

# Bells and Keys... More or Less

## Volume 2

Small ensemble music for 1 1/2 or 2 octaves handbells  
with or without keyboard

arr. Sandra Eithun

*Bells and Keys...More or Less, Volume 2* is a unique and extremely flexible collection of music for a handfull of ringers, with or without keyboard accompaniment. It may be rung with 1 1/2 or 2 octaves (C5 to G6, or G4 to G6.)

C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1 1/2 octave version, this allows ringers to only read the treble staff.

Handbell assignments are at the directors' discretion, always with the option of having some ringers play consecutive positions 4-in-hand. The piano accompaniment adds fullness and interest, but the pieces can also stand alone to be played with bells only.

This amazing collection will be a great way for smaller groups of ringers to play something that is accessible and musically satisfying. They will be helpful for times when not enough ringers are available to play standard handbell choir music, or for ringers who want to do extra playing in smaller groups.

This reproducible collection is designed to meet the needs of handbell ensembles by helping to stretch their music budgets. With the purchase of this collection, the original purchasing organization (church, school, or community ensemble) is granted permission to make copies as needed for their ringers. This permission to reproduce applies to this product only, and does not transfer to other churches or organizations.

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# Come, Thou Almighty King

1-1/2 or 2 octaves

Handbells used: 14, (18)

optional

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1 1/2 octave version, this allows ringers to only read the treble staff.

ITALIAN HYMN  
Felice de Gardini, 1716-1796  
arr. Sandra Eithun

Stately (♩ = ca. 96)

1 LV *mf*

2 R

3

4

5 LV *f*

6 R

7 LV

8 R

9

10 LV *mp*

11 LV

12 R *mf*

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# He Leadeth Me

1-1/2 or 2 octaves  
Handbells used: 16, (20)

Handbell notation for 1-1/2 or 2 octaves. The treble staff starts with a C5 marked with an asterisk (\*). A bracketed section below the bass staff is labeled "optional".

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

*HE LEADETH ME*  
William B. Bradbury, 1816-1868  
arr. Sandra Eithun

Lightly flowing ( $\text{♩} = 76-80$ )

Piano accompaniment for 'He Leadeth Me'. The score is in 4/4 time and consists of 14 measures. Measures 1-4 are marked with a '3' and a '\*' in the treble staff. Measure 5 is marked with 'mp'. Measures 7-10 and 11-14 show the continuation of the piano accompaniment with various chordal textures and melodic lines in both staves.

\*If playing with handbells only, begin at measure 4, beat 4.

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# Amazing Grace

1-1/2 or 2 octaves  
Handbells used: 17, (21)

*optional*

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

*NEW BRITAIN*  
Anonymous, *Virginia Harmony*, 1831  
arr. Sandra Eithun

**Very tenderly** (♩ = ca. 80)

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# Come, Christians, Join to Sing

1-1/2 or 2 octaves  
Handbells used: 12, (15)

The notation shows a treble clef staff with a melodic line starting on C5. A bracket below the first few notes is labeled "optional", indicating a lower octave version of the melody.

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

MADRID

17th cent. Spanish melody  
arr. Sandra Eithun

**Spirited** (♩ = ca. 104-108)

The piano accompaniment is in 4/4 time and marked *mf*. It consists of 14 measures, numbered 1 through 14. Measures 1-4 include dynamic markings and articulation symbols. Measures 5-9 show a melodic line in the right hand and a bass line in the left hand. Measures 10-14 continue the accompaniment with various chordal textures.

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# Day by Day

1-1/2 or 2 octaves  
Handbells used: 14, (17)

Musical notation for the first part of 'Day by Day'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: C4 (marked with an asterisk), D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff contains notes: C4, D4, E4, F4, G4, A4, B4, C5. A bracket under the bass staff notes from C4 to G4 is labeled 'optional'.

\*C5 and C#5 are notated in both the treble and bass staves to provide flexibility.  
When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

*BLOTT EN DAG*  
Oskar Ahnfelt, 1813-1882  
arr. Sandra Eithun

## Prayerfully (♩ = ca. 76-80)

Musical notation for 'Prayerfully' in 4/4 time, key of D major. The piece is divided into ten measures, numbered 1 through 10. The notation includes treble and bass clefs, dynamic markings (mp), and performance instructions (LV for left hand, R for right hand). Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure has a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure has a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure has a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure has a treble clef, a key signature of one sharp, and a 4/4 time signature.

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# Holy Manna

*Glorious Is Thy Name Most Holy  
Brethren We Have Met to Worship*

1-1/2 or 2 octaves

Handbells used: 13, (17)

The first part of the music is written on a grand staff (treble and bass clefs). The treble staff begins with a note marked with an asterisk (\*). A bracket below the first few notes of both staves is labeled "optional".

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

*HOLY MANNA*

William Moore's *Columbian Harmony*, 1825

arr. Sandra Eithun

**Steadily** (♩ = ca. 96-100)

The second part of the music is written on a grand staff in 4/4 time. It begins with a piano dynamic marking of *mf*. The tempo is marked as "Steadily" with a quarter note equal to approximately 96-100 beats per minute. The first four measures are numbered 1 through 4. Measure 4 includes a "LV" marking.

The third part of the music continues the piano accompaniment on a grand staff. Measures 5 through 8 are numbered. Measure 5 includes a "R" marking.

The fourth part of the music continues the piano accompaniment on a grand staff. Measures 9 through 12 are numbered.

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# Come, Thou Almighty King

1-1/2 or 2 octaves  
Handbells used: 14, (18)

Musical notation for the first two staves, showing a treble and bass clef with a bracket indicating an optional range.

*optional*

\*C5 is notated in both the treble and bass staves to provide flexibility. When ringing the 1 1/2 octave version, this allows ringers to only read the treble staff.

*ITALIAN HYMN*  
Felice de Giardini, 1716-1796  
arr. Sandra Eithun

**Handbells**

**Stately** (♩ = ca. 96)

1 2 3 4 5

LV *mf* R LV *f*

**Keyboard (optional)**

**Stately** (♩ = ca. 96)

*mf* *f*

6 7 8 9 10 11

R LV R LV *mp* LV

*mp*

Musical notation for Handbells and Keyboard (optional) parts, measures 1-11. The Handbells part includes dynamics like *mf* and *f*, and markings like LV and R. The Keyboard part includes dynamics like *mf* and *f*.

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# Day by Day

1-1/2 or 2 octaves  
Handbells used: 14, (17)

*optional*

\*C5 and C#5 are notated in both the treble and bass staves to provide flexibility.  
When ringing the 1-1/2 octave version, this allows ringers to only read the treble staff.

*BLOTT EN DAG*  
Oskar Ahnfelt, 1813-1882  
arr. Sandra Eithun

**Prayerfully** (♩ = ca. 76-80)

Handbells

Keyboard (optional)

1 2 3 4

5 6 7 8 9

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