

Catalog # 20517

5 or 6 Octaves Handbells

Level 3

5 - 6 octaves handchimes

Doo-Wop

Book of Love

Goodnight, Sweetheart, Goodnight

Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)



arranged by

Linda Boatright

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

DOO-WOP

A Medley for Handbells

Cat. 20517

Level 3

Handbells Used: 5 - 6 Octaves

5-octave groups omit notes in ()

Handchimes Used: 5 - 6 Octaves

opt.

Book Of Love

Words and Music by Warren Davis, George Malone, and Charles Patrick

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Who Put the Bomp (In the Bomp Ba Bomp Ba Bomp)

Words and Music by Barry Mann and Gerry Goffin

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DOO-WOP

A Medley for Handbells

Cat. 20517

Level 3

Book of Love
Goodnight, Sweetheart, Goodnight
Who Put the Bomp

Arranged by **Linda Boatright**

Brightly $\text{♩} = 84$

The score is written for handbells in 2/2 time, with a tempo of 84 beats per minute. It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-4) begins with a *mf* dynamic. The second system (measures 5-8) includes a large watermark that reads 'Please return to our store to order this item.' The third system (measures 9-13) concludes the piece with a final chord in measure 13.

14 15 16 17

f

mp

18 19 20 21

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22 23 24 25 26

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27 28 29 30

f

mp

31 32 33 34

Musical score for measures 31-34. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two staves: a treble staff and a bass staff. Measures 31-34 show a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 33 features a slur over the treble staff.

35 36 37 38

Musical score for measures 35-38. The score continues from the previous system. Measures 35-38 show the continuation of the melodic and bass lines. Measure 37 features a slur over the treble staff.

39 40 41 42 43

Musical score for measures 39-43. The score continues from the previous system. Measures 39-43 show the continuation of the melodic and bass lines. Measure 42 features a slur over the treble staff.

44 45 46 47

Musical score for measures 44-47. The score continues from the previous system. Measures 44-47 show the continuation of the melodic and bass lines. Measure 44 starts with a forte (*f*) dynamic marking. Measure 47 features a slur over the treble staff.

48 49 50 51

Musical score for measures 48-51. The treble clef contains chords and arpeggios. The bass clef contains a simple accompaniment pattern.

52 53 54 55 56

Musical score for measures 52-56. The treble clef contains chords and arpeggios. The bass clef contains a simple accompaniment pattern.

57 58 59 60 61

Musical score for measures 57-61. The treble clef contains chords and arpeggios. The bass clef contains a simple accompaniment pattern.

62 63 64 65

Musical score for measures 62-65. The treble clef contains chords and arpeggios. The bass clef contains a simple accompaniment pattern.

66 *f* 67 68 69

70 71 72 73

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74 75 76 77 78

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79 80 82 83

84 85 86 87 $\text{♩} = 76$

rit.

3

88 89 90 91

Swing! $\text{♩} = \text{♩}^{-3}$

mf

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3

92 93 94

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3

95 96 97

98 99 100

101 102 103

104 105 106

107 108 109 110

111 112 113

Musical score for measures 111-113. The treble clef staff features triplets of eighth notes and slurs. The bass clef staff contains eighth notes and chords.

114 115 116

Musical score for measures 114-116. The treble clef staff includes triplets and chords. The bass clef staff has eighth notes and chords. A watermark 'Copyrighted material.' is visible across the score.

117 118 119

Musical score for measures 117-119. The treble clef staff shows chords and slurs. The bass clef staff has eighth notes and slurs. A watermark 'Please return to our store to order this item.' is visible across the score.

120 121 122

Musical score for measures 120-122. The treble clef staff features chords and slurs. The bass clef staff has eighth notes and slurs.

123 124 125

126 127 128 129

Andante ♩=72
rubato

mf

130 131 132 133

vib.

vib.

vib.

Brightly ♩=84

134 135 136 137

mf

* Bb4 is scored in treble clef for clarity

138 139 140 141

f

This system contains measures 138 through 141. The music is in a minor key, indicated by a single flat in the key signature. The upper staff features a series of chords and melodic lines, with a dynamic marking of *f* (forte) at the beginning. The lower staff provides a bass line with eighth and sixteenth notes. A large watermark is visible across the page.

142 143 144 145 146

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This system contains measures 142 through 146. The musical notation continues from the previous system, maintaining the same key signature and dynamic intensity. The watermark is prominent in the center of the page.

147 148 149 150 151

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This system contains measures 147 through 151. The music shows some chromatic movement in the upper staff, with a key signature change to two flats (B-flat and E-flat) starting at measure 148. The dynamic remains *f*. The watermark is visible across the system.

152 153 154 155

mp

This system contains measures 152 through 155. The music continues with a dynamic marking of *mp* (mezzo-piano) starting at measure 154. The key signature remains two flats. The watermark is visible across the system.

156 157 158 159 160

Musical score for measures 156-160. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 156 features a series of chords in the treble staff, with a slur over measures 157 and 158. The bass staff has a single note in measure 156, followed by a series of notes in measures 157-158. Measures 159 and 160 continue the chordal texture in the treble staff and the rhythmic pattern in the bass staff.

161 162 163 164

mf

Musical score for measures 161-164. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 161 features a series of chords in the treble staff, with a slur over measures 162 and 163. The bass staff has a single note in measure 161, followed by a series of notes in measures 162-163. Measures 164 continues the chordal texture in the treble staff and the rhythmic pattern in the bass staff. A dynamic marking of *mf* is present in measure 162.

165 166 167 168

Musical score for measures 165-168. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 165 features a series of chords in the treble staff, with a slur over measures 166 and 167. The bass staff has a single note in measure 165, followed by a series of notes in measures 166-167. Measures 168 continues the chordal texture in the treble staff and the rhythmic pattern in the bass staff.

169 170 171

f

Musical score for measures 169-171. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 169 features a series of chords in the treble staff, with a slur over measures 170 and 171. The bass staff has a single note in measure 169, followed by a series of notes in measures 170-171. Measures 171 continues the chordal texture in the treble staff and the rhythmic pattern in the bass staff. A dynamic marking of *f* is present in measure 170.

172 173 174 175

Musical score for measures 172-175. The score is written for piano in a key with one flat (B-flat). The right hand (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with quarter notes and rests. Measure 175 includes a fermata over the final chord.

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176 177 178 179

Musical score for measures 176-179. The right hand continues with its rhythmic pattern. In measure 179, the key signature changes to two sharps (D major), indicated by a sharp sign on the treble clef. The left hand accompaniment remains consistent with the previous measures.

180 181 182 183

Musical score for measures 180-183. The right hand continues with its rhythmic pattern. The left hand accompaniment remains consistent with the previous measures.

184 185 186 187

Musical score for measures 184-187. The treble clef contains a series of chords, and the bass clef contains a simple accompaniment of quarter notes.

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188 189 190 191

pp *mf*

Musical score for measures 188-191. The treble clef contains chords with dynamic markings *pp* and *mf*. The bass clef contains a simple accompaniment.

192 193 194 195

fff

Musical score for measures 192-195. The treble clef contains chords with dynamic marking *fff*. The bass clef contains a simple accompaniment.

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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