

Catalog # 20218

5 (6-7) Octaves Handbells

AGEHR Level IV

4 octaves handchimes

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# *Fasaad ~ Hazar ~ Shalom*

*(Conflict ~ Terror ~ Peace)*



by

Timothy H. Waugh

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***From the Top Music***

Albuquerque, NM

[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

## About the Piece

This composition is a collaboration of thoughts, ideas and feelings that came from discussions with **Jason Wells** and *Ring of Fire* members. I had a wonderful opportunity to spend the day with them in their rehearsal space at their school in Hillsboro, Oregon.

During my visit, we discussed the events of 11 September 2001. One of the compelling questions that evolved was, "What could a person experience that would lead him to participate in an event like this?"

Continuing those discussions, we envisioned some type of work that would seek to communicate musically some of those deep feelings of change, loss and frustration experienced by all of the victims of that dark day. While sitting in the school's cafeteria, the theme of the composition was written.

The title, using three languages of the Middle East, helps to convey some of those feelings we discussed.

**Fasaad** is a Hindi word that can be translated as *CONFLICT*. (Pronounce the final 'd' as a soft 'd,' as the 'th' in the word 'the'.) **Hazar** is an Arabic word that can be translated as *FEAR* or *TERROR* (also transliterated *Hazr*). The 'z' is pronounced as a soft 'z,' and should rhyme with 'father' (or, more accurately, 'fathr'). From Hebrew, **Shalom** can be translated as *PEACE*.

The composition's opening theme reflects a simple spirit, one that each of us experienced in childhood. As children, we explored our world with a knowledge that we were with those who cared for us.

The music grows, as we have also grown, and we encounter **Fasaad**. In this section, the theme becomes fragmented, conflicted and broken by our fast-paced world. Frustration and anger break the theme until it is overtaken by the surrounding music. As in life, conflict can overwhelm our humanity.

**Hazar** is represented musically by the enormous crash of a gong. The first crash represents the breaking of the spirit. There are two more overwhelming crashes separated by discordant bass bell sounds. The unthinkable destruction of September 11 is revisited during nine tolls of *F#* and eleven simultaneous tolls of *C*.

As we find ourselves in the midst of overwhelming tragedy, we search and struggle to put our lives back together. In the final section, **Shalom**, the spirit represented by a return of the main theme, regains strength and hope for the future. We are reminded that hope is found neither in conflict or terror, but in peace.

Shalom,



*Ring of Fire*

Written for *Ring of Fire* - Jason Wells.

Played at their finale concert in honor of our 9/11 heroes ~ June 2004

# Fasaad ~ Hazar ~ Shalom

(Conflict ~ Terror ~ Peace)

Cat. 20218  
AGEHR Level IV

Handbells Used: 5 (6-7) Octaves

opt. opt.

Handchimes Used: 4 Octaves

opt.

Freely ♩ = 60

*mf*

2 3 4

Timothy H. Waugh

5 Flowing ♩ = 85

*f* LV

6 7

LV

8 9 10

LV LV LV

This system contains measures 8, 9, and 10. Measure 8 is in 2/4 time with a treble clef and a bass clef. Measure 9 is in 4/4 time with a treble clef and a bass clef. Measure 10 is in 2/4 time with a treble clef and a bass clef. The notation includes various note values and rests. The dynamic marking 'LV' is present in each measure.

11 12 13

LV LV LV

This system contains measures 11, 12, and 13. Measure 11 is in 4/4 time with a treble clef and a bass clef. Measure 12 is in 2/4 time with a treble clef and a bass clef. Measure 13 is in 4/4 time with a treble clef and a bass clef. The notation includes various note values and rests. The dynamic marking 'LV' is present in each measure. A large watermark 'Copyrighted material.' is overlaid on this system.

14 15 16

LV LV *mf* LV

This system contains measures 14, 15, and 16. Measure 14 is in 2/4 time with a treble clef and a bass clef. Measure 15 is in 4/4 time with a treble clef and a bass clef. Measure 16 is in 2/4 time with a treble clef and a bass clef. The notation includes various note values and rests. The dynamic marking 'LV' is present in measures 14 and 16, and 'LV *mf*' is present in measure 15. A large watermark 'Please return to our store to order this item.' is overlaid on this system.

17 18 19

LV LV LV

This system contains measures 17, 18, and 19. Measure 17 is in 4/4 time with a treble clef and a bass clef. Measure 18 is in 2/4 time with a treble clef and a bass clef. Measure 19 is in 4/4 time with a treble clef and a bass clef. The notation includes various note values and rests. The dynamic marking 'LV' is present in each measure.

Musical notation for measures 20-22. Measure 20 includes fingerings (1, 2) and (1, 2) and red diamond symbols. Measure 21 includes fingerings (1, 2) and (1, 2) and red diamond symbols. Measure 22 includes a red diamond symbol. The piece is in 2/4 time, with a key signature of one flat. The notation includes treble and bass staves with 'LV' markings.

Musical notation for measures 23-24. Measure 23 includes a dynamic marking of *f* and 'LV'. Measure 24 includes 'LV'. The notation includes treble and bass staves with 'LV' markings.

Musical notation for measures 25-26. Measure 25 includes a dynamic marking of *f* and 'LV'. Measure 26 includes 'LV'. The notation includes treble and bass staves with 'LV' markings.

Musical notation for measures 27-28. Measure 27 includes a triplet of 3 notes and 'LV'. Measure 28 includes 'LV'. The notation includes treble and bass staves with 'LV' markings.

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29 30

*ff* LV

31 32

LV LV

33 34

LV LV

35 36

*coll' 8va*

LV LV

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Urgently  $\text{♩} = 170$

37 38

fff

Detailed description: This system contains measures 37 and 38. Measure 37 features a long, sweeping melodic line in the treble clef, starting on a high note and moving downwards. The bass clef accompaniment consists of a steady eighth-note pattern with a '+' sign above each note. Measure 38 continues the melodic line in the treble clef, while the bass clef accompaniment remains consistent.

39 40

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Detailed description: This system contains measures 39 and 40. Measure 39 shows the continuation of the melodic line in the treble clef and the eighth-note accompaniment in the bass clef. Measure 40 follows the same pattern. A large, semi-transparent watermark with the text 'Copyrighted material.' is overlaid across the center of the page, partially obscuring the musical notation.

Brittle

41 42

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Detailed description: This system contains measures 41 and 42. Measure 41 features a melodic line in the treble clef that begins with a 'Brittle' dynamic marking. The bass clef accompaniment continues with the eighth-note pattern. Measure 42 continues the melodic and accompanimental lines. A large, semi-transparent watermark with the text 'Please return to our store to order this item.' is overlaid across the center of the page, partially obscuring the musical notation.

43 44

Detailed description: This system contains measures 43 and 44. Measure 43 shows the continuation of the melodic line in the treble clef and the eighth-note accompaniment in the bass clef. Measure 44 follows the same pattern, concluding the system.

Musical notation for measures 45 and 46. The score is in a 12-measure system. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes. Measure numbers 45 and 46 are indicated at the beginning of their respective measures. There are plus signs (+) below the bass line in measures 45, 46, and 47.

Musical notation for measures 47 and 48. The score is in a 12-measure system. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes. Measure numbers 47 and 48 are indicated at the beginning of their respective measures. A large watermark reading "Copyrighted material" is overlaid across the center of the page. There are plus signs (+) below the bass line in measures 47, 48, and 49.

Musical notation for measures 49 and 50. The score is in a 12-measure system. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes. Measure numbers 49 and 50 are indicated at the beginning of their respective measures. A large watermark reading "Please return to our store to order this item" is overlaid across the center of the page. There are plus signs (+) below the bass line in measures 49, 50, and 51.

Musical notation for measures 51 and 52. The score is in a 12-measure system. The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes. Measure numbers 51 and 52 are indicated at the beginning of their respective measures. There are plus signs (+) below the bass line in measures 51, 52, and 53.



53 54 55

LV X\*

Adagio  $\text{♩} = 40$

56 57 58 59

X LV X

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Lento ma non troppo  $\text{♩} = 75$  Andante  $\text{♩} = 85$

60 61 62 63

mp LV

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64 65 66 67

LV LV LV LV

\* Gong

Musical score for measures 68-70. The piece is in 2/4 time. Measure 68 is marked *LV*. Measure 69 is marked *LV*. Measure 70 is marked *LV* and features a crescendo hairpin. Red diamond-shaped annotations are present above the notes in measures 68 and 69.

Musical score for measures 71-72. The tempo is marked *Moderato* with a quarter note equal to 90 (♩ = 90). Measure 71 is marked *LV* and includes the instruction *accel.*. Measure 72 is marked *LV ff*. Both measures contain triplet markings (3) in the bass line. A large watermark reading "Copyrighted material." is overlaid on the score.

Musical score for measures 73-74. Measure 73 is marked *LV*. Measure 74 is marked *LV*. Both measures contain triplet markings (3) in the bass line. A watermark reading "Please return to our store to order this item." is overlaid on the score.

Musical score for measures 75-76. Measure 75 is marked *LV* and contains triplet markings (3) in the bass line. Measure 76 is marked *LV* and contains triplet markings (3) in the bass line.

*coll' 8va*

77 78 79

LV LV LV LV

*coll' 8va*

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80 81

*mp* LV LV LV

Lento ma non troppo ♩ = 75

*coll' 8va*

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82 83 84 85

LV LV LV *molto rit.* *mf* R

# From the Top Music

## Handbell Choir Catalog Selections

<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, Señor 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>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>Spin the Dreydl</b> by Michael Joy	5 octaves bells	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>The Breeze and I</b> arr. by Leila Norris	5-7 oct. handbells, 4 oct. handchimes	Level V
<b>Triple Threat</b> by Kathleen Wissinger	3-5 octaves bells	Level V
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