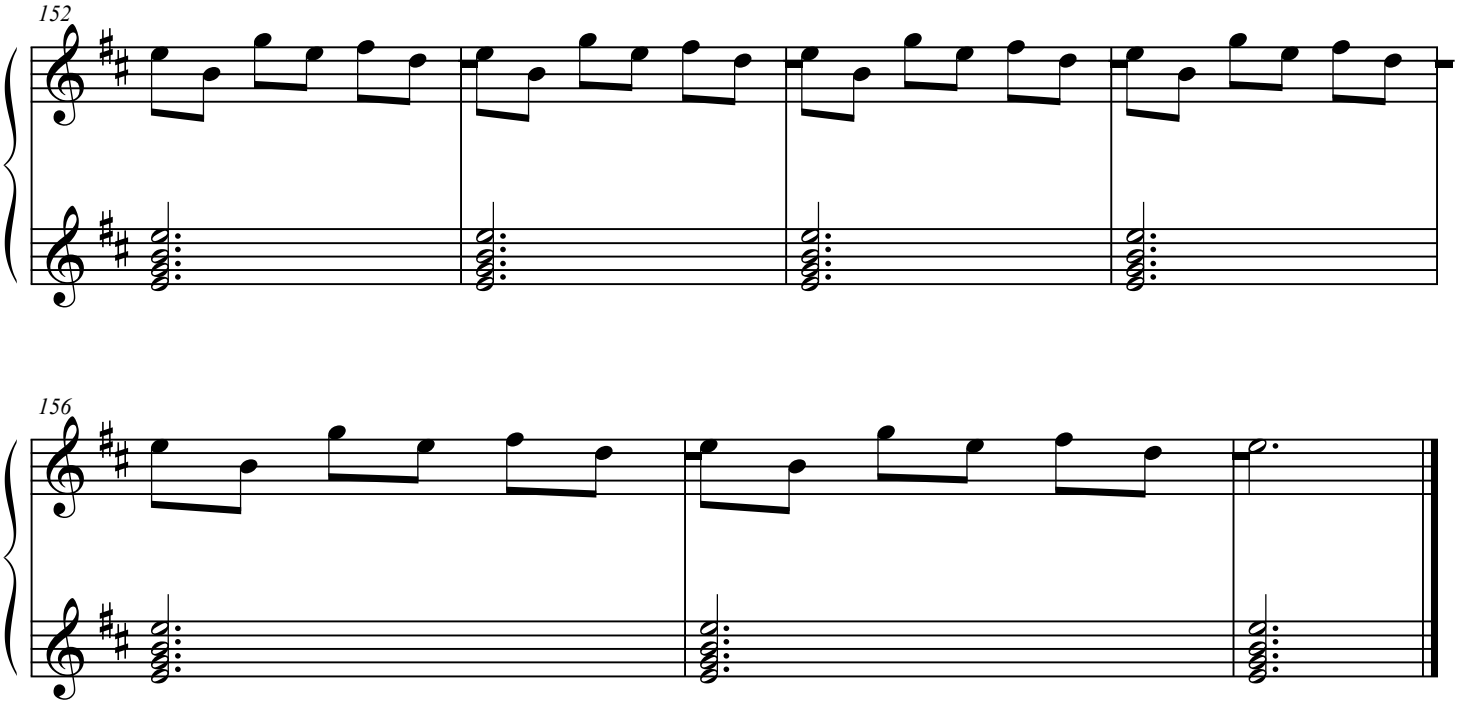
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Guardian Angel

assignments for Twelve

Since Campanile perfoms this piece in a unique manner, wherein each ringer moves from one assignment to another during the piece, we have included an assignment for the average bell group size of 12 which might be considered an alternative to standard bell "positions".

Please note that positions 6,7,8, and 9 can be condensed by at least one ringer through the use of 4IH, and that positions 10,11 and 12 may also be condensed by one or more ringers if you have ringers who are very adept at bell changes, and 4IH key changes.

Since the bass line of this piece is comprised mostly of arpeggios rather than runs, the assignments are based on having no more than two bells in each arpeggio to keep the lines clean. Bass notes in the "2" octave range have been retained in the score in parentheses, with notes an octave higher added into the score. If you have the 2's feel free to use them, and omit the higher octave note.

Although C5 and B4 are separated in different assignments, please note that, in order to preserve the melodic lines of the piece, the "C5 split" has NOT been utilized in notating the piece. Ringers must be acutely aware that their notes may cross staves and change enharmonics, in addition to frequent time and key signature changes.

POSITION 1
C3 C#3 D3

POSITION 2
D#3 E3 F3

POSITION 3
F#3 G3 G#3 B3

POSITION 4
A3 A#3 C4 C#4

POSITION 5
D4 D#4 E4 F4 F#4

POSITION 6
G4 G#4 A4 A#4 B4

POSITION 7
C5 C#5 D5 D#5 E5

Guardian Angel Assignments Continued….

POSITION 8
F5 F#5 G5 G#5

POSITION 9
A5/B5 C6/C#6 Bb5

POSITION 10
D6/E6 F#6/G6 G#6

POSITION 11
A6/B6 C7/D7

POSITION 12
E7/F#7 G7/G#7 Eb6/F6

bell/bell denotes four-in-hand setup