

Catalog # 20739

4 - 7 octaves handbells
3 octaves handchimes

Level 4 -

Anything Goes

Cole Porter



arranged by
Nicholas A. Hanson

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

Cat. 20739

Level 4 -

Handbells Used: 4 - 7 Octaves



Handchimes Used: 3 Octaves



Performance Notes:

Mallets Needed: all positions

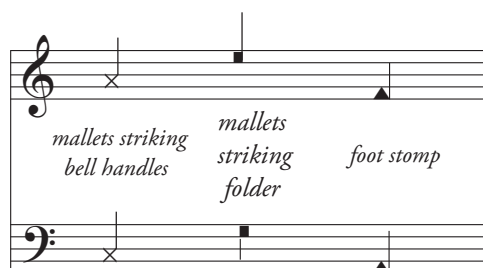
Temple blocks or woodblocks ~ optional

4-octave choirs omit notes in ()

5-octave choirs omit notes in []

Techniques centered between staves apply to stems-down treble and stems-up bass.

Percussion notation in mm. 83-131:



mallets striking bell handles *mallets striking folder* *foot stomp*

Suggestion: use mallet handles, not mallet heads, to strike the bell handles and folders, mm. 83-131

for the 2022 Bronze Festival Choir, Area 1 Festival/Conference, Hartford, CT

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Arranged by **Nicholas A. Hanson**
(ASCAP)

Steady ♩ = 120 (light swing)

f

The musical score is arranged in three systems. The first system (measures 1-4) features a piano part with a treble clef and a bass clef, both in B-flat major and 4/4 time. The piano part includes dynamics *mf* and *f*, and articulation marks for TD and Pl. The second system (measures 5-8) continues the piano part with dynamics *mp* and *f*. A third system (measures 9-12) features a percussion part for Temple Blocks or Woodblocks, marked *mp*. The score includes a large watermark that reads 'Copyrighted material. Please return to publisher to order this item.'

ANYTHING GOES (from "Anything Goes")
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9 10 11 12

13 14 15

cresc.

16 17 18

Freely

RT

poco rit.

RT

RT

LV *rit.*

f

straight eighths

- *W Bl.*

Faster ♩ = 144-148 (light swing)

19 *mf* TD
*
Pl
mf

22 23 LV R RT
RT
RT

25 26 *f* *più mosso*
mf TD
Pl

28 29 30

* mm.19-21: B4 scored in treble clef for clarity

31 32 33

LV R cresc.

V. V.

This system contains measures 31, 32, and 33. Measure 31 features a red diamond above the staff and a red slur spanning across measures 31 and 32. Measure 32 has a red diamond above the staff and a red slur above the treble clef staff. Measure 33 has a red diamond above the staff. The piece is in G major (one sharp). The bass line includes markings 'LV' and 'R' in measure 31, and 'cresc.' in measure 33. The right hand is marked 'R' in measure 31. The left hand has 'V.' markings in measures 32 and 33.

34 35 36

più mosso
f

This system contains measures 34, 35, and 36. The tempo marking *più mosso* and dynamic marking *f* are present at the start of measure 34. The piece is in G major. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

37 38 39

This system contains measures 37, 38, and 39. The piece is in G major. The right hand continues the melodic line, and the left hand provides harmonic support with chords and moving lines.

40 41 42

This system contains measures 40, 41, and 42. Measure 42 features a large chord with a slur above it. The piece is in G major. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

più mosso (♩ = ca. 154-158)

43 44 45 46

Musical score for measures 43-46. The piece is in G major (one sharp) and 3/4 time. Measures 43-44 feature a steady accompaniment of eighth notes in the bass and chords in the treble. Measures 45-46 show a melodic line in the treble with a slur over measures 45 and 46, and a corresponding bass line.

47 48 49 50 TD: *sub. mp* Pl

Musical score for measures 47-50. Measures 47-48 continue the accompaniment. Measure 49 has a slur over measures 49 and 50. Measure 50 ends with a fermata and a dynamic marking of *sub. mp*. A *Pl* (Pianissimo) marking is present in the bass line.

51 52 53 54 TD Pl

Musical score for measures 51-54. Measures 51-52 have a *TD* (Tutti) marking in the treble. Measures 53-54 continue the accompaniment. A *Pl* marking is present in the bass line.

55 56 57 58 *f* *sub. f*

Musical score for measures 55-58. Measures 55-56 have a *TD* marking in the treble. Measures 57-58 have a slur over measures 57 and 58. Measure 58 ends with a fermata and a dynamic marking of *f*. A *sub. f* (sub-fortissimo) marking is present in the bass line.

59 60 61 62

Musical score for measures 59-62. The score is written for two staves, Treble and Bass clef, in the key of D major. Measure 59 features a series of chords in the right hand and a simple bass line in the left hand. Measure 60 introduces a melodic line in the right hand. Measure 61 continues the melodic development. Measure 62 features a melodic phrase in the right hand with a slur and a fermata over the final notes. The left hand provides a steady accompaniment throughout.

63 64 65

Sk RT

cresc.

Musical score for measures 63-65. Measure 63 begins with a dynamic marking of *cresc.* and features a complex chordal texture in the right hand. Measure 64 includes a dynamic marking of *Sk* and a melodic line in the right hand. Measure 65 features a dynamic marking of *RT* and a melodic line in the right hand. The left hand provides a steady accompaniment throughout.

66 67 68

ff

Musical score for measures 66-68. Measure 66 features a dynamic marking of *ff* and a complex chordal texture in the right hand. Measure 67 continues the complex chordal texture. Measure 68 features a complex chordal texture in the right hand. The left hand provides a steady accompaniment throughout.

69 70 71

Musical score for measures 69-71. The score is written for a grand piano with treble and bass clefs. The key signature has two sharps (F# and C#). Measure 69 features a complex chordal texture in the right hand with many notes, while the left hand has a simpler accompaniment. Measures 70 and 71 continue this texture with some melodic movement in the right hand.

72 73 74 75

Musical score for measures 72-75. Measure 72 shows a continuation of the complex right-hand texture. Measure 73 has a similar texture. Measure 74 is marked with a fermata and a 'Sk' (scordatura) instruction, indicating a change in tuning. Measure 75 continues the piece.

76 77 78

Musical score for measures 76-78. Measure 76 features a dense chordal texture in the right hand. Measure 77 has a similar texture. Measure 78 is marked with a fermata and a '78' above it, indicating a specific measure or section.

79

Sk

80

81

82

LV

R

poco accel. e cresc.

RT

RT

RT

7

Faster! ♩ = 80 - 82

83

84

85

mf

86

87

88

89

LV

R

* See Performance Notes on chart page

mp

90 91 92 93

Musical score for measures 90-93. The treble clef part begins with a piano introduction (piano) and contains chords and melodic lines. The bass clef part features a rhythmic pattern of eighth notes, with 'x' marks indicating specific notes and '>>' symbols indicating accents.

94 95 96 97

LV R LV LV R

Musical score for measures 94-97. The treble clef part contains chords and melodic lines. The bass clef part features a rhythmic pattern of eighth notes, with 'x' marks and '>>' symbols. 'LV' and 'R' markings are present below the bass line.

98 99 100 101 102

Musical score for measures 98-102. The treble clef part contains chords and rests. The bass clef part features a rhythmic pattern of eighth notes, with 'x' marks and '>' symbols.

103 104 105 106 107

Musical score for measures 103-107. The treble clef part contains chords and rests. The bass clef part features a rhythmic pattern of eighth notes, with 'x' marks and '>' symbols.

108 109 110 111 112 113

114 115 116 117 118 119

120 121 122 123 124 125

126 127 128 129 130

cresc.

131 *ff* 132 133

134 135 136

137 138 139 Sk

140 141 142

143 144 145

Sk LV RT RT

146 147 148 149

Sk Sk

cresc. *rit.* straight eighths ***fff*** TLD

From the Top Music ~ Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M. Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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