

Catalog 20824-M

5 - 6 octaves handbells
4.3 octaves marimba

Level 3

Minimal Rondeau



Thomas E. Parsons



From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

The Inspiration Behind the Music

We all enjoy learning the story behind original compositions and asked Tom to please share his inspiration to create *Minimal Rondeau*.

In elementary school my first musical training was through the Orff Method, playing the xylophones, metallophones, and glockenspiels. When I was about 8 years old, I watched *Masterpiece Theatre* with my Mom on PBS and loved the musical theme – an excerpt from Jean-Joseph Mouret's *Rondeau*. I learned to play the theme on Orff xylophone, gathered my friends together who were willing to learn, and our music teacher taught them the accompaniment parts to perform with me at a school assembly.

After discovering handbells, in college I majored in music and took a course in music composition. At the time, my biggest influences were 20th century American composers Phillip Glass and Steve Reich. I loved improvising in Dorian and Mixolydian modes and have always felt that handbells sound lovely when played in open fifths; thus many of my handbell works lean heavily on parallel open fifths.

When developing the melodic ideas in the Dorian mode for this minimalist piece, I tried giving the constant sixteenth notes to the handbells, but it proved to be far too demanding so I gave the rhythmic drive to a composer classmate who is a percussion major and excelled at the marimba.

This piece of music started to take shape and featured trading off ideas between the handbells and the marimba, incorporating a loose Rondo form (ABACAD) to add more variety to the minimalist style. In honor of my very early musical training from Orff and PBS, I named this piece *Minimal Rondeau* with Mouret's French spelling.

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Minimal Rondeau

For Handbells and 4.3 octave Marimba

Cat. 20824-M

Level 3+

Handbells Used: 5 - 6 Octaves

TD or mallet staccato notes
5 octaves omit notes in ()

$\text{♩} = 60$ *Meditativo et Legato*

Thomas E Parsons

HB *mp* *mf* *pp* *mp*

Mar. *mp*

1 2 3 4 *quiet echo* 5 6

7 8 9 10 11 12

* DD = Delay Damp; ring bell and damp just a bit later than usual to produce a smoother line

** Observe similar Voice Leading Line (VLL) pattern through m. 28

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13 14 15 16 17

p *mp* *f*

18 19 20

p *mp*

21 22 23

p

24 25 26 27 28

29 30 31

32 33 34

f

mp

mf

R

35 36 37

38 39 40 41

42 43 44 45 46

$\text{♩} = 90$ tempo rubato

47 48 49 50 51 52 53

HB

mf *pp*

LV / LV

let LV fade naturally

♩ = 138 *piu mosso*

Mar

piu mosso *mp* *pp*

54 55 56 57 58 59 60

HB

pp

LV

Mar

p

* mm. 59-63: 5 octaves ring only lower notes; 6 octaves ring upper notes

61 62 63 64 65 **Tempo I** (♩ = 60) *con moto*

HB

LV *p* *f* *mf* DD

Mar

66 67 68

HB

Mar

The image shows a musical score for Horn B (HB) and Maracas (Mar). The score is divided into two systems. The first system covers measures 61 to 65. Measure 61 shows the Horn B part with a melodic line and the Maracas part with a rhythmic accompaniment. Measure 62 continues the Horn B line. Measure 63 has a key signature change to one flat. Measure 64 is marked 'accel.' and shows the Horn B part with dynamics *p* and *f*. Measure 65 is marked 'Tempo I' and 'con moto' with a quarter note equal to 60, and shows the Horn B part with dynamics *mf* and 'DD' (Dolce) and the Maracas part with dynamics *f*. The second system covers measures 66 to 68. Measure 66 shows the Horn B part with dynamics *p* and *f* and the Maracas part with dynamics *pp*. Measure 67 continues the Horn B line. Measure 68 shows the Horn B part with dynamics *p* and *f* and the Maracas part with dynamics *pp*. A watermark 'Copyrighted material.' is visible across the score.

69 70 71

p *mf* *p*

72 73 74

mf

mf *mp*

75 76 77

mp

78 79 80

f *mp*

81 82 83

f

84 85 86 87

ff

88 89 90 91 92

f *sub. p* *p* *mp* *pp*

*BD
LV

**
simile

93 94 95 96 97 98

rallentando *mp* *pp* *mp* *p*

* BD: Brush Damp D4 and D5 between beats 1 and 2

** Observe similar VLL pattern to end

From the Top Music ~ Handbell Choir Catalog

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+
Spin the Dreydl by Michael Joy	5 octaves bells	Level 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
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	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
Fantasia 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
Jazzin' by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
That Old Black Magic by Paul W. Allen	5 octaves bells	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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