

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 be 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

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-4) begins with a *mf* dynamic. The second system (measures 5-9) continues the melodic and harmonic development. The third system (measures 10-13) features a rhythmic pattern of eighth notes in the bass staff, with the notation 'TD' (Tongue Drum) above the treble staff notes. Below the bass staff of measures 11-13, there are six '+' symbols and the text 'mallet simile'.

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14 TD TD 15 TD TD 16 TD TD 17 TD TD

18 TD TD 19 R 20 21

[mallet bells bass clef]

22 23 24 25

26 27 R 28 29

[mallet bells treble & bass]

30 31 32 33

34 35 36 37 38

f [mallet bass clef]

39 40 41 42 43

R

This system contains measures 39 through 43. The music is written for piano in a key with one sharp (F#). The right hand features a complex melodic line with many beamed notes and rests, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 43 in the right hand. A dynamic marking 'R' is present in measure 43.

44 45 46 47

This system contains measures 44 through 47. The right hand continues with a dense, rhythmic pattern of beamed notes. The left hand accompaniment consists of simple eighth notes. The overall texture is busy and rhythmic.

48 49 50 51

This system contains measures 48 through 51. Measures 48-50 show a continuation of the complex right-hand melody. Measure 51 features a fermata over the final note in the right hand. The left hand accompaniment ends with four measures of sustained chords, each marked with a '+' sign.

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 80

mf

81 82 83 84

85 86 87

[thumb damp treble bells 85-86]

f

88 89 90 91

92 93 94 95

96 97 98 99

[mallets simile]

mf

mp

mf

R

R

Detailed description: This musical score consists of three systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system (measures 88-91) features a piano part with chords and a mallet part with rhythmic patterns. The second system (measures 92-95) continues the piano part and introduces a mallet part with a dynamic marking of *mf* and a 'R' marking. The third system (measures 96-99) features a piano part with a dynamic marking of *mp* and a mallet part with a dynamic marking of *mf* and a 'R' marking. The mallet part is marked with '+' signs in the first system and 'R' in the second and third systems.

Musical score for piano, measures 100-106. The score is written for two staves (treble and bass clef) in a key signature of one sharp (F#). The piece is in 3/4 time. The notation includes various dynamics, articulation marks, and performance instructions.

Measures 100-103: Treble clef contains dense chordal textures. Bass clef contains a rhythmic accompaniment. Dynamics range from *ff* (fortissimo) to *p* (piano). Measure 103 includes a series of six '+' marks above the staff.

Measures 104-106: Treble clef features melodic lines with accents. Bass clef includes a section marked 'R' (ritardando) and a section with a 'p' dynamic. Measure 106 ends with a double bar line. Measure 104 includes a series of six '+' marks below the staff.

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 in 1988, 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)
Ecstasy in White (Above the Line)