

# California, Here I Come!



Arranged by  
Sandra K. Tucker



From the Top Publishing  
Albuquerque, NM



# California, Here I Come!



Car. 20704

Level 3

Handbells used: 3 - 5 octaves

Handbell notation for California, Here I Come! The notation consists of two staves, treble and bass clef. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts on G4 and moves stepwise up to Bb5, then down to G4. The accompaniment consists of quarter notes in the bass staff, following the same stepwise pattern as the melody.

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

Buddy DeSilva, Joseph Meyer, and Al Jolson

Arranged by SONDRA K. TUCKER

ASCAP

Happily, with energy (♩ = 120)

Piano accompaniment for California, Here I Come! The notation consists of two staves, treble and bass clef. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody starts on G4 and moves stepwise up to Bb5, then down to G4. The accompaniment consists of quarter notes in the bass staff, following the same stepwise pattern as the melody. The piece is marked *mf* and has a tempo of 120 beats per minute. There are five numbered measures (1-5) indicated above the treble staff.

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Musical score for measures 6-8. The score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand (treble clef) features complex chordal textures with many beamed notes and some grace notes. The left hand (bass clef) provides a steady accompaniment with quarter notes and rests. Measure numbers 6, 7, and 8 are indicated at the beginning of their respective staves. A dynamic marking of *mf* is present at the end of measure 8.

Musical score for measures 9-11. The score continues in the same key signature and time signature. The right hand has a more active melodic line with eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment. Measure numbers 9, 10, and 11 are indicated. A dynamic marking of *p* (piano) is present at the beginning of measure 9.

Musical score for measures 12-14. The score continues in the same key signature and time signature. The right hand features a melodic line with some grace notes. The left hand has a steady accompaniment. Measure numbers 12, 13, and 14 are indicated. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 13.

15 16 17

Musical score for measures 15-17. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). Measure 15 features a complex chordal texture with many notes. Measure 16 has a melodic line in the treble and a bass line with a fermata. Measure 17 continues the complex texture.

18 19 20

Musical score for measures 18-20. Measure 18 has a melodic line in the treble and a bass line with a fermata. Measure 19 features a melodic line in the treble and a bass line with a fermata. Measure 20 has a melodic line in the treble and a bass line with a fermata.

21 22 23

Musical score for measures 21-23. Measure 21 has a melodic line in the treble and a bass line with a fermata. Measure 22 has a melodic line in the treble and a bass line with a fermata. Measure 23 has a melodic line in the treble and a bass line with a fermata. Dynamics include *p* and *mp*. A fermata is present over the final note of measure 23.

24 25 26

*p*

This system contains measures 24, 25, and 26. The music is written for a grand staff with a treble and bass clef. Measure 24 features a complex chordal texture in the treble and a bass line with a '+' sign. Measure 25 begins with a piano (*p*) dynamic marking and shows a melodic line in the treble and a bass line with '+' signs. Measure 26 continues the melodic development in the treble and the bass line with '+' signs.

27 28 29

*mf*

This system contains measures 27, 28, and 29. Measure 27 shows a melodic line in the treble and a bass line with '+' signs. Measure 28 features a melodic line in the treble and a bass line with '+' signs. Measure 29 begins with a mezzo-forte (*mf*) dynamic marking and shows a melodic line in the treble and a bass line with '+' signs.

30 31 32

This system contains measures 30, 31, and 32. Measure 30 features a complex chordal texture in the treble and a bass line with '+' signs. Measure 31 shows a melodic line in the treble and a bass line with '+' signs. Measure 32 continues the melodic development in the treble and the bass line with '+' signs.

33 *f* 34

Musical score for measures 33 and 34. The piece is in a minor key. Measure 33 features a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with quarter notes.

35 36 37

Musical score for measures 35, 36, and 37. Measure 35 includes a fermata over the first chord. Measure 36 has a fermata over the first chord and a trill in the right hand. Measure 37 features a fermata over the first chord. The right hand continues with complex rhythmic patterns, and the left hand maintains a steady bass line.

38 39 40 *ff* Sk RT RT

Musical score for measures 38, 39, and 40. Measure 38 has a fermata over the first chord. Measure 39 includes a fermata over the first chord and a trill in the right hand. Measure 40 features a fortissimo (*ff*) dynamic and a fermata over the first chord. The right hand plays a series of chords and eighth notes, while the left hand provides a bass line with quarter notes. The piece ends with a double bar line.



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| <b>Be Joyful</b> by Lee Afdahl                             | 3 - 5 oct. bells + opt. 3-5 oct chimes              | Level II        |
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| <b>Sarabande</b> by J.S. Bach, arr. by Betty Garee         | 4 or 5 octaves                                      | Level II+       |
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|  |   |                 |
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| <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       |
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| <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       |
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|  |   |                 |
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| <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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