

*Impromptu*  
for 'Cello and Handbells



Brian Childers

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*From the Top Music*  
Albuquerque, NM  
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Lovingly Dedicated to Doris Rogers

# Impromptu for 'Cello and Handbells

Cat. 20417-M

Level 3

Handbells Used: 3 or 5 Octaves

3 octaves omit notes in ( )

Andante ♩ = c. 80

Brian Childers (ASCAP)

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\*Echo symbols placed equidistant between staves apply to whole or half notes in both staves.  
If placed only by the bass clef... they apply to bass notes only.

mf

9 10 11 12

mp

LV R

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f

13 14 15

mf

LV R

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16 17 18

LV R

19 *mf* 20 *mp* 21

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22 *coll' 8va* 23 24

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25 *mf* 26 *f* 27 *ff*

\* *coll' 8va* = 5 octaves double top note

28 29 30

*p* *mp* *mf*

LV LV R

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31 32 33

*f* *ff*

Sk Sk coll' 8va

LV LV R

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34 35 36

LV R LV R LV R

Musical score for measures 37-39. The score is written for piano and includes a bass line and a treble line. Measure 37 shows a bass line with eighth notes and a treble line with chords. Measure 38 continues the bass line and features a treble line with a key signature change to two flats. Measure 39 shows the bass line moving to a right-hand (R) position. The text 'LV' and 'R' are placed below the bass line to indicate hand positions.

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Musical score for measures 40-42. The score is written for piano and includes a bass line and a treble line. Measure 40 shows a bass line with eighth notes and a treble line with chords. Measure 41 features a treble line with a key signature change to two flats and a dynamic marking of *ff*. Measure 42 continues the bass line and features a treble line with a key signature change to one flat. The text 'LV' and 'R' are placed below the bass line to indicate hand positions. There are also some decorative flourishes and arrows in the treble line.

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Musical score for measures 43-45. The score is written for piano and includes a bass line and a treble line. Measure 43 shows a bass line with eighth notes and a treble line with chords. Measure 44 continues the bass line and features a treble line with a key signature change to one flat. Measure 45 shows the bass line moving to a right-hand (R) position. The text 'LV' and 'R' are placed below the bass line to indicate hand positions. There are also some decorative flourishes and arrows in the treble line.

\* Sk

46 47 48

decresc.

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rit.

49 50 51

*mp rit.* *p* *pp*

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\* Sk each new note struck

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<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, Senor 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>Spin the Dreydl</b> by Michael Joy	5 octaves bells	Level 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>Fanfare on Joyful, Joyful</b> by Bob Burroughs	3 - 5 octaves handbells	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>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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