

Cat. # 20475-M

Dual-Score work for one or two choirs

Level 2+ & 3

handbells & handchimes

optional percussion (*tambourine, congas*)

Sympatico I & II

Conductor Score



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From the Top Publishing
Albuquerque, NM

Winner of the 2014 Area 3 Composition Contest

Sympatico I & II

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Sympatico I: Level 3

Sympatico II: Level 2+

Know My Heart (*Ver mi Corazón*)

from Psalm 139:23

Handbells Used: 3-6 Octaves

Handchimes Used: 2 - 3 Octaves

I

The musical score for Sympatico I is written for two staves. The upper staff is in treble clef and contains a melodic line with various accidentals and a series of red diamond-shaped notes. The lower staff is in bass clef and contains a bass line with similar accidentals and red diamond-shaped notes. Above the upper staff, it is noted that 3-6 octaves of handbells are used, and above the lower staff, it is noted that 2-3 octaves of handchimes are used.

Handbells Used: 2-3 Octaves

Handchimes Used: 2 - 3 Octaves

II

The musical score for Sympatico II is written for two staves. The upper staff is in treble clef and contains a melodic line with various accidentals and a series of red diamond-shaped notes. The lower staff is in bass clef and contains a bass line with similar accidentals and red diamond-shaped notes. Above the upper staff, it is noted that 2-3 octaves of handbells are used, and above the lower staff, it is noted that 2-3 octaves of handchimes are used.

Performance notes: (for both Ch I and Ch II)

- Play all techniques within specified dynamic.
- Ring touches can be a rhythmic element, slower than a staccato.
- Percussion may be ad lib and additional instruments may be added.
- Bells below C4 may mallet instead of mart.
- 6 oct. groups may double down (*for example*: G2 in mm.5-7) and 7 oct groups may double all bass 4th and 5th octaves notes where appropriate.
- Some positions have chromatic passages using 3 or 4 bells (as in Mm 71-72.)
Ringers might want to start such a section with an opposite hand, or move or share a bell.

NOTE: The alpha letters (A), (B), (C), etc are indicators of the various themes found throughout this work.

Winner of the 2014 Area 3 Composition Contest, Sympatico I and II will mesmerize your audiences with driving Latin rhythms, sultry melodies and optional percussion.

Ringers will be "sympatico" when they perform this dual-score piece, sharing a common connection and understanding with each other. Choir I and Choir II are stand-alone pieces: different in range, level and even layout - yet they fit together like a puzzle and enhance each other when performed together.

Sympatico I & II

Moderato (♩ = c. 92-100)

Kathleen Wissinger
(ASCAP)

(INTRO)

I

f

2

3

4

RT

RT

RT

RT

II

f

Tambourine

5

6

7

8

I

mf

mf

+

+

+

+

+

+

II

mf

RT

RT

Congas
Ad lib

The musical score is written for two piano parts (I and II) and percussion. Part I begins with a forte (f) dynamic and features a melodic line with triplets and a bass line with chords. Part II also starts with a forte (f) dynamic and provides harmonic support. The percussion includes a Tambourine and Congas. The score is marked with measures 1 through 8, with measure 1 being an intro. Dynamics change from forte to mezzo-forte (mf) in measure 5. There are several 'RT' (Right Hand) markings and plus signs (+) indicating specific performance techniques. A large watermark is overlaid on the score.

(A)

9 10 11 12

I

II

13 14 15 16

I

II

RT

RT

RT

RT

The image shows a musical score for guitar, divided into two systems (I and II). Each system consists of a treble clef staff, a bass clef staff, and a guitar-specific staff with 'x' marks. System I covers measures 9-12, and System II covers measures 13-16. A large watermark 'Copyrighted material.' is overlaid on the score. A yellow banner at the bottom of the score reads 'Please return to our store to order this item'. The letters 'RT' are placed at the end of the bass staff in measures 15 and 16 of both systems. The page number '2' is in the top left corner.

This image shows a musical score for two parts, labeled I and II, spanning measures 17 to 24. Part I consists of a treble and bass staff with a guitar chord diagram below. Part II consists of a grand staff (treble and bass) and a guitar chord diagram below. A large watermark is overlaid on the score, reading "Copyrighted material." and "Please return to our store to order this item." The score includes various musical notations such as notes, rests, and accidentals. The key signature is one flat (B-flat), and the time signature is 4/4. The guitar chord diagrams show the fretting for each measure.

Musical score for two staves, I and II, spanning measures 25 to 32. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. Staff I (treble clef) and Staff II (bass clef) are shown. Measure 25 is marked with a dynamic of *mp* and a section label (B). Measure 26 has a dynamic of *mf*. Measure 28 has a dynamic of *mp*. Measure 32 has a dynamic of *mp*. A large watermark overlay is present across the middle of the page, reading "Copyrighted material." and "Please return to our store to order this item." in yellow text on a grey background. The watermark also features a stylized graphic of a musical instrument and notes.

I

33 (C) *mf*

34 35 36

mp

II

mp

mf

* *mf*

I

37 38 39 40

mf LV R LV R LV R *f*

II

mf

f

* 2 octave chimes play bass clef notes on bells.

(A)

41 42 43 44

I

II

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45 46 47 48

I

II

49 (D) 50 51 52

I

II

mf

Tambourine

53 (E) 54 55 56

I

LV LV LV R

II

LV LV LV R

(F)

57 58 59 60

I *mp*

II *mf* *mp*

61 62 63 64

I *mf*

II *

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* Bring out melody line: m.61 C5 C5 Bb4 Ab4 F4 and m.62 Bb4 Bb4 Ab4 G4 Eb4

65 (A) 66 67 68

I

f

II

f

Continue tambourine ad lib

Congas Ad lib

69 70 71 72

I

f

II

Sk

5 & 6 octaves - coll' 8va

Sk

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I

73 74 75 76

II

77 78 79 80

end coll' 8va

I

II

87 *R* 3 3 *LV* 88 3 3 89 *mf* *⊕

I

II

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90 (CODA) 3 91 92 93 *RT*

I

II

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Continue tambourine ad lib

Congas Ad lib

* Emphatic universal damp on beat two

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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
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Carmela by Fred A. Merrett	3 octaves bells	Level III
Fanfare on Joyful, Joyful by Bob Burroughs	3 - 5 octaves handbells	Level III
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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+
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Masters in This Hall arr. Gail Downey	3 or 5 octaves	Level V
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