

Holy Manna
L2

arr. Karen Thompson
5, 6 or 7 ringers

CGB736

2 or 3 octaves handbells with optional 3 octaves handchimes



choristersguild

Ring More with Less
SERIES

Holy Manna

5, 6 or 7 ringers

Suggested Assignments for 5 Ringers

Position 1: B4 & C5
 Position 2: D5 & E5
 Position 3: F#5 & G5
 Position 4: A5 & B5
 Position 5: D6, E6 & G6 (4-in-hand)

OR

*D6, E6, G6, A6 (optional), & B6 (optional) played from belltree **

Suggested Assignment Options for 6 Ringers**Option 1:**

Position 1: D4 & G4
 Position 2: B4 & C5
 Position 3: D5 & E5
 Position 4: F#5 & G5
 Position 5: A5 & B5
 Position 6: D6, E6 & G6 (4-in-hand)

OR

*D6, E6, G6, A6 (optional), & B6 (optional) played from belltree **

Option 2:

Position 1: B4 & C5
 Position 2: D5 & E5
 Position 3: F#5 & G5
 Position 4: A5 & B5
 Position 5: D6 & E6
 Position 6: G6, A6, & B6 (4-in-hand)

Suggested Assignments for 7 Ringers

Position 1: D4 & G4
 Position 2: B4 & C5
 Position 3: D5 & E5
 Position 4: F#5 & G5
 Position 5: A5 & B5
 Position 6: D6 & E6
 Position 7: G6, A6 & B6 (4-in-hand)

**Use fingers on bells to make stopped sounds.*

Hymns sung to the tune, HOLY MANNA

All Who Hunger, Gather Gladly
 Blessed Feasts of Blessed Martyrs
 Brethren, We Have Met to Worship
 Christ Has Risen While Earth Slumbers
 Christians, Let Us Go and Serve Him
 Christians, We Have Met to Worship
 God, the Father of Your People

God, We Thank You for Your People
 God, Who Stretched the Spangled Heavens
 God, Whose Purpose Is to Kindle
 Sing of One Who Walks Beside Us
 We Have Come to Join in Worship
 When the Morning Stars Together

Holy Manna

2 or 3 octaves
Handbells used: 11, (15)

* G4 not used in 2 octave version.

2 octave choirs omit notes in [].
3 octave choirs omit notes in ().

3 octaves
*Optional Handchimes used: 2

* Handchimes may be played by bells in 3 octave version.

HOLY MANNA
William Moore, *The Columbian Harmony*, 1825
arr. Karen Thompson

Confidently (♩ = 88)

1 LV 2 3

mp

Sw ↓ 2 ↑ 3 ↓ 2 ↑ 3 ↓ 2 ↑ 3

4 5 6

f

(*mp*) Sw ↓ 2 ↑ 3 ↓ 2 ↑ 3

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Musical notation for measures 19-21. Measure 19 includes fingerings 2 and 3. Measure 21 includes a fermata.

Musical notation for measures 22-24. Measure 24 includes a fermata.

Musical notation for measures 25-27. Measure 25 includes dynamics *mp* and *mf*, and hand markings R and LV. Measure 26 includes hand marking LV. Measure 27 includes hand marking LV.

Musical notation for measures 28-30. Measure 28 includes hand marking R. Measure 29 includes dynamic *p* and hand marking LV. Measure 30 includes hand marking LV.

43 44 45 R

mf

2 3 4

46 47 48

2 3 4 2 3 4 2 4

49 50 51

2 3 4 2 3 4 2 3 4

52 53 54

mf *f*

2 4

Musical score for piano, measures 55-60. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature is one sharp (F#). Measure 55 features a treble staff with a series of chords and a bass staff with a whole rest. Measure 56 continues with similar chords in the treble and a bass line starting with a quarter rest. Measure 57 is marked 'LV' and shows a treble staff with a melodic line and a bass staff with chords. Measure 58 continues the melodic line in the treble and the bass line. Measure 59 is marked 'rit.' and shows a treble staff with a melodic line and a bass staff with chords. Measure 60 concludes the passage with a treble staff ending on a whole note chord and a bass staff with a whole note chord. Performance markings include accents (v) and breath marks (upward arrows) above notes in measures 55, 56, and 60.