Baroque Hoedown

Better known as the Theme from the Disneyland Main Street Electrical Parade

By
Jean Jacques Perry and Gershon Kingsley
Arranged by
Rima Greer & Timothy Waugh
For Five Octaves of Handbells
And Optional Hand Chimes

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Baroque Hoedown Performance Notes

I grew up in Los Angeles, and therefore with the Main Street Electrical Parade. I always marveled at the relentless, perpetual motion of the music, and when I finally got permission to arrange the music, I was overjoyed!

This piece was originally written for synthesizer when synthesizers were a brand new novelty; huge machines that only crazy experimental musicians could afford. But I think the sound was very evocative of bells.

Baroque Hoedown isn't hard to play, but it has to up tempo, and it has to be FUN FUN FUN!

As always, with Greer/Waugh arrangements, the articulations are suggestions we could agree on, but feel free to use your own ideas to bring a variety of sounds to the party. Because the melody is so catchy and repetitive, it really lends itself to using articulations, dynamics, and even additional instruments to vary the sounds.

For me, the whole point of this piece is measures 85 and 86. From here on, just go crazy with joy! We hope you have fun conjuring up the pretty lights!

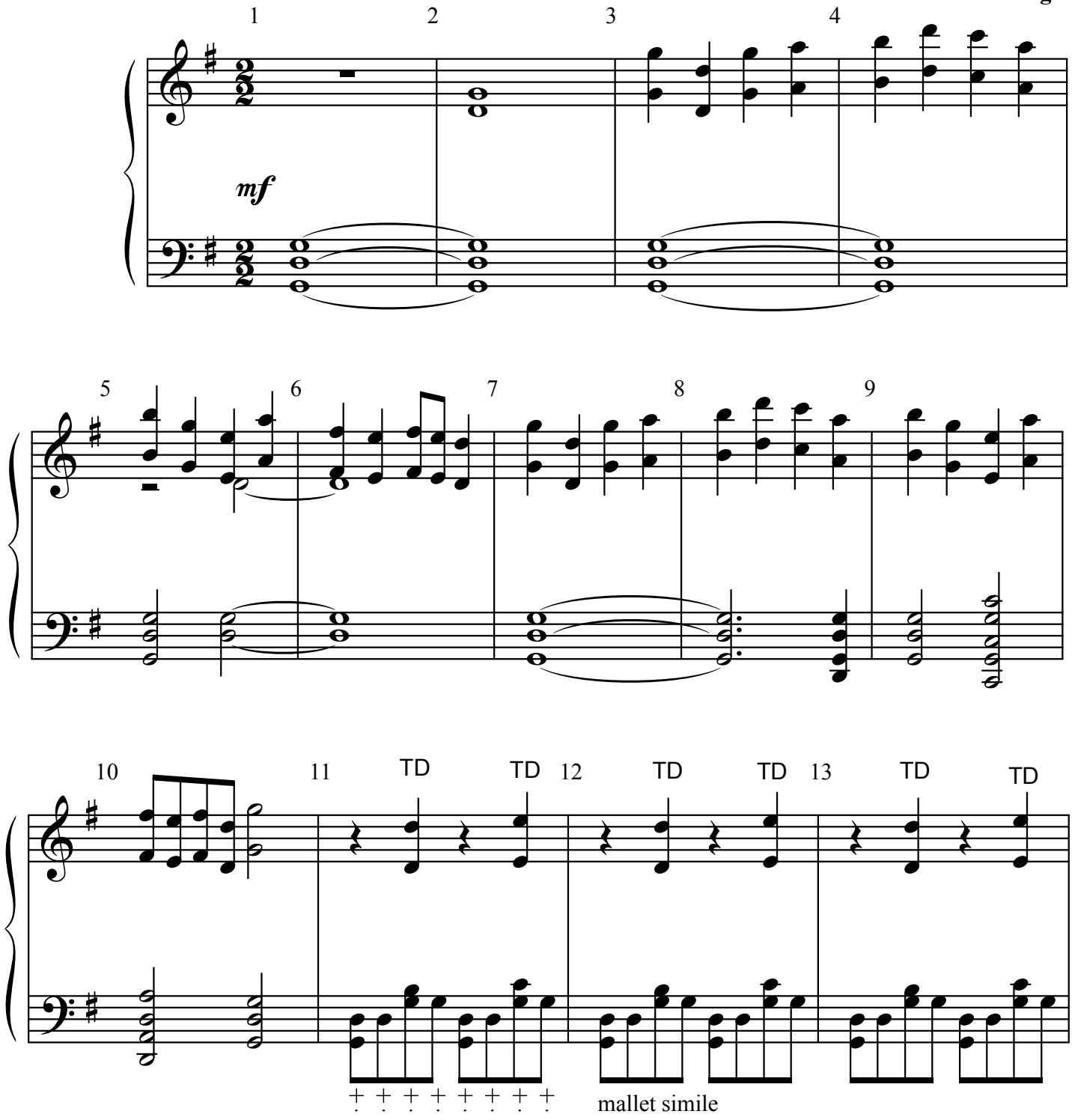
Rima

A Note About This Edition

Unlike most other Above the Line publications, this edition is NOT a Duplication Master. Due to our agreement with the original publisher, we may only sell this arrangement as a single copy or a 10-pack. We apologize for this inconvenience, but we thought it was worth it to bring you this wonderful piece,

Baroque Hoedown

By Jean Jacques Perry and Gershon Kingsley
Arr Rima Greer & Tim Waugh



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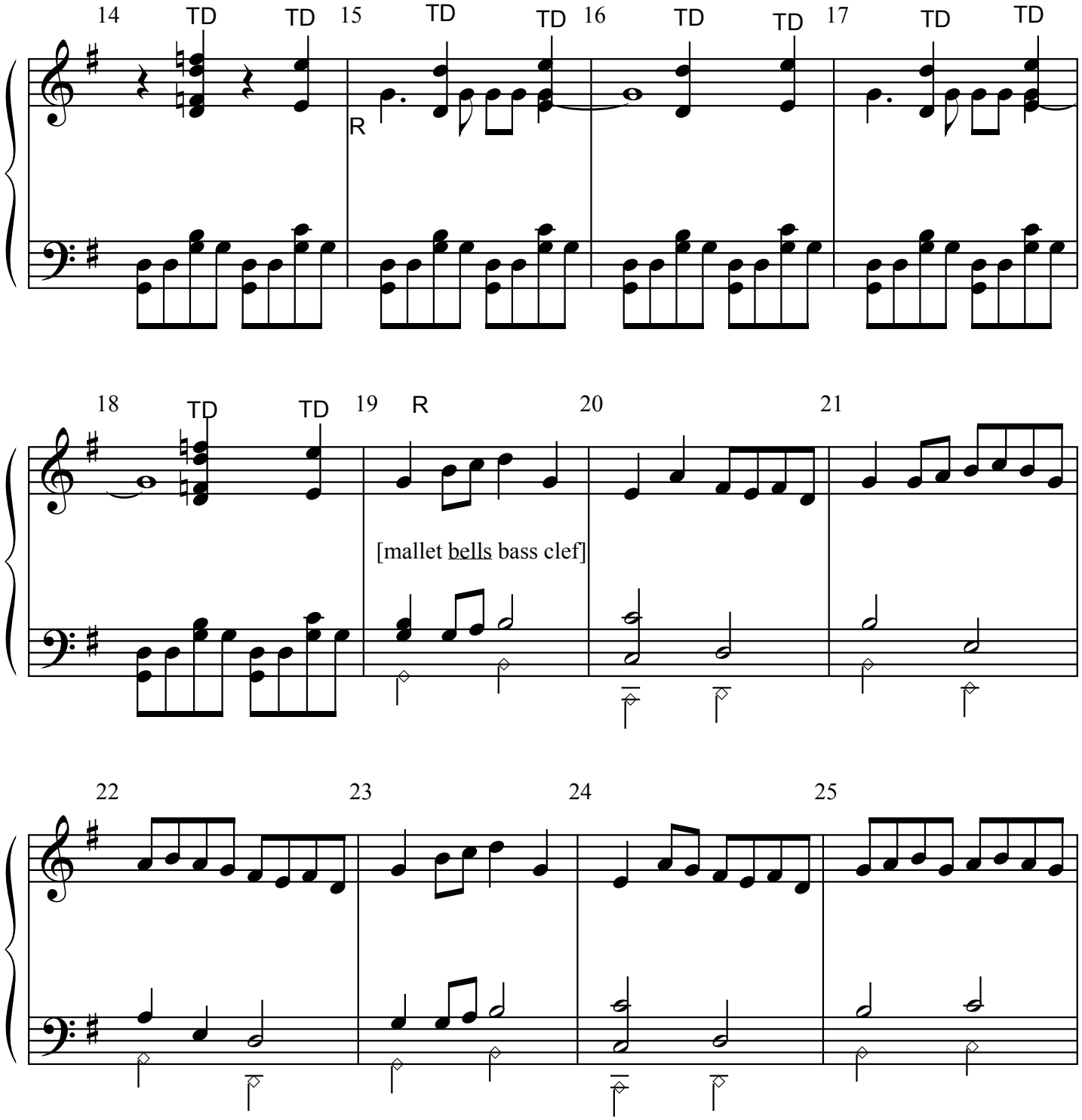
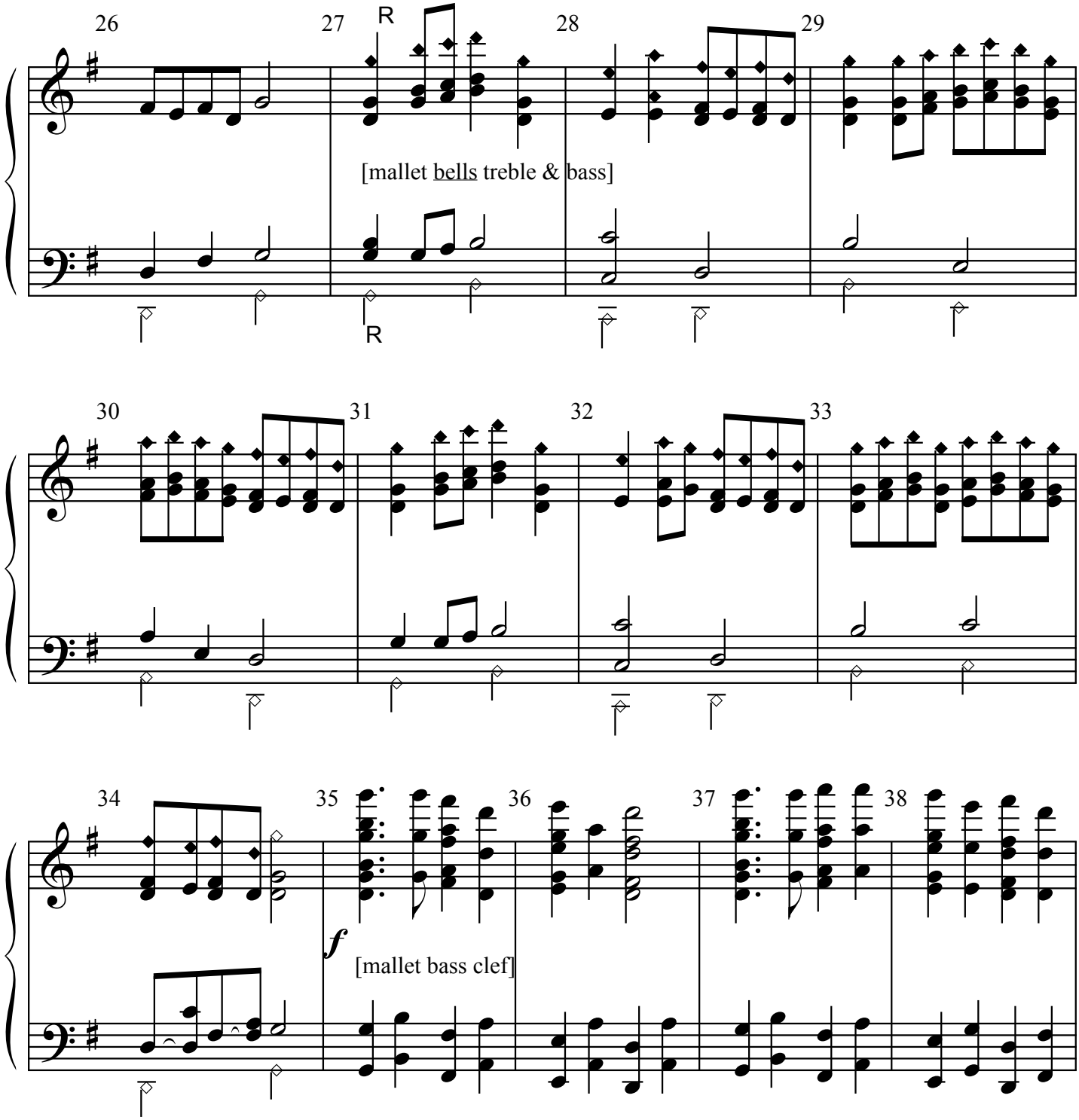
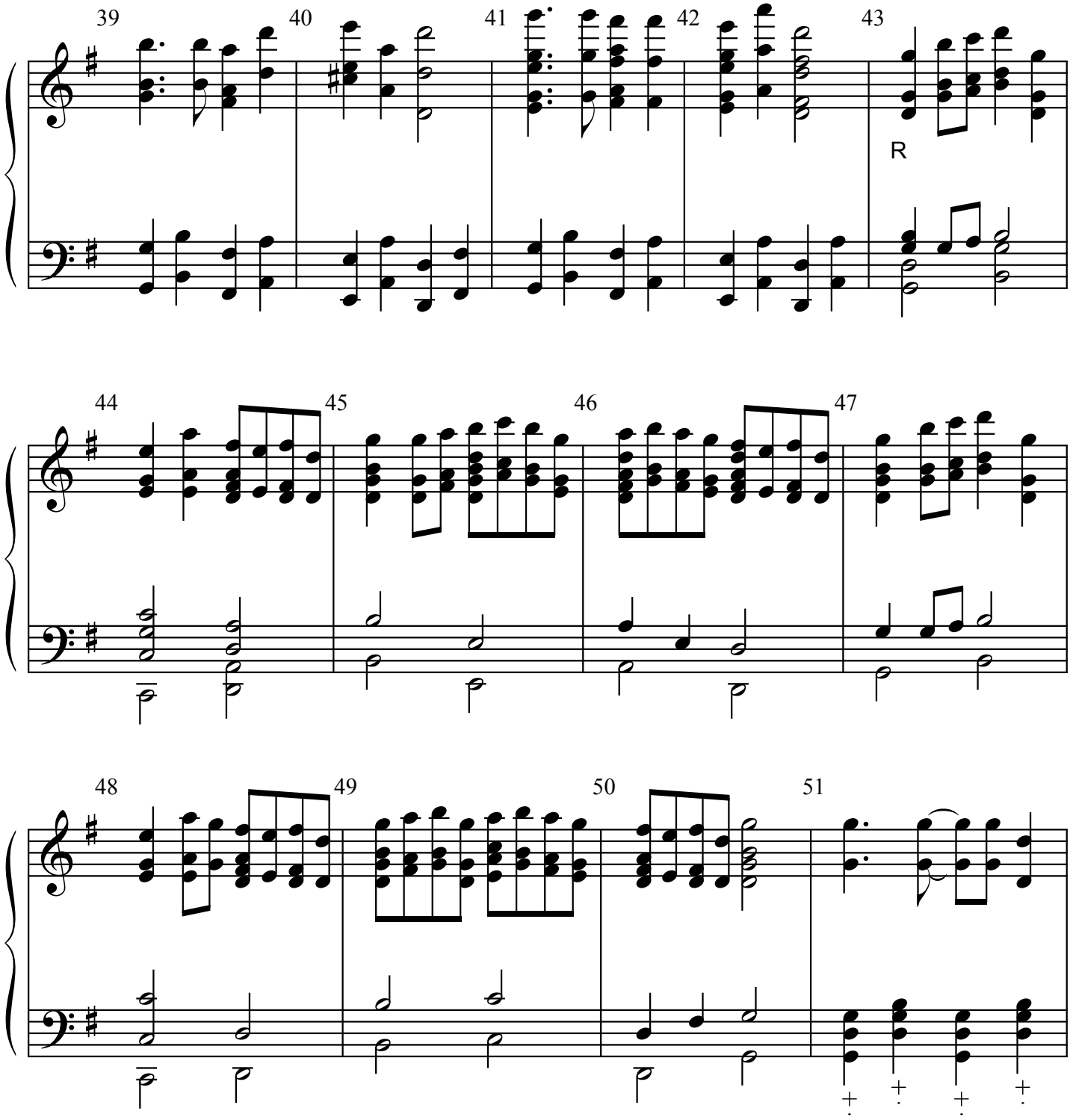
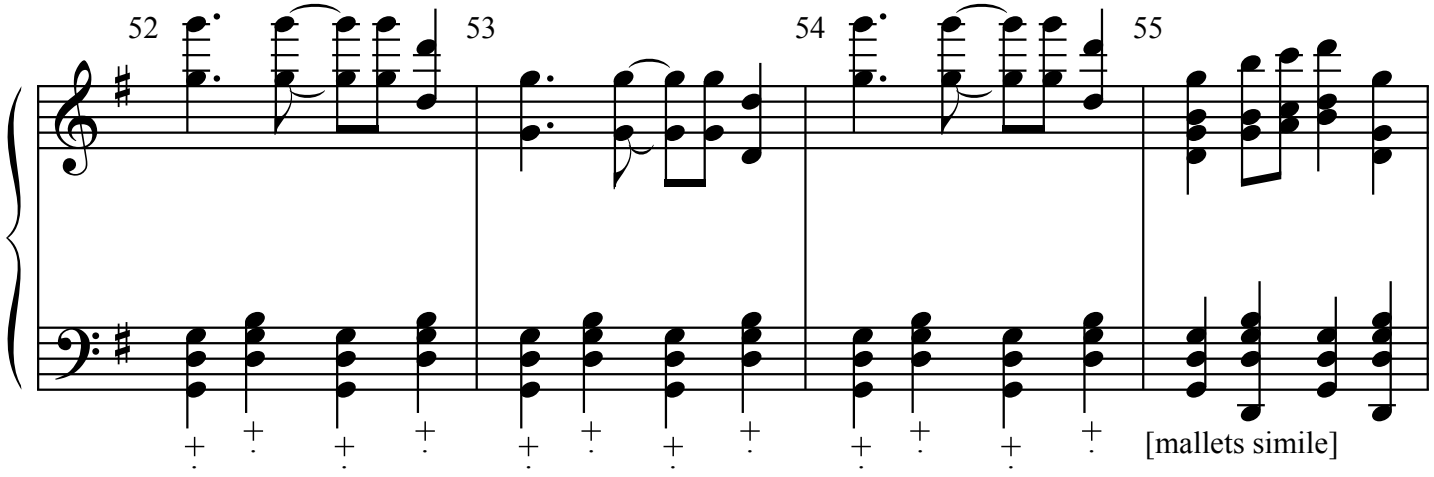
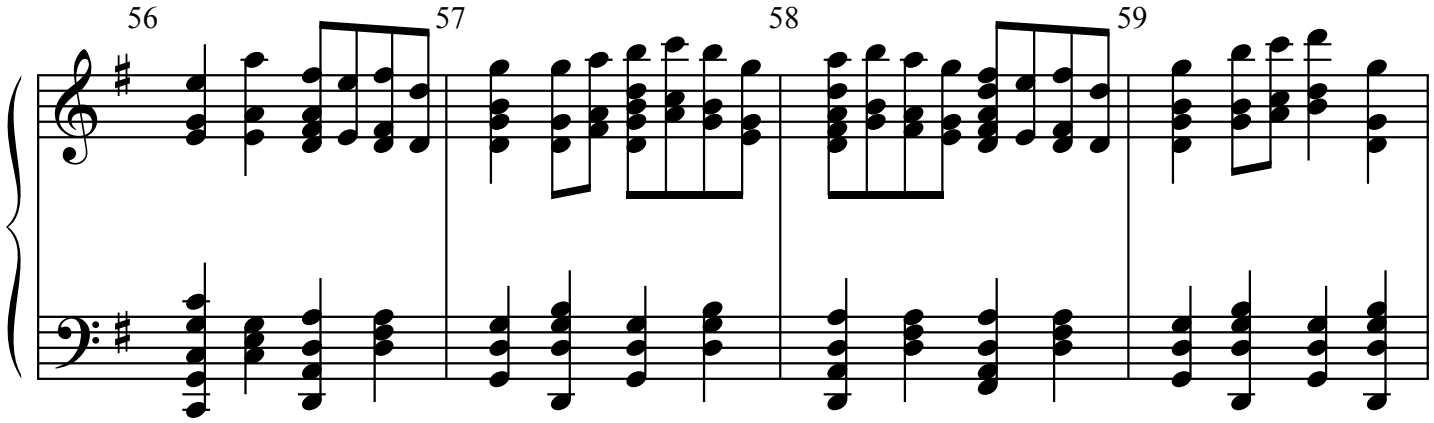
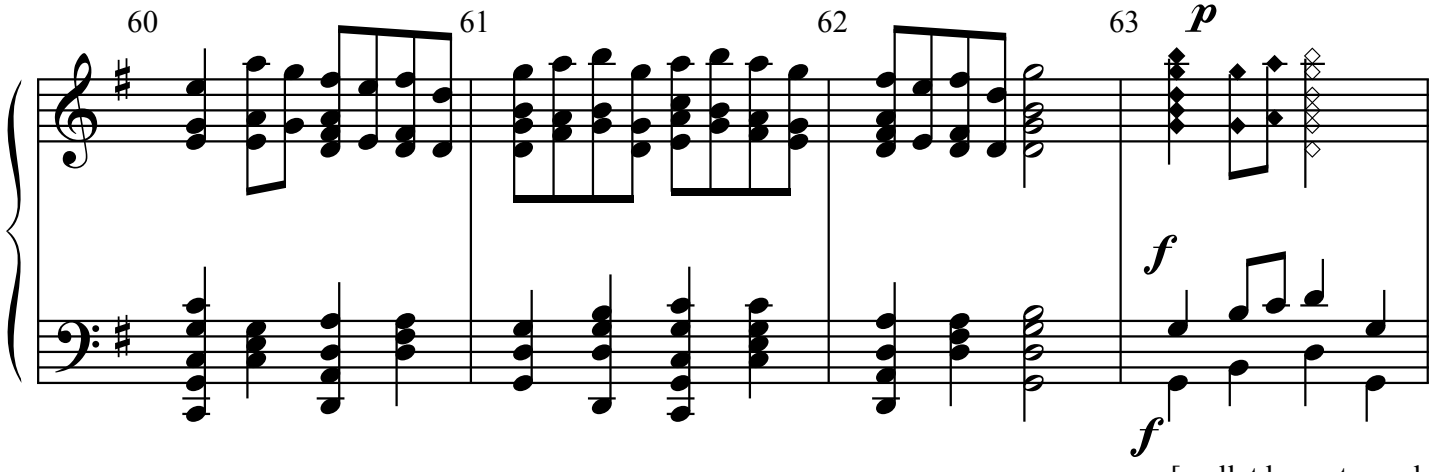

14 TD TD 15 TD TD 16 TD TD 17 TD TD
R
18 TD TD 19 R 20 21
[mallet bells bass clef]
22 23 24 25

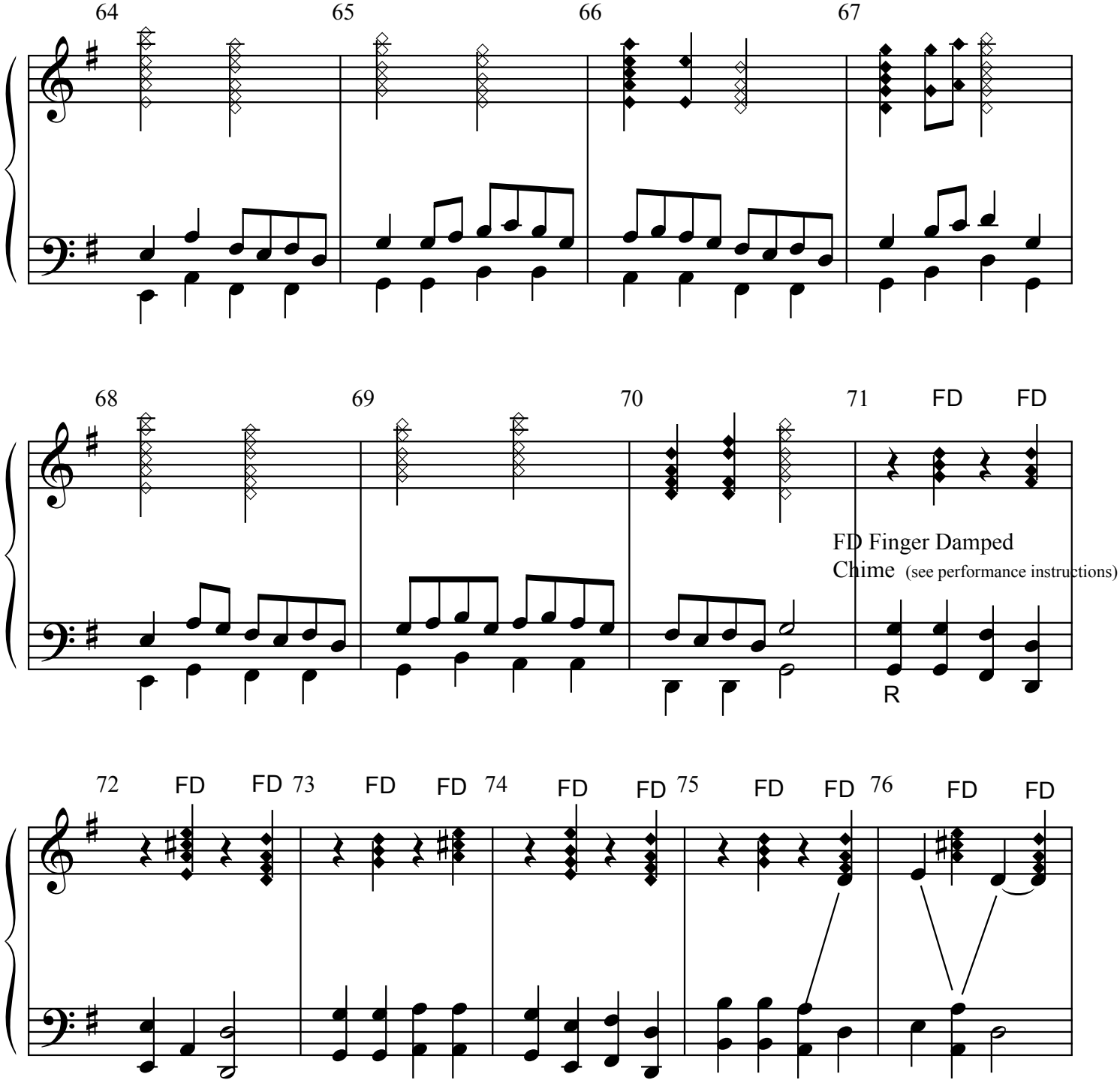

26
27
R
28
29
[mallet bells treble & bass]
R
30
31
32
33
34
35
36
37
38
f
[mallet bass clef]

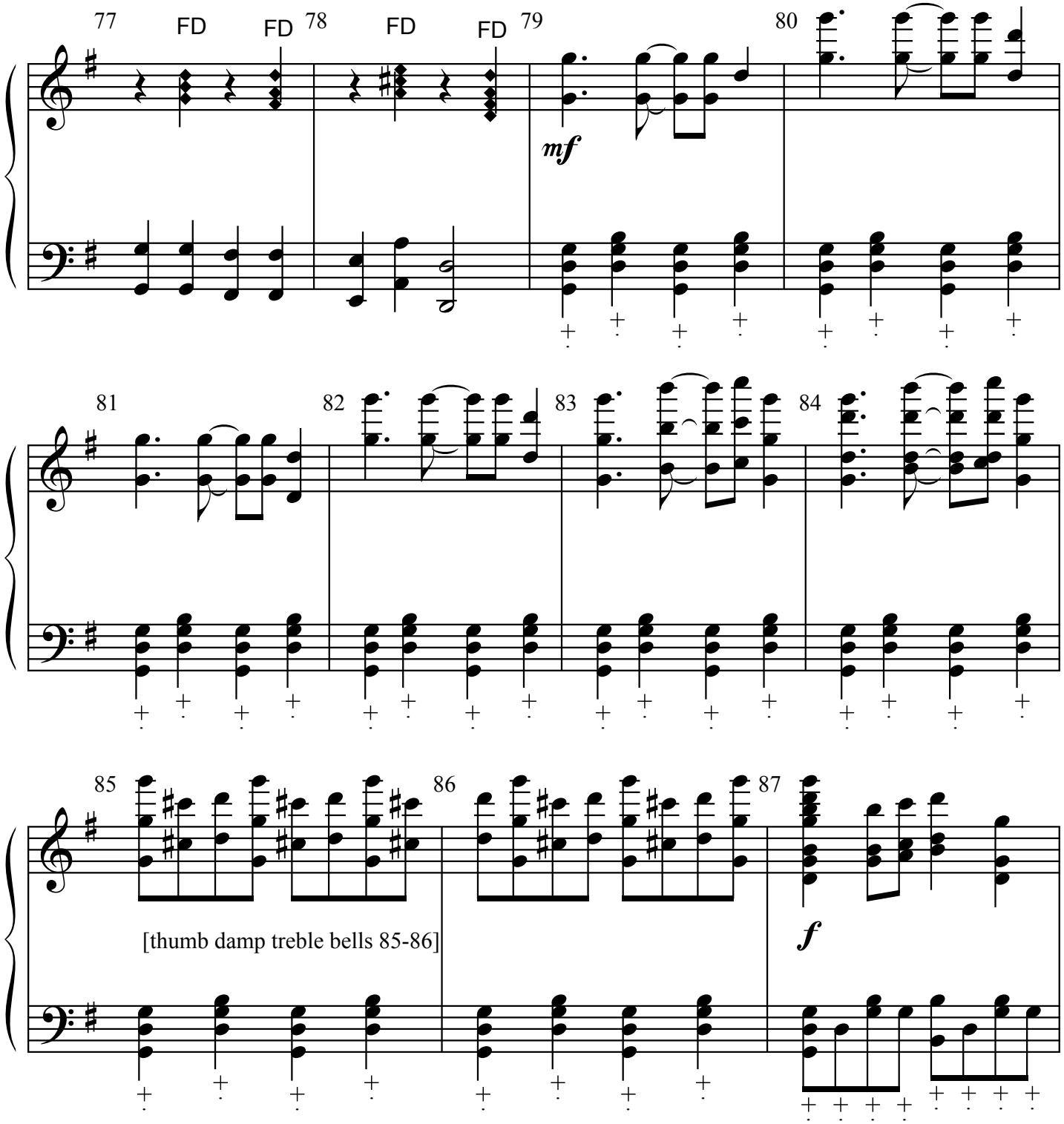

39
40
41
42
43
R
44
45
46
47
48
49
50
51

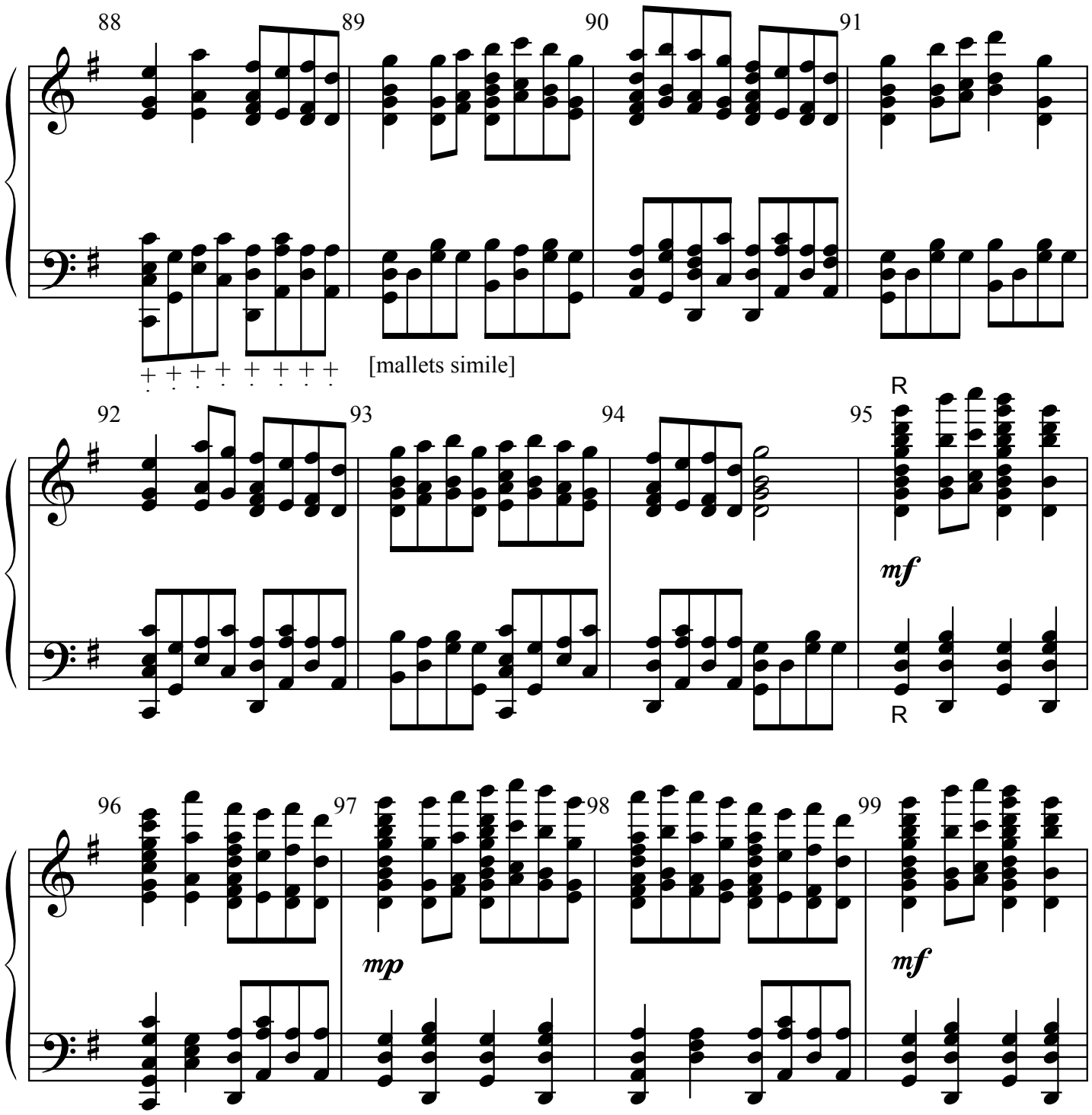

52
53
54
55
[mallets simile]

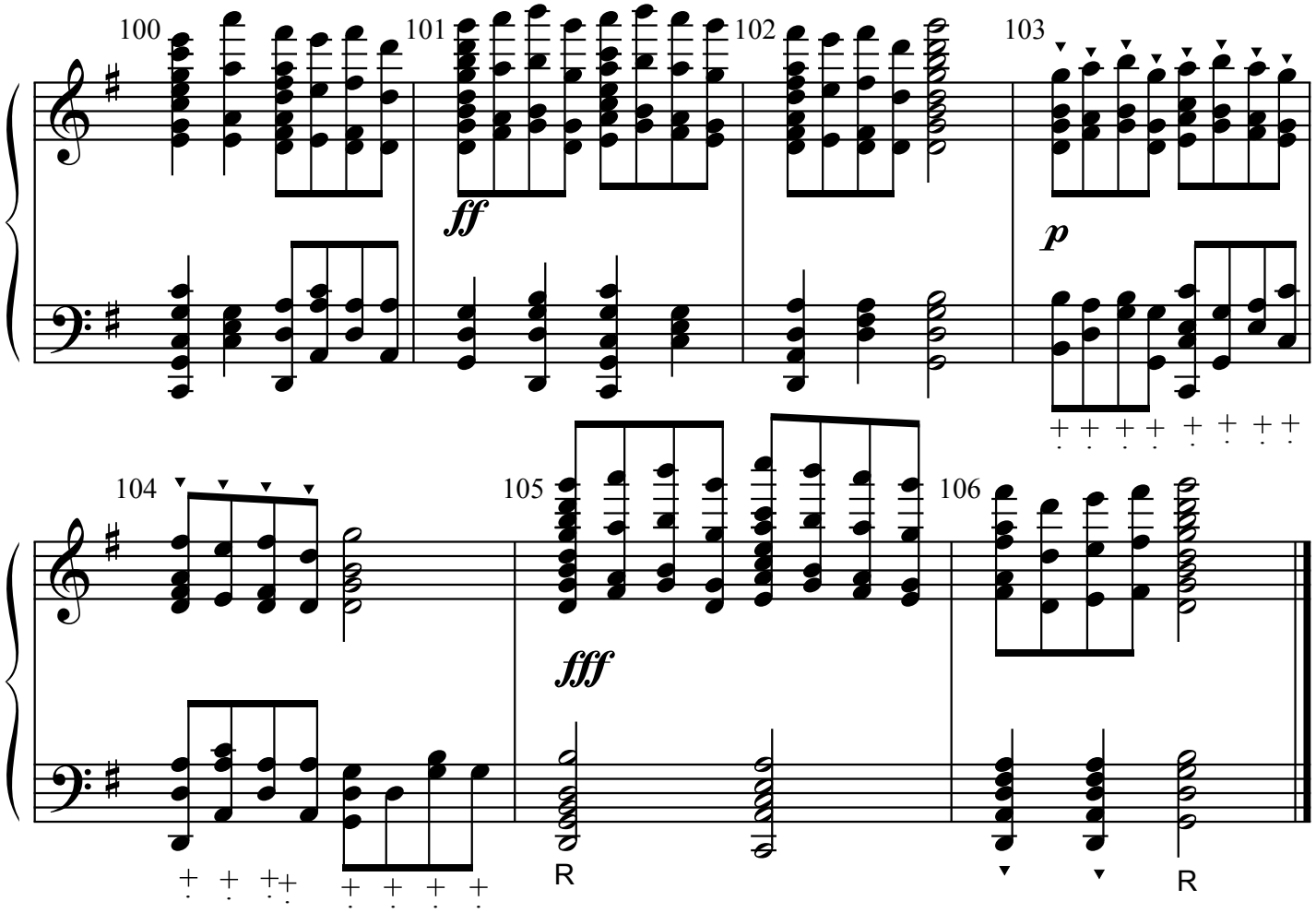

56
57
58
59


60
61
62
63
p
f
f
[mallet bass stems down]


64
65
66
67
68
69
70
71
FD
FD
FD Finger Damped
Chime (see performance instructions)
R
72
FD
FD
73
FD
FD
74
FD
FD
75
FD
FD
76
FD
FD


77
FD
FD
78
FD
FD
79
mf
80
81
82
83
84
85
[thumb damp treble bells 85-86]
86
87
f


88
89
90
91
[mallets simile]
92
93
94
95
R
mf
R
96
97
98
99
mp
mf


100
101
102
103
ff
p
104
105
106
fff
R
R

About Rima Greer and Campanile

Rima was one of the founding members of Campanile. www.campanilemusic.com

Originally started as a community handbell ensemble in Los Angeles, CA in1988, Campanile became one of the most innovative and influential groups in the history of handbells (so far.)

Campanile was the first professional handbell group to incorporate dance, theatre, and additional instrumentation as an integral part of their show. Many current trends in handbell performance today can be traced back to Campanile innovations.

From 1989 to 2006, Campanile toured the world, performing in such faraway places as the National Concert Hall in Taipei. They created five audio recordings and three concerts on video. Their album, "Nocturnal Journeys" was the first handbell recording to debut in the top 10 of an international airplay chart (New Age Voice).

As a member of Campanile, Rima composed originals, and arranged nearly all of the scores for the shows, as well as acting as choreographer and costume designer.

Campanile retired in May of 2006, leaving its members free to tour with other ensembles, write, publish, and "get a life". Rima continues in the handbell world by writing, arranging, publishing, and teaching. She has a regular audio "column" on the Handbell Podcast, is a founding member of the Executive Committee of the International Community and Professional Handbell Society, and is the owner of www.portablebellfest.com, connecting handbell ringers and clinicians.

Compositions and arrangements by Rima:

Take Five (Laurendale Press)
Raggy Hop (Laurendale Press)
Dust Rhinos (Above the Line)
Audacious Imperfection (Above the Line)
Rumeurs (Above the Line)
Irna (Above the Line)
Wizards in Winter (Above the Line)
Baroque Hoedown (Above the Line)
Roll the Tube (Above the Line)
The Cold of Between (Above the Line)
Wings Through Twilight (Above the Line)
Double Helix Tango (Above the Line)
Ecstacy in White (Above the Line)