Catalog # 20218 5 (6-7) Octaves Handbells AGEHR Level IV

4 octaves handchimes

Fasaad ~ Hazar ~ Shalom

(Conflict ~ Terror ~ Peace)

by

Timothy H. Waugh

From the Top Music

Albuquerque, NM

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.

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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*.

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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,

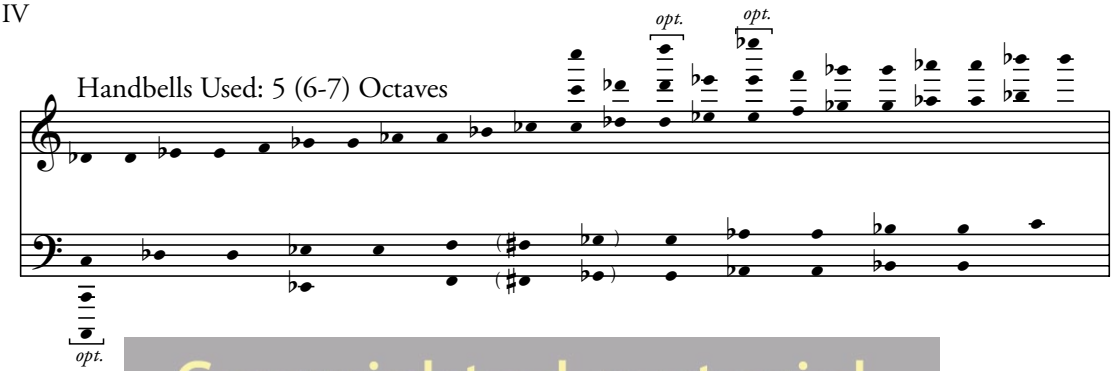
Ring of Fire

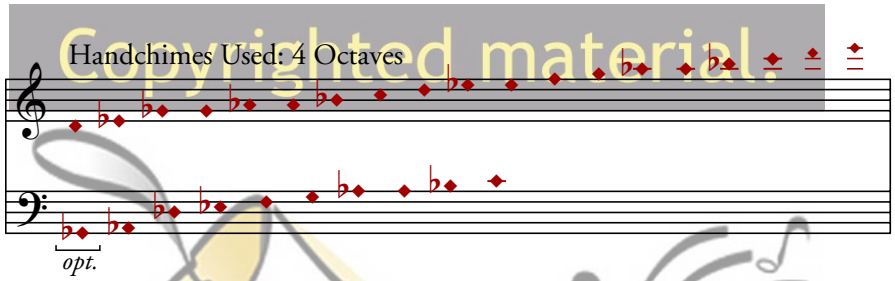
Written for Ring of Fire - Jason Wells.
Played at their finale concert in honor of our 9/11 heroes ~ June 2004

Fasaad ~ Hazar ~ Shalom

(Conflict ~ Terror ~ Peace)

Cat. 20218
AGEHR Level IV





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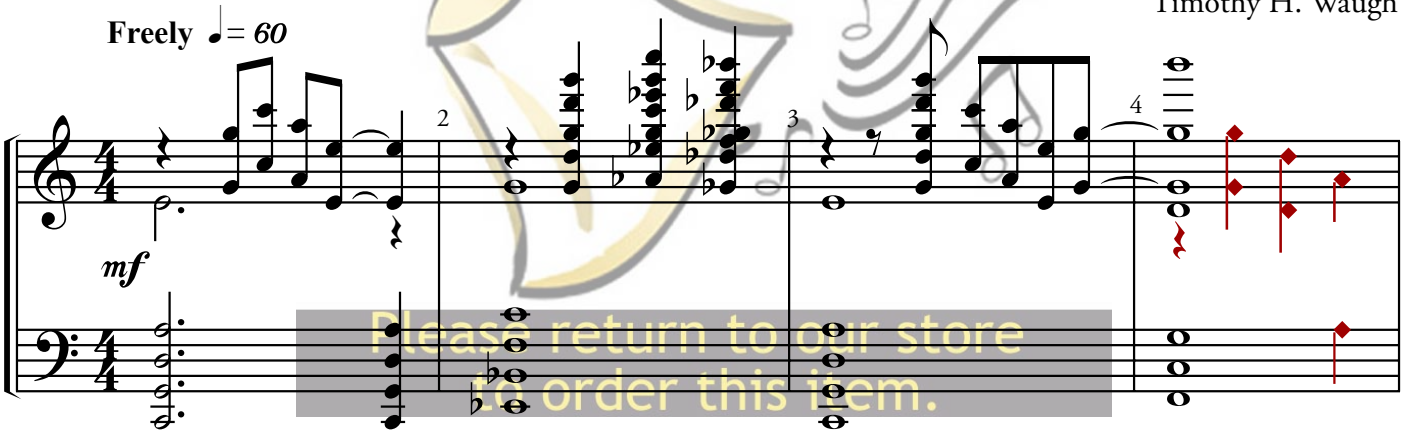

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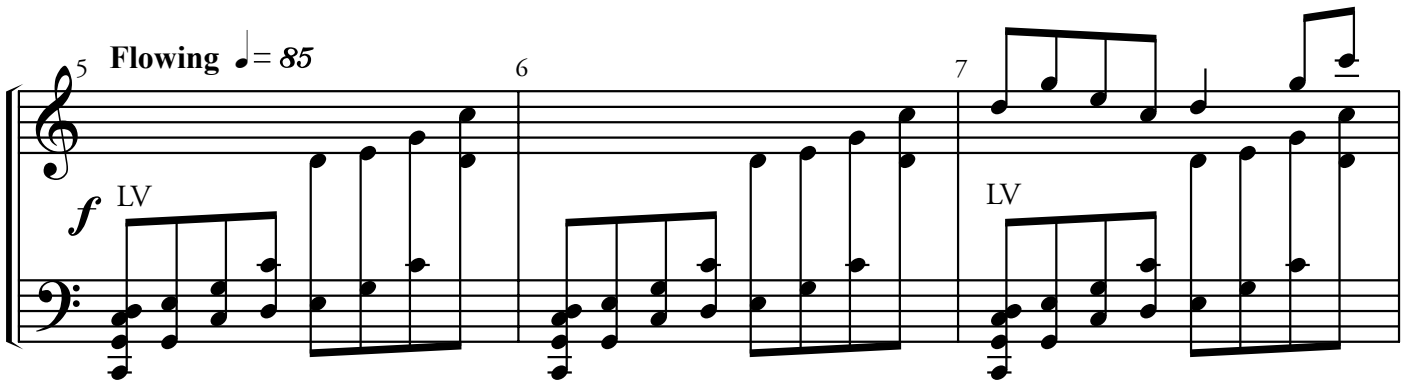

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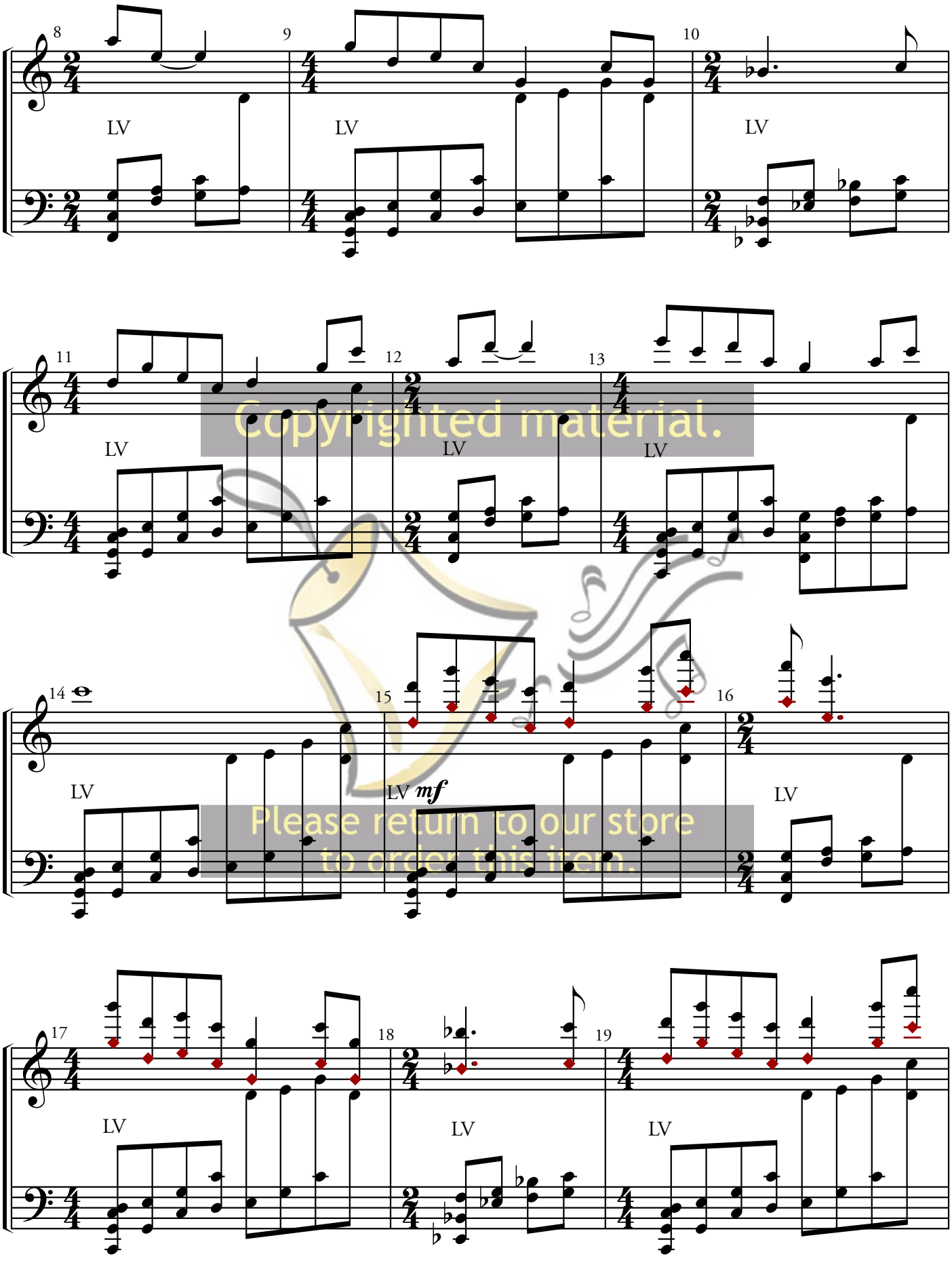

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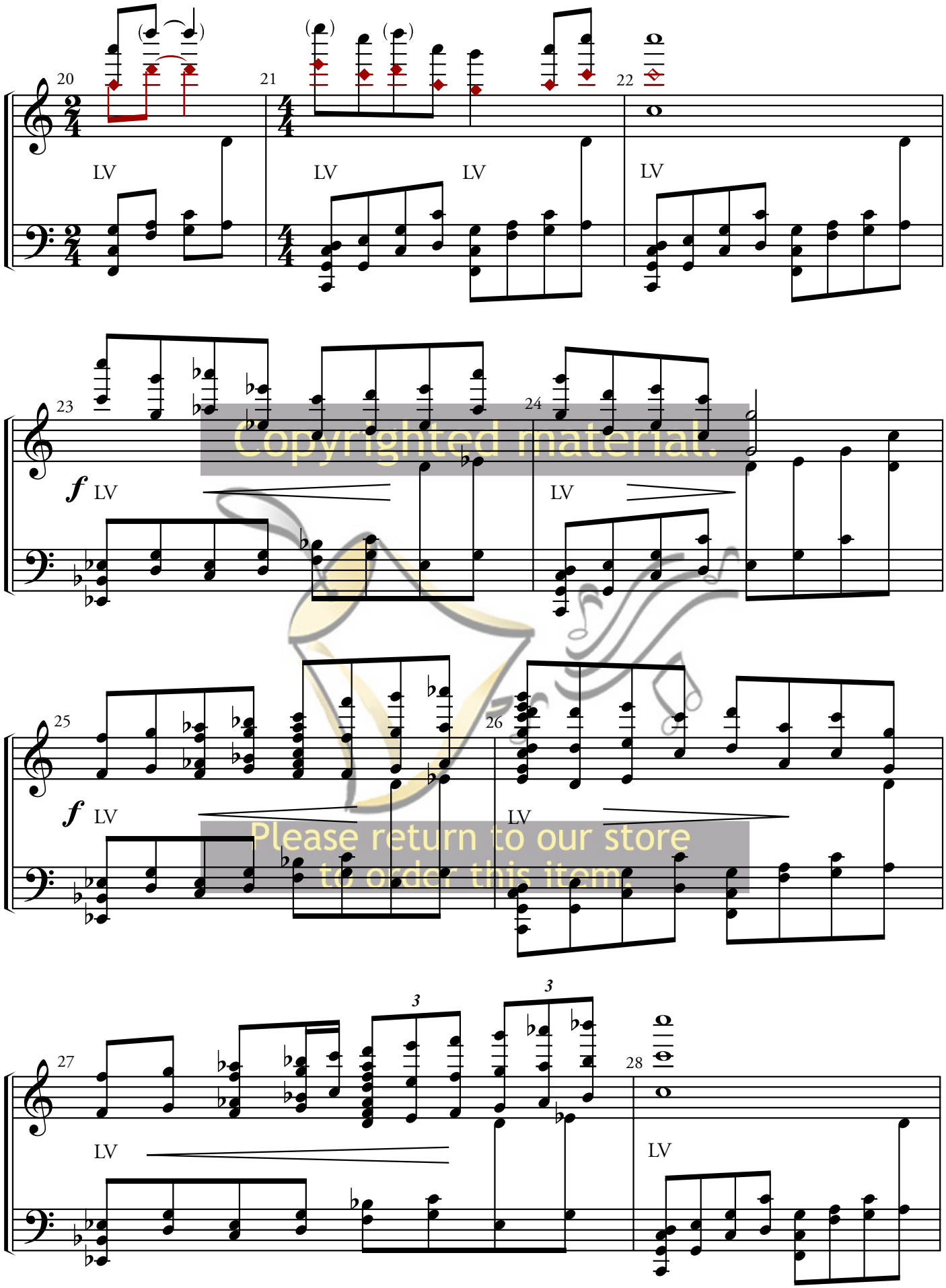

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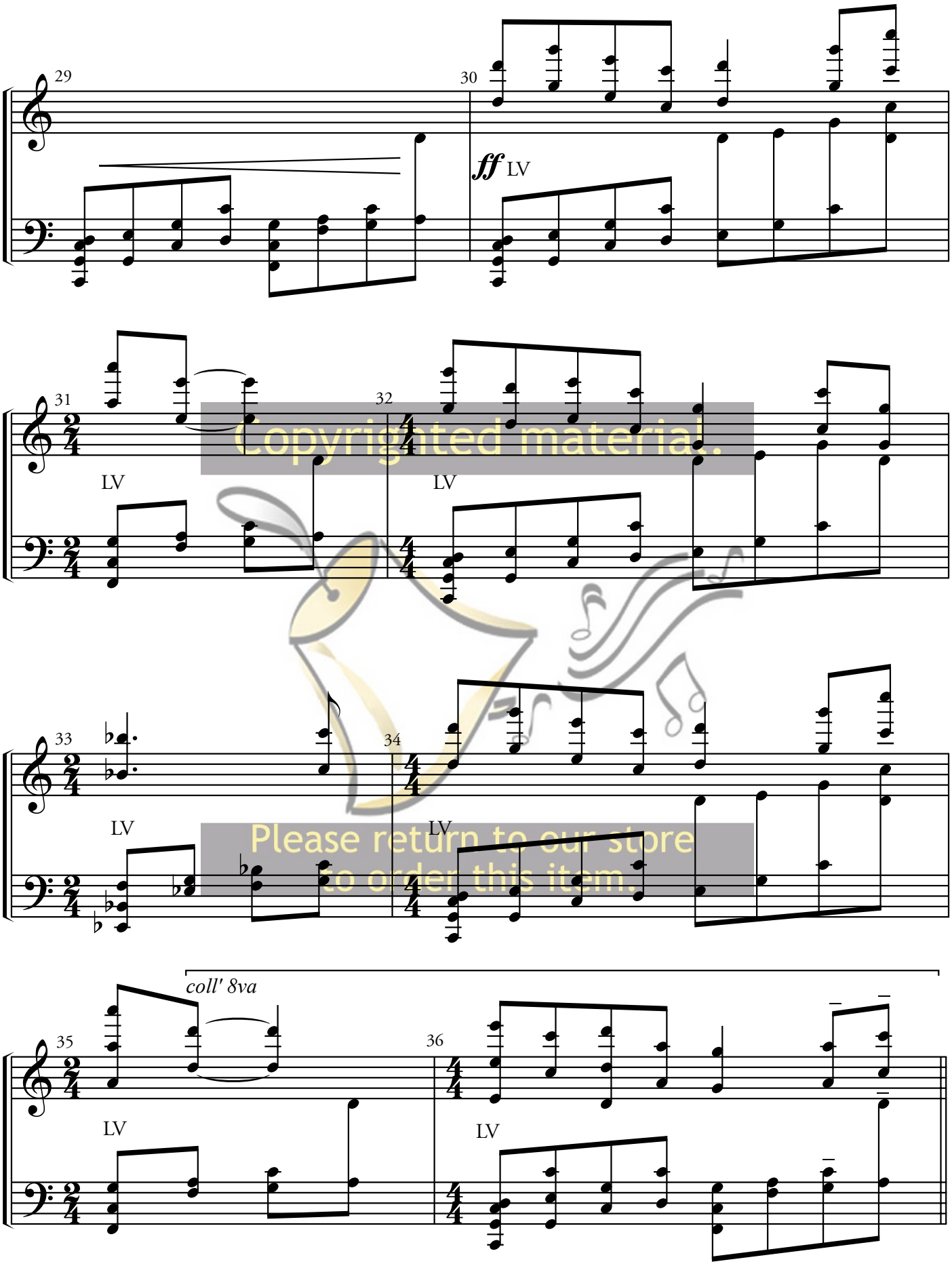

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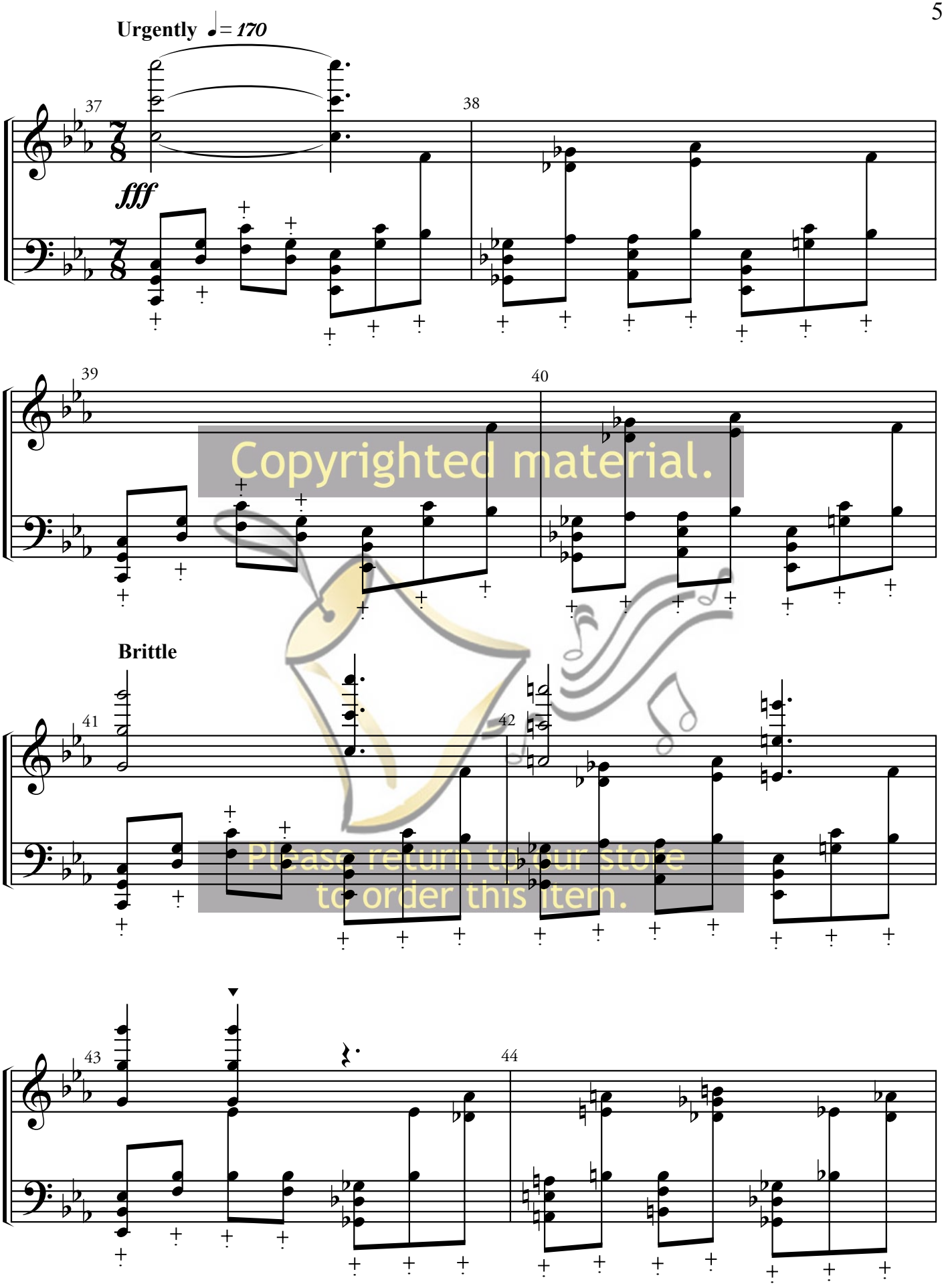

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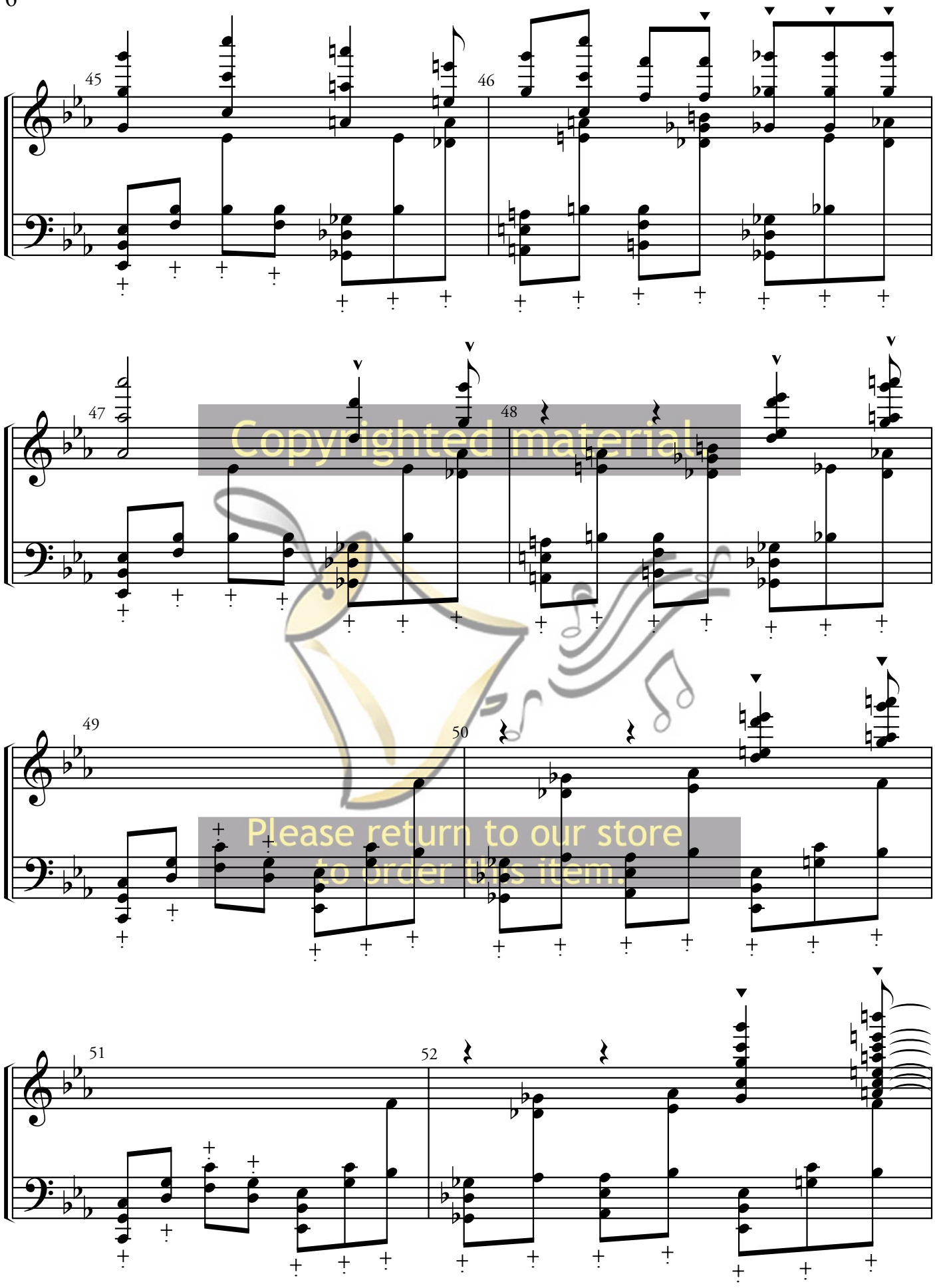

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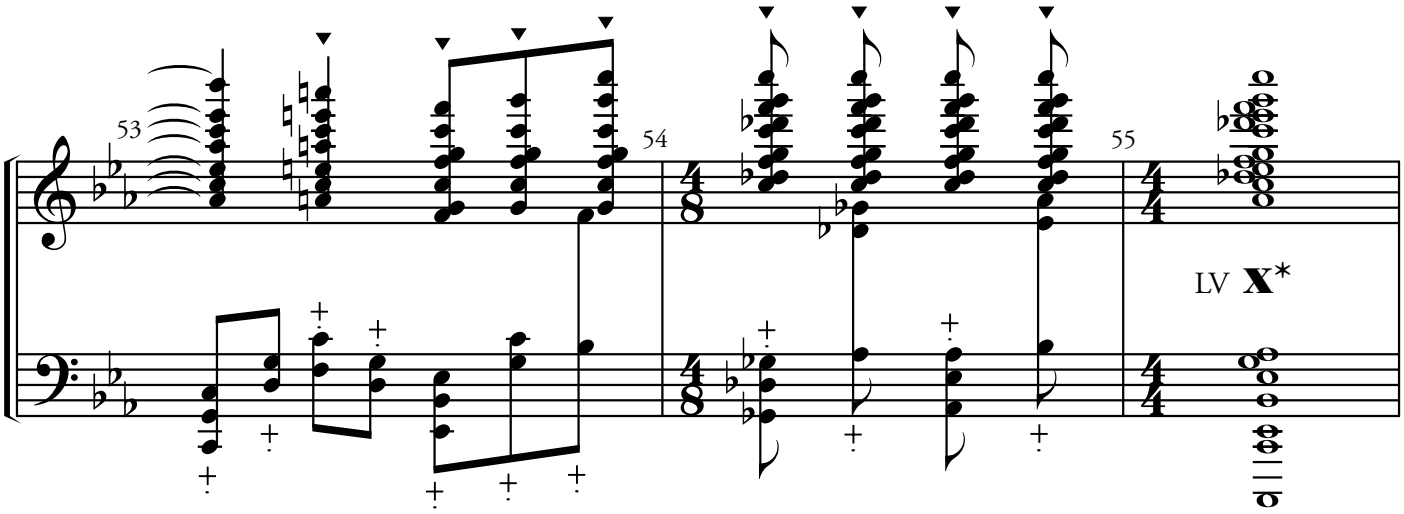

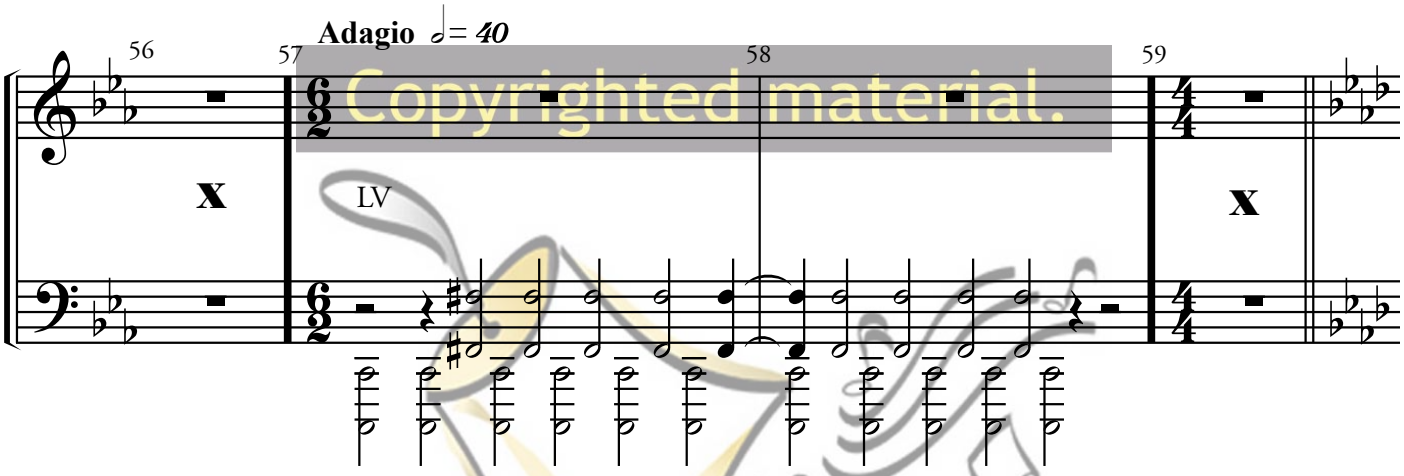

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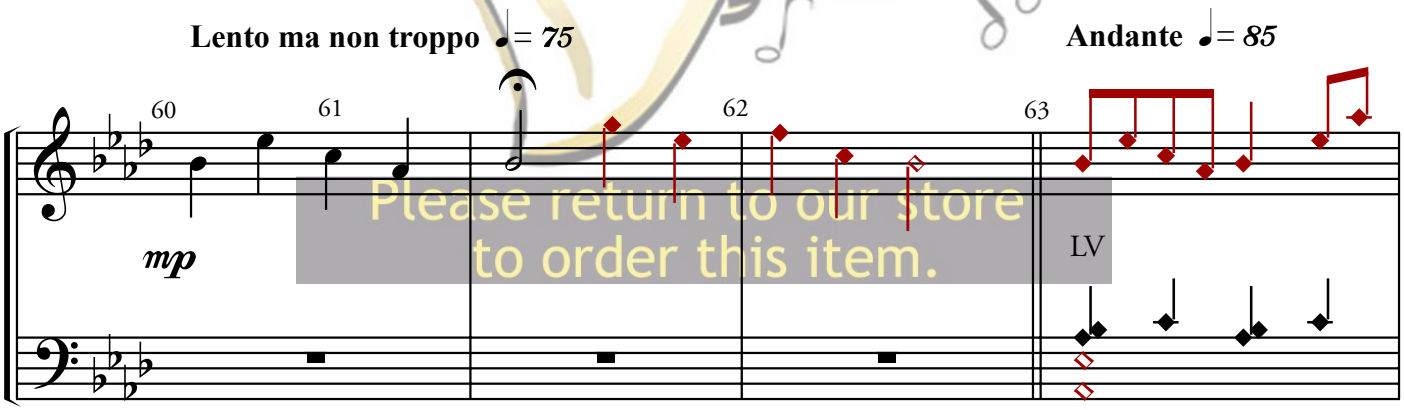

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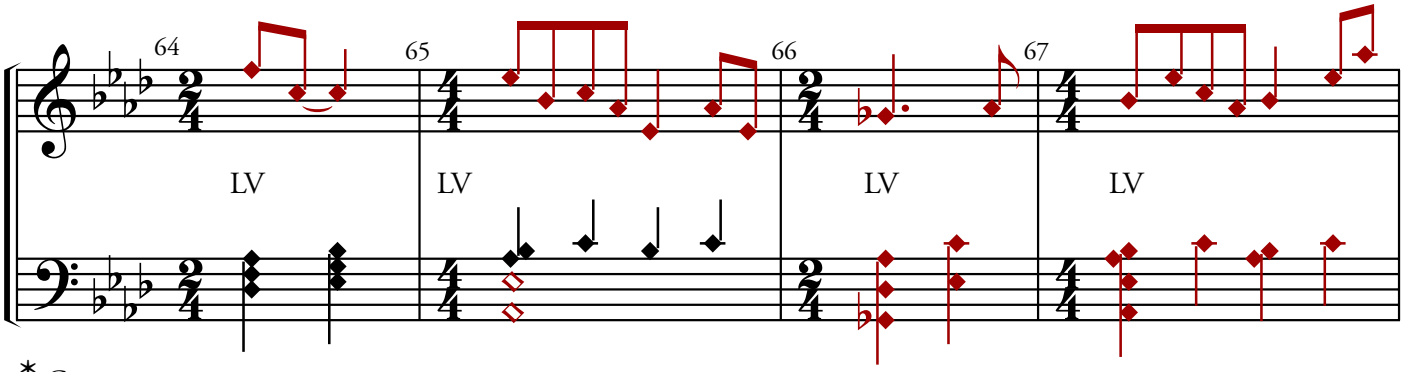
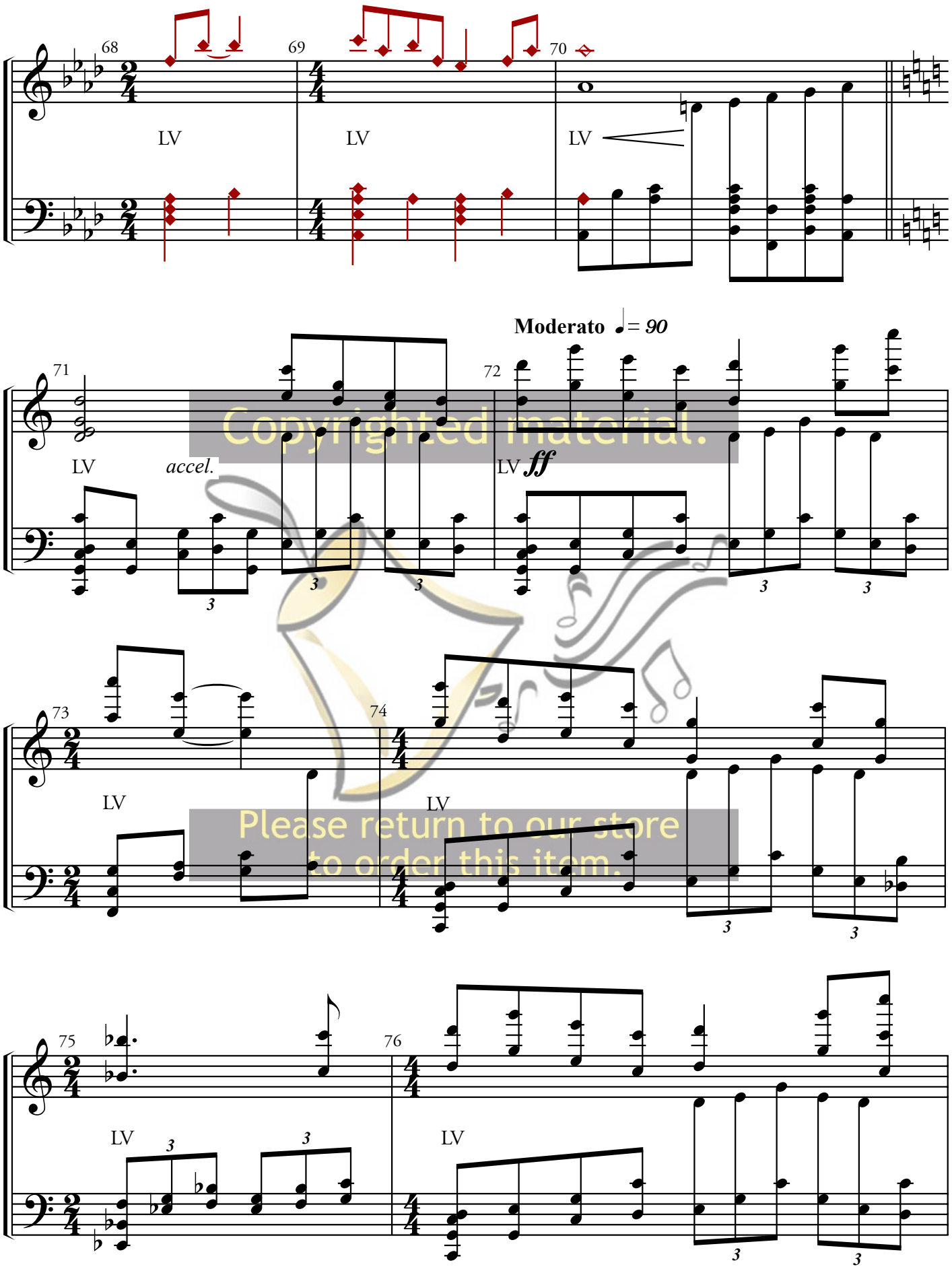


* Gong



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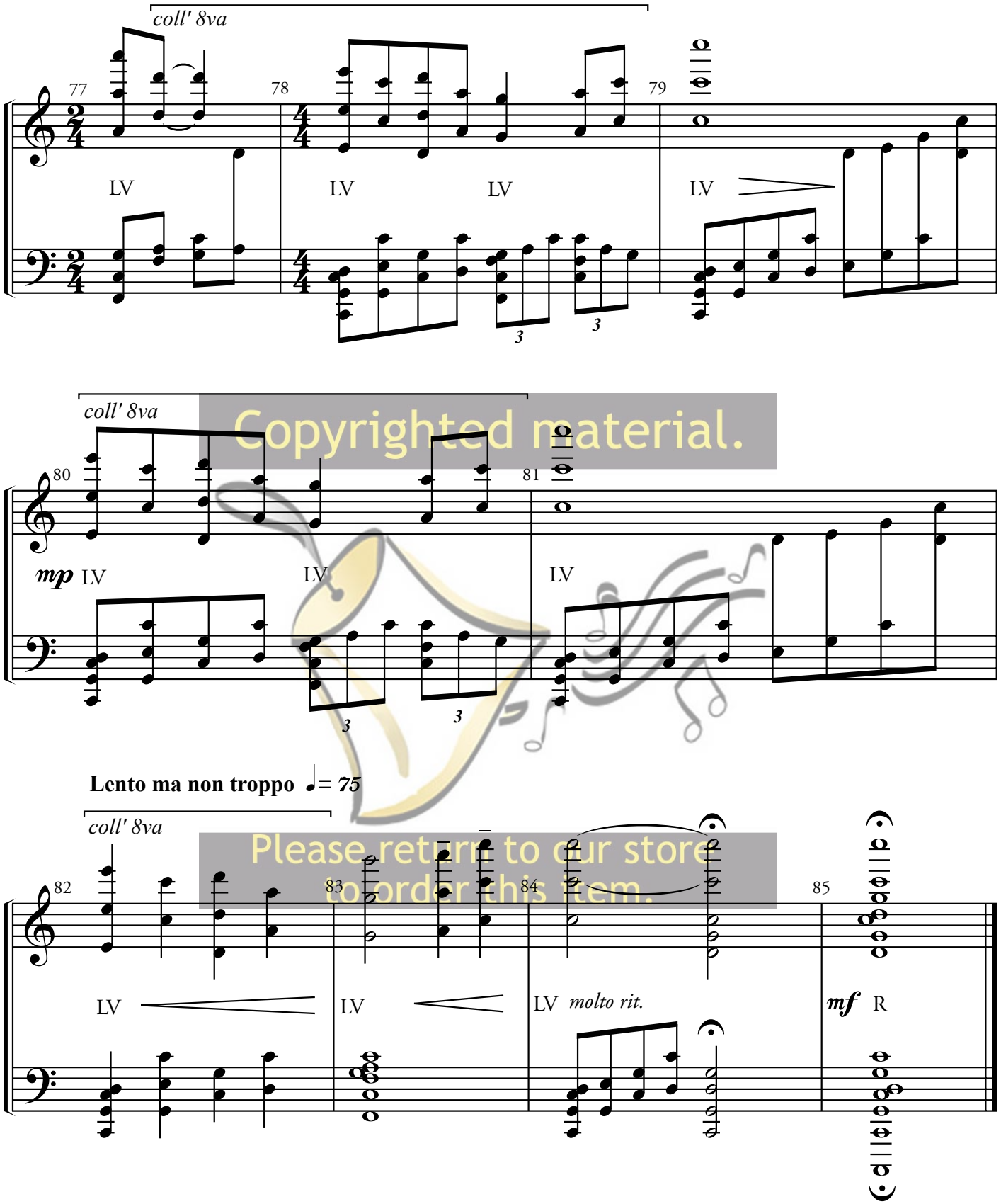

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Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, .SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
Morning Song by Matthew Prins	2 - 4 octaves bells or chimes	Level II
O For a Thousand Tongues to Sing by V . Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
Resplendent Ringing by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
Sarabande by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
Southwest Spirit Suite by Michael Mazzatenta	3-5 octaves	Level II & II+
The Strawberry Roan by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
Entradas for Worship by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
Rondo Borincano by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
All Together May Praise by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
Carmela by Fred A. Merrett	3 octaves bells	Level III
Spin the Dreydl by Michael Joy	5 octaves bells	Level III-
Forgotten Dreams arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
Mountain Grandeur by Phyllis Anschicks	3, 4, or 5 octaves	Level III
My Jesus by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
Processional on an Opening Bell by M .Mazzatenta	3 (4) (5) octaves bells	Level III
Winter Wonderland arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
Yellow Bird arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
In the Good Old Summertime by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
Joyous Echo Fanfare by Michael Mazzatenta	3 octaves	Level III+
Ton Moulin by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
Crush Collision March by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
Fantasie on *Spirit of God* arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
Blessedness of Unity Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
Nocturne by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
Air by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
The Breeze and I arr. by Leila Norris	5-7 oct. handbells, 4 oct. handchimes	Level V
Triple Threat by Kathleen Wissinger	3-5 octaves bells	Level V
The Rakes of Mallow arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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