

2 For my husband, Ron, who is constantly looking for songs that would sound great on handbells in honor of our 45th wedding anniversary, and for Palmetto Bronze, Marcia Brantley, director.

Full Score

Till There Was You

3, 4, 5, 6, or 7 octaves
Handbells used: 36, (47), (57), (65), (69)

optional

3, 4, 5 or 7 octaves
Optional Handchimes used: 26, (27), (28), (29)

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].

from *The Music Man*
Meredith Willson, 1902-1984
adapt. from the 1963 Beatles release
arr. Sandra Eithun

*Orchestral chimes cues, distantly; quiet

1 2 3 4 **(+WC) 5 (+WC)

Handbells *mp*

Orchestral Chimes *mp*

Voice

*If orchestral chimes are not available, groups can substitute another option such as glockenspiel, or opt to begin the piece at m. 6.

**Where indicated (+WC), set wind chimes (or mark tree) into motion and allow to decay.

A handbell score including parts for percussion and voice is available, code CGB1060.

Till There Was You
from Meredith Willson's THE MUSIC MAN
By Meredith Willson
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More motion (♩ = 96-100)

Musical score for the first system, measures 6-9. The score is in 3/4 time and features three staves: Horn (Hb.), Chimes (Chms.), and Voice (Vce.).

- Hb. (Horn):** Measures 6-9. The right hand (RH) plays a complex, fast-moving melodic line with many beamed notes. The left hand (LV) plays a steady eighth-note accompaniment. Dynamics range from *mf-f* to *rit. (second time)*. Performance markings include "LV *mf-f*", "LV R", and "rit. (second time)".
- Chms. (Chimes):** Measures 6-9. The part consists of sustained chords, primarily octaves, with some melodic movement in measure 7.
- Vce. (Voice):** Measures 6-9. The part is silent, indicated by a series of dashes on the staff.

Steady; more upbeat (♩ = ca. 108)

Musical score for the second system, measures 10-13. The score is in 3/4 time and features four staves: Horn (Hb.), Cajon, Chimes (Chms.), and Voice (Vce.).

- Hb. (Horn):** Measures 10-13. The right hand (RH) plays a melodic line with triplets and accents. The left hand (LV) plays a steady eighth-note accompaniment. Dynamics include *mf*. Performance markings include "R", "mf", and "RT".
- Cajon:** Measures 10-13. The part features a rhythmic pattern of eighth notes with slaps. Dynamics include *mf ad lib.* and the instruction "Cajon (slap)".
- Chms. (Chimes):** Measures 10-13. The part consists of sustained chords, primarily octaves, with some melodic movement in measure 10.
- Vce. (Voice):** Measures 10-13. The part is silent, indicated by a series of dashes on the staff.

14 15 16 17

Hb.

Caj.

Vce. *mf*

There were bells on a hill, but I nev-er— heard them

18 19 20 21

Hb.

Caj.

Vce.

ring-ing. No, I nev-er heard them at all till there was you.

22 23 24 25 5

Hb. *f*

Caj. *f*

Vce. *f*

There were birds in the sky, but I nev-er saw them

6 octave choirs double top note 8va

26 27 28 29 3

Hb.

Caj.

Vce.

wing-ing. No, I nev-er saw them at all till there was you.

Musical score for measures 30-33. The score is in 3/4 time and features three staves: Horn (Hb.), Cajon (Caj.), and Voice (Vce.). The Horn part includes triplets and slurs. The Cajon part has a rhythmic pattern with 'x' marks. The Voice part has lyrics: "And there was mu - sic _____ and won - der - ful ros - es, they".

Musical score for measures 34-37. The score continues with three staves: Horn (Hb.), Cajon (Caj.), and Voice (Vce.). The Horn part includes triplets and slurs. The Cajon part has a rhythmic pattern with 'x' marks. The Voice part has lyrics: "tell me, in sweet fra - grant mead - ows of dawn and". The word "poco rit." is written above the Voice staff in measures 36 and 37.