



# Smiles

J. Will Callahan and Lee S. Roberts

## Bay View Concert Version

Arranged by Larry and Carla Sue  
for handbells (5-8 octaves)  
and handchimes (2 octaves)

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Handbell Choir Version

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Handbell choir version

# Smiles

*Bay View concert version for five to eight octaves of Handbells*

Level 5

Lee S. Roberts and J. Will Callahan (1917)

Arr. Larry Sue (ASCAP)

Handbells used:

Musical notation for Handbells used, showing two staves with chordal accompaniment. The notation includes various chords and rhythmic patterns.

Handchimes used:

Musical notation for Handchimes used, showing a single staff with a simple melodic line.

Musical notation for the first system of the piece, including a tempo marking of quarter note = 136. The notation shows the beginning of the piece with a key signature of two flats and a 4/4 time signature. The first measure is marked *mf*.

Musical notation for the second system of the piece, including a dynamic marking of *mp*. The notation shows measures 5 through 8 of the piece.

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Handbell score for 'Smiles' - Bay View concert version for five to eight octaves of Handbells - Handbell choir version. The score is written for five to eight octaves of handbells and includes a piano accompaniment. The music is in 7/8 time and features a variety of textures and dynamics.

The score is divided into four systems, each with a treble and bass staff:

- System 1 (Measures 9-12):** Starts with a piano accompaniment. Measure 10 is marked *mp*. Measure 12 has a **TD** (Tutti) marking.
- System 2 (Measures 13-16):** Features handbell entries in measures 14, 15, and 16, each marked **TD**.
- System 3 (Measures 17-20):** Measure 17 has an **R** (Ritardando) marking. Measure 20 has a **TD** marking.
- System 4 (Measures 21-24):** Features handbell entries in measures 22, 23, and 24, each marked **TD**.

The score includes a large, diagonal watermark reading "Sample Only" across the page.

Handbell choir score for 'Smiles' (Bay View concert version). The score is written for five to eight octaves of handbells and is presented in a grand staff format (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C). The score is divided into four systems, each containing two staves. The first system starts at measure 25 and ends at measure 28. The second system starts at measure 29 and ends at measure 32. The third system starts at measure 33 and ends at measure 36. The fourth system starts at measure 37 and ends at measure 40. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A dynamic marking of *mf* (mezzo-forte) is present in the first system. A rehearsal mark 'R' is located above the first measure of the first system. A large, semi-transparent watermark reading 'Sample Only' is overlaid diagonally across the entire page.

25 *mf* R 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Handbell choir score for 'Smiles' (Bay View concert version). The score is written for five to eight octaves of handbells and is presented in a grand staff format with two staves per octave. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into four systems, each containing two staves. The first system covers measures 41 to 44, the second system covers measures 45 to 48, the third system covers measures 49 to 52, and the fourth system covers measures 53 to 56. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

41 42 43 44 *mp*

45 46 47 48

49 50 51 52

53 54 55 56 *mf*

Musical score for measures 57-59. The score is written for a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor). The tempo/mood is marked *mp*. Measure 57 starts with a piano dynamic. Measures 58 and 59 continue the piece. There are accents (*v*) over notes in measures 57, 58, and 59. A large blue watermark "Sample Only" is overlaid on the score.

\* Drum solo may be inserted between 56 and 57.  
See Performance Notes.

Musical score for measures 60-62. The score is written for a grand staff. The key signature is three flats. Measure 60 contains triplets in both hands. Measure 61 has a tempo marking of  $\text{♩} = 180$  and a dynamic marking of *mf*. Measure 62 continues the piece. A large blue watermark "Sample Only" is overlaid on the score.

Musical score for measures 63-66. The score is written for a grand staff. The key signature is three flats. Measures 63-66 continue the piece. A large blue watermark "Sample Only" is overlaid on the score.

67 68 69 70

71 72 73

74 75 76

Handbell score for measures 77-85. The score is written for five to eight octaves of handbells, with a grand staff (treble and bass clefs) and a common time signature. The music features complex rhythmic patterns and articulation marks such as accents, slurs, and dynamic markings like *mf* and *f*. The score is divided into measures 77-79, 80-82, and 83-85. A large, semi-transparent watermark "Sample Only" is overlaid diagonally across the page.

Measures 77-79: Measure 77 begins with a treble clef and a bass clef. The music is in common time. Measure 78 includes the marking "RT" above the treble staff. Measure 79 includes the marking "mf" above the treble staff.

Measures 80-82: Measure 80 includes the marking "RT" above the treble staff. Measure 81 includes the marking "mf" above the treble staff. Measure 82 includes the marking "RT" above the treble staff.

Measures 83-85: Measure 83 includes the marking "mf" above the treble staff. Measure 84 includes the marking "RT" above the treble staff. Measure 85 includes the marking "mf" above the treble staff.

Handbell score for 'Smiles' (Bay View concert version for five to eight octaves of Handbells - Handbell choir version). The score is written for five to eight octaves of handbells, with a grand staff (treble and bass clefs) and a separate line for suspended mallets. The key signature is B-flat major (two flats). The score is divided into measures 86 through 94. Measure 86 is marked with 'RT' (Right Tenor). Measure 89 is marked with 'Sk' (Skat). Measure 92 is marked with 'RT' (Right Tenor) and 'mf' (mezzo-forte). Measure 93 is marked with 'RT' (Right Tenor). Measure 94 is marked with 'RT' (Right Tenor). The score includes various musical notations such as notes, rests, and dynamic markings. A large blue watermark 'SAMPLE COPY' is overlaid on the score.

86 87 88 RT

89 90 91 Sk

92 93 94 RT RT

*mf*

Suspended mallets (+): See Performance Notes

+v

Handbell choir score for 'Smiles' (Bay View concert version). The score is written for five to eight octaves of handbells and is presented in a three-staff format. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is B-flat major (two flats). The score is divided into measures 95 through 100. Measures 95-97 show a complex rhythmic pattern with eighth and sixteenth notes. Measures 98-100 show a more melodic line with quarter and eighth notes. A 'RT' (Right Tenor) instruction is present in measure 100. A large blue watermark 'Sample Only' is overlaid diagonally across the page.

95 96 97

98 99 100 RT RT

cresc.

103

Handbell score for 'Smiles' (Bay View concert version for five to eight octaves of Handbells - Handbell choir version). The score is written for five to eight octaves of handbells, with a handbell choir version also indicated. The music is in 3/4 time and features a crescendo (cresc.) and a mezzo-forte (mp) dynamic. The score is divided into measures 101-103, 104-106, and 107-109. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. A large watermark 'Sample Reproductio' is overlaid on the page.

101 102 103

104 105 106

107 108 109

mp

Handbell score for measures 110-118. The score is written for five to eight octaves of handbells, with a handbell choir version. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into three systems, each with a treble and bass staff. Measure numbers 110, 111, 112, 113, 114, 115, 116, 117, and 118 are indicated. Dynamics include *mf* and *RT* (ritardando). The score includes various musical notations such as slurs, accents, and articulation marks.

Handbell score for 'Smiles' (Bay View concert version) for five to eight octaves. The score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D minor). The piece is marked with 'RT' (Right Hand) and includes measure numbers 119, 120, 121, 122, 123, and 124. The notation features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'Sample only do not reproduce' is overlaid on the page.

Handbell choir score for 'Smiles' (Bay View concert version). The score is written for five to eight octaves of handbells and is presented in a grand staff format (treble and bass clefs). The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into three systems, each with a treble and bass staff. The first system starts at measure 125 and ends at measure 127. The second system starts at measure 128 and ends at measure 130. The third system starts at measure 131 and ends at measure 133. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'Sample Only' is overlaid diagonally across the entire page.

125

126 Sk

127

mf

128

129

130

131

132

133

Handbell choir score for "Smiles" (Bay View concert version), measures 134-143. The score is written for five to eight octaves of handbells. The key signature is B-flat major (two flats). The piece features a piano accompaniment and a handbell choir part. The score includes dynamic markings such as *cresc.*, *mp*, and *sub.*, and performance instructions like *RT* (Right Tenor) and *w/c* (with conductor). The score is divided into three systems, each with a grand staff (treble and bass clefs).

The score is divided into three systems, each with a grand staff (treble and bass clefs). The first system contains measures 134, 135, and 136. The second system contains measures 137, 138, and 139. The third system contains measures 140, 141, 142, and 143. The key signature is B-flat major (two flats). The piece features a piano accompaniment and a handbell choir part. The score includes dynamic markings such as *cresc.*, *mp*, and *sub.*, and performance instructions like *RT* (Right Tenor) and *w/c* (with conductor).

Measures 134, 135, 136, 137, 138, 139, 140, 141, 142, 143.

Dynamic markings: *cresc.*, *mp*, *sub.*

Performance instructions: *RT*, *w/c*, *RT*

The image displays a musical score for handbells, consisting of two systems of staves. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 144, 145, 146, 147, 148, 149, 150, 151, and 152 are clearly marked. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). There are also performance instructions like "RT" (Repeat) and "Sk" (Skip). A large, semi-transparent watermark "Sample Only" is overlaid diagonally across the page.

Optional drum solo in 150-151.  
See Performance Notes.

### **Performance Notes for "Smiles":**

A drum solo may be inserted between bars 56 and 57. If you take advantage of this possibility, the composers recommend deleting the accel. in bar 56 and having the drummer end the transition at  $q = 180$ .

In bars 93-106, the suspended mallets (+) should be played by pressing down on the handle to raise the casting off the table, then striking with the mallet.

If you have bells up to G8, you may coll. 8va the topmost treble note from bar 111.2& through the end. There also is an opportunity to play a G#8 if you're blessed with one, but it won't be a problem to play the added octaves if you don't.

With a drummer, bars 150-151 should be used to support a final drum solo. If this is the case, the composers suggest that the performance length of the fermata in bar 151 be negotiated beforehand.