

Catalog # 20143

3 or 5 Octaves

AGEHR Level II & III+

For one or two handbell choirs, or handbells and handchimes

Rondo Borincano

written for the
Festival Puertorriqueo de Coros de Campañas



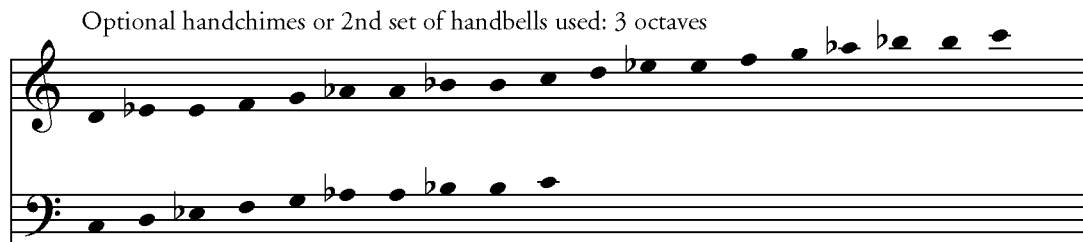
by
Timothy H. Waugh

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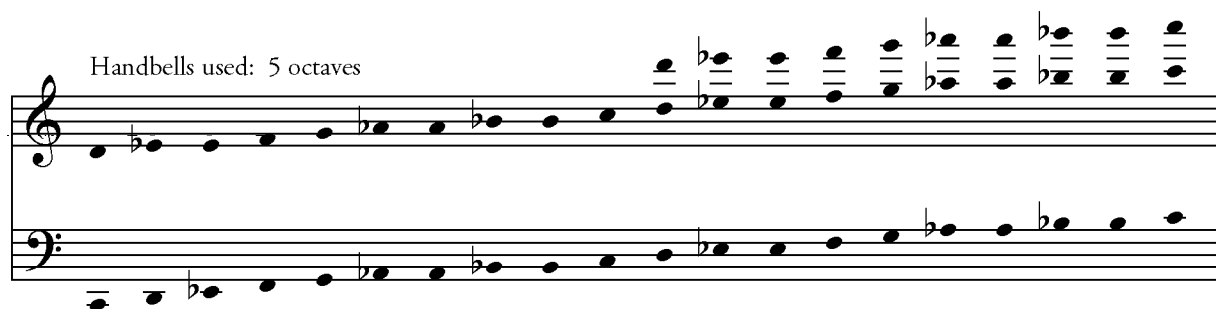
Cat. 20143

AGEHR Levels: Upper system (optional handchime or handbell part) at $q = 85$ ~ AGEHR Level II
Lower system at $q = 110$ ~ AGEHR Level III+

Optional handchimes or 2nd set of handbells used: 3 octaves



Handbells used: 5 octaves



Performance and Rehearsal Notes

This piece represents a unique and interesting handbell opportunity in published pieces. As a festival piece, it can be played by two separate groups of differing abilities. *Rondo* was commissioned by Carlos Rivera, to whom it is dedicated, for the *Festival Puertorriqueno de Coros de Campanas*. Mr. Rivera conducted the premiere performance at that festival in Puerto Rico in February 2006.

As a selection for your choir at home, this piece represents a unique teaching opportunity to encourage your group to take the next step up in ringing. Begin by working on the top system (Level II) at a slower tempo (*Moderato* $q = 85$).

It is possible to achieve an excellent performance by playing only the top score and omitting the *Cadenza*.

As rehearsals progress, portions and sections from the bottom system (Level III+) may be added. One step could be to have bass bells play the entire bottom portion of the piece. Treble ringers might be able to add portions of the second part in selected areas until the group is playing the entire bottom score. The optimum tempo for performance as a Level III+ composition would be *Allegro* $q = 110$.

I hope you enjoy ringing and growing with *Rondo Borincano*!

Tim Waugh
July 2006

Para mi amigo y hermano en la musica *Carlos Enrique Rivera Aponte*

RONDO BORINCANO

Cat. 20143

Timothy H. Waugh

Allegro

Handchimes or Handbells

1 2 3 4 5

mp

*

Allegro

Handbells

1 2 3 4 5

mp

HC

6 7 8 9 10

mf

HB

6 7 8 9 10

mf

R

* If using handchimes, place finger on side of chime, covering approx. half of the opening to achieve staccato

HC

HB

HC

HB

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f

mf LV

mf LV

Measures 11, 12, 13, 14, 15, 16, 17, 18 are clearly marked.

HC

19 R 20 LV 21 R 22 LV

HB

19 LV 20 LV 21 LV 22 LV

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HC

23 LV 24 LV 25 LV 26 f LV

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HB

23 LV 24 LV 25 LV 26 f LV

HC

HB

HC

HB

27 28 29 30

27 28 29 30

31 32 33 34

31 32 33 34

R LV R LV

TD LV TD LV

LV LV LV LV

TD LV TD LV

LV LV LV LV

mp R

mp R

+

+

HC

35 36 37 38

mf

HB

35 36 37 38

mf

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HC

39 40 41 42

f LV

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HB

39 40 41 42

f LV

HC

HB

HC

HB

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43 44 45 46

LV LV LV LV

43 44 45 46

47 48 49 50

LV LV LV R

mp

** TD

mp

f

R

* Finger damp if using handchimes; TD if using handbells
 ** Stems up treble clef - thumb damp through measure 56

HC

51 52 53 54

HB

51 52 53 54

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HC

55 56 57 58

f

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HB

55 56 57 58

f

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HC

HB

HC

HB

* Optional finger damp through m.72
** Bass clef, optional mallets through m. 72

HC

HB

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Musical score for measures 67-70. The HC part consists of two staves (treble and bass clef). The HB part also consists of two staves (treble and bass clef). The music is in a key with two flats and a 3/4 time signature. Measure 67 starts with a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 68 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 69 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 70 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff.

HC

HB

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(R) *subito p*

(R) *subito p*

* *subito p*

Musical score for measures 71-74. The HC part consists of two staves (treble and bass clef). The HB part also consists of two staves (treble and bass clef). The music is in a key with two flats and a 3/4 time signature. Measure 71 starts with a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 72 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 73 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. Measure 74 has a half note G4 in the HC treble staff and a half note G2 in the HB bass staff. The HB part has a triplet of eighth notes in measure 73 and a *subito p* marking in measure 74.

* Bass clef, optional mallets through m. 79

HC

75 76 77 78

pp

HB

75 76 77 78

pp

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HC

79 80 81

(R) LV *f*

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HB

79 80 81

(R) LV *f*

HC

82 83 84

* *Cadenza*

3 3 3

82 83 84

HB

LV *ff* LV

Sk**

Sk**

HC

85 86 87

ff

3

85 86 87

HB

R (*ff*)

* When playing without the 2nd handbell part, omit *Cadenza* and resume at m. 86

** Continue Sk without a break into the downbeat of measure 88

HC

HB

HC

HB

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88 89 90 91

88 89 90 91

92 93 94

92 93 94

+

+

* m. 94-97, finger damp staccato notes if using chimes; mallet if using bells

HC

95 96 97

HB

95 96 97

HC

LV

98 99 100

HB

LV

TD

98 99 100

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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