

Cat # 20533-M

Conductor Score

Level 5+

5 - 7 octaves handbells
with optional bass and drums

I GOT RHYTHM

GEORGE & IRA GERSHWIN



ARRANGED BY

HART MORRIS

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For the Bells In Motion Handbell Ensemble, Springfield, Illinois
Michael Lamb, Director

I GOT RHYTHM

Cat. 20533-M
Level 5+

Handbells used: 5 - 7 octaves

Handbell ensemble notation for 'I Got Rhythm'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in 4/4 time. The treble staff contains a melodic line with various accidentals (sharps, flats, naturals) and a key signature of one flat. The bass staff contains a rhythmic accompaniment with chords and single notes. Above the treble staff, there are several groups of notes with stems pointing upwards, representing different octaves of handbells. A large watermark 'Copyrighted material.' is overlaid on the bottom half of the image.


Composed by George and Ira Gershwin
Setting by **Hart Morris**
(ASCAP)

Big & Brassy! (♩ ca. 86-92)

Musical score for 'I Got Rhythm' featuring handbells and drums. The score is in 4/4 time. The handbell part is written on a grand staff (treble and bass clefs). The drum part is written on a single staff with a drum set icon. The handbell part includes dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). There are also markings for 'Sk' (skat) and '2', '3', '4' indicating specific rhythmic patterns. The drum part includes 'Lo tom(s)' and '(Susp. cym) mp' (suspended cymbal mezzo-piano). A large watermark 'Please return to our store to order this item.' is overlaid on the middle of the image.

I GOT RHYTHM

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN
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Tempo (♩ = ca. 120 +/-) 



5 *ff* Sk *mp* *ff* RT RT

6 Sk *ff* RT RT

7 Sk *ff* RT RT

8 Sk RT RT

Tempo (♩ = ca. 120 +/-)

Bass *f* Tempo (♩ = ca. 120 +/-)

f *mp* *f* Tempo (♩ = ca. 120 +/-)

9 A *f* RT RT

11 RT RT

Time

12 13 14

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This block contains the musical notation for measures 12, 13, and 14. It features a grand staff with treble and bass clefs. Measure 12 shows complex chordal textures with slurs and accents. Measure 13 includes a triplet in the bass line and two 'RT' markings above the treble staff. Measure 14 continues the complex textures. A large watermark of a violin and bow is overlaid on the page.

15 16 17

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This block contains the musical notation for measures 15, 16, and 17. Measure 15 has 'RT' markings above the treble staff. Measure 16 features a triplet in the bass line and 'RT' markings above the treble staff. Measure 17 includes a complex chordal texture with 'RT' markings above the treble staff. A large watermark of a violin and bow is overlaid on the page.

18 B 20

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Time

21 22 23

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24 25 26

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27 29

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30 31 32

33 34 35

* Circled notes appear in the non-traditional clef here and elsewhere in the score

D

Musical score for measures 37 and 38. The score is written for piano and includes a double bass line. Measure 37 features a dynamic marking of *f* and two instances of *RT* (Right Hand Trill) in the right hand. Measure 38 continues the melodic and harmonic development. The piano part consists of a steady eighth-note accompaniment. Below the main staves are two empty staves, likely for a conductor's score or additional parts.

Musical score for measures 39, 40, and 41. Measure 39 includes two instances of *RT* in the right hand. Measure 40 features a triplet of eighth notes in the left hand, marked with a '3' and a slur. Measure 41 includes two instances of *RT* in the right hand. The piano part continues with a consistent eighth-note accompaniment. Below the main staves are two empty staves.

42 43 44

E 46 47

mf

Solo / fills

mf

48

49

50

RT

RT

RT

RT

Sk

51

52

RT

RT

Sk

R

Sk

RT

Sk

F

f

f

Time

f

54 55 56

RT RT RT

3

This system contains measures 54, 55, and 56. It features a grand staff with treble and bass clefs. Measure 54 includes two 'RT' markings. Measure 56 includes one 'RT' marking and a triplet of eighth notes in the bass line. A second bass line is present below the grand staff, and a third line with a double bar line and diagonal slashes is at the bottom.

57 58 59

Sk RT RT RT

This system contains measures 57, 58, and 59. It features a grand staff with treble and bass clefs. Measure 58 includes two 'RT' markings. Measure 59 includes one 'RT' marking and a 'Sk' marking above the treble staff. A second bass line is present below the grand staff, and a third line with a double bar line and diagonal slashes is at the bottom.

60

62

RT

RT

RT

RT

RT

R

G

RT

ff

(Bass solo *)

(Solo)

f

(Bass solo, light fills)

ff > *mf*

63

64

65

RT

RT

RT

mf

RT

RT

3

* Play bass clef cue notes only in the absence of bass.

66 67 68

69 71

ff

f

Time

f

72 RT Sk

73

74 Sk RT

75 Sk

76

77 Sk

LV (Straight eighths)

78 79 80 *

LV RT Sk

(Ending 1)

81 82 83

RT Sk

* Choose Ending 1, (mm. 81-90) OR skip to the second, m. 81 for the alternate, 2nd ending.

84 85 86 (Opt. 8va)

87 88 // 90

(Ending 2)

Musical score for measures 81-83. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. Measure 81 features a fortissimo (*ff*) dynamic with accents and 'RT' markings. Measure 82 features a forte (*f*) dynamic with accents and 'RT' markings. Measure 83 features a mezzo-forte (*mf*) dynamic with accents and 'RT' markings. The bass line below the grand staff has dynamics of *f*, *mf*, and *mp*. A percussion line at the bottom shows a series of slashes indicating rhythmic accompaniment.

Musical score for measures 84-87. The score is written for piano and includes a grand staff (treble and bass clefs) and a separate bass line. Measure 84 features a mezzo-piano (*mp*) dynamic with accents and 'RT' markings. Measure 85 features a *rit. e decresc. to end* instruction. Measure 86 features a piano (*p*) dynamic with a decrescendo hairpin and a triplet of eighth notes. Measure 87 features a pianissimo (*pp*) dynamic with a decrescendo hairpin and a triplet of eighth notes. The bass line below the grand staff has dynamics of *mp*, *rit. e decresc. to end*, and *p*. A percussion line at the bottom shows a series of slashes indicating rhythmic 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
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Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
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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+
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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
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