

Catalog 20742

5 - 7 octaves handbells  
5 octaves handchimes

Level 4

# IF I WERE A BELL

FROM THE MUSICAL, "GUYS AND DOLLS"

BY FRANK LOESSER



ARRANGED BY  
**ROB RIKER**

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*From the Top Music*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

To Bill Payn, teacher, mentor, friend, and one "bell" of a guy!

# IF I WERE A BELL

Cat. 20742

from the musical, *Guys and Dolls*

Level 4

Handbells Used: 5 - 7 Octaves

Handchimes Used: 5 Octaves

5 octaves omit notes in ( )  
6 octaves omit notes in [ ]

**SWING!** ♩ = ♩<sup>3</sup> **BOUNCIN', BUT NOT NECESSARILY BEHAVIN'**  
(♩ = ca. 120-132)

by Frank Loesser  
Arranged by Rob Riker

\*C5 scored in treble clef for clarity

## If I Were A Bell

from GUYS AND DOLLS By Frank Loesser

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5 6 7 8 *f*

9 *mf* 10 *mp* 11 12 \* RT

13 14 15 16 RT

\*C5 scored in treble clef for clarity

17

18 19 20

RT

21

22 23 24

25

26 27 28

\*

RT

\*C5 scored in treble clef for clarity

29 30 31 32

RT

This system contains measures 29 through 32. The top staff is in treble clef and the bottom staff is in bass clef. Measure 29 starts with a treble clef and a bass clef. Measure 30 has a key signature change to one sharp (F#). Measure 31 has a key signature change to two flats (Bb, Eb). Measure 32 has a key signature change to one flat (Bb). The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5. A 'RT' (Right Hand Trill) is marked above the final measure. Below the bass staff, there are chord diagrams for each measure, each preceded by a plus sign (+).

33 34 35 36

RT

This system contains measures 33 through 36. The top staff is in treble clef and the bottom staff is in bass clef. Measure 33 has a key signature change to one flat (Bb). Measure 34 has a key signature change to two flats (Bb, Eb). Measure 35 has a key signature change to one flat (Bb). Measure 36 has a key signature change to one sharp (F#). The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5. A 'RT' (Right Hand Trill) is marked above the first measure. Below the bass staff, there are chord diagrams for each measure, each preceded by a plus sign (+).

37 38 39 40

*mp*

R

This system contains measures 37 through 40. The top staff is in treble clef and the bottom staff is in bass clef. Measure 37 has a key signature change to one flat (Bb). Measure 38 has a key signature change to two flats (Bb, Eb). Measure 39 has a key signature change to one flat (Bb). Measure 40 has a key signature change to one sharp (F#). The notation includes eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5. A dynamic marking of *mp* (mezzo-piano) is present in measure 40. A 'R' (Right Hand Trill) is marked below the final measure. Below the bass staff, there are chord diagrams for each measure, each preceded by a plus sign (+).

41 42 43 44 *mf*

45 46 47 *f* *mp*

48 50 *\* RT*

\* RT centered between staves applies to stems-down treble and stems-up bass notes here and further on in the score

51 52 53

Sk

RT

R

54 55 56

Sk

RT

57 58 59

Sk

RT

R

60 61 62

RT RT

This system contains measures 60, 61, and 62. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef. Measure 60 features a series of chords in the right hand and single notes in the left hand. Measure 61 continues this pattern. Measure 62 includes a 'RT' (Right Hand Trill) marking over the final notes of the right hand.

63 64 65

R

This system contains measures 63, 64, and 65. Measure 63 shows a change in the bass line with a 'R' marking. Measure 64 continues the chordal texture. Measure 65 features a 'Sk' (Skat) marking over the final notes of the right hand.

66 67 68

RT RT

R

This system contains measures 66, 67, and 68. Measures 66 and 67 both feature 'RT' markings. Measure 68 includes a 'R' marking in the bass line.



69 3 Sk (C7 only)

72 73 74 RT

JAZZ WALTZ ♩ = 144 ♪ = ♩

bittersweet longing (because chimes aren't bells, are they?)

75 76 77 78

*p* *mf*

79

80 81 82

\*  
A watermark with a stylized logo and the text "Copyrighted material." is overlaid on the page.

83

84 85 86 87

88

89 90 91

92

93 94 95

\*D5 scored in bass clef for clarity

96 97 98 99

*poco rit.*

LV LV LV

100 101 102 103 104 105

*a tempo* *rit.*

**SWING!** ♩ = ♩<sup>3</sup> **SASSY WITH A SWAGGER!** (♩ = ca.120-132)

106 107 108 109

*mp* *f* *mf*

RT RT

110 111 112

R (R)\* All mallet

113 114 115

R

116 117 118

RT RT Sk

6 & 7 octaves double top note, m.123, beat 1

\* m. 108- 140: Stems-down bass: scored in octaves; Ring top note, mallet bottom note  
*EXCEPT* where marked: "All Mallets"

119

RT RT

Sk

120 121

122

Sk RT RT Sk

123 124

125

RT

126 127

128 129 130

All mallet

R

131 132 133

RT RT

R

134 135 136

Sk

R R R R R R R

137 138 139

(R) R R R

140 141 142

*sub. p* *mf*

(R) *pp*

143 144 145

Sk LV RT Sk RT

*f* *molto rit.* *ff* *pp* *ff* RT

RT RT

All mallet

# From the Top Music ~ Handbell Choir Catalog

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

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