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Glen Shannon, Editor

Keith Terrett
Havana
Rhubarb
Rumba

for 4-7 Recorders

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Havana Rhubarb Rumba

By Keith Terrett

PREFACE

The rhythmic banter among the upper parts in this Cuban-inspired original piece adds to the fun for larger ensembles or Recorder Society chapter meetings. Though it is scored for two players per part, it works perfectly well with fewer than 7 players; thoughtful selection of the upper or lower notes at any given point in the music is all that's needed for a successful presentation of a smaller version.

Keith Terrett studied at The Royal Military School of Music, Kneller Hall, receiving his Bandmaster's Certificate in 1988. He composes in many genres, and has recently had his original work "Fallen Heroes" for concert band published by the Alfred Publishing Company in the USA. He is currently Head of Music at Pathways World School in India. More information about Mr. Terrett can be found at <http://www.musikk-huset.no/00017terrett.html>.

—Glen Shannon



Performance notes: Because the bass line is the driving force in music of this style, a strong Bass section, perhaps supplemented by a C-bass, would fortify the musical foundation. Notice the syncopated figure in measures 10 and 26, which is a departure from the line's usual rhythm.

For ease of playing, some rapid turning figures in the higher parts may benefit from alternate fingerings. For example, to play the upper 16th-notes of measure 11 in the Tenor, one might simply lift finger 1 to go from B \flat to C, an alternate which is slightly sharp but passes by quickly and can be regulated with the breath. The upper 16th-notes of measure 32 in the Soprano might be played by fingering D \flat with just the thumb, and B \sharp by adding finger 3 to C (023, $\overset{\bullet}{\underset{\bullet}{\underset{\bullet}{\text{C}}}}$). The little descending triplet figures should be played lightly in all parts, as they merely add sparkle to the texture.

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Havana Rhubarb Rumba

Keith Terrett (2002)

Allegro

Musical score for Soprano, Alto, Tenor, and Bass recorders, measures 1-4. The score is in 3/4 time with a key signature of one flat. The Soprano Recorder part features a melodic line with a triplet in measure 1 and a fermata in measure 4. The Alto Recorder part has a steady eighth-note accompaniment with a triplet in measure 2 and a fortissimo (f) section in measure 4. The Tenor Recorder part mirrors the Alto Recorder's accompaniment with a fortissimo (f) section in measure 4. The Bass Recorder part provides a bass line with a fortissimo (f) section in measure 4.

Musical score for Soprano, Alto, Tenor, and Bass recorders, measures 5-8. The Soprano Recorder part has a melodic line with a triplet in measure 5 and a fermata in measure 8. The Alto Recorder part has a steady eighth-note accompaniment with a triplet in measure 8. The Tenor Recorder part has a melodic line with triplets in measures 5, 6, 7, and 8. The Bass Recorder part has a steady eighth-note accompaniment.

Musical score for Soprano, Alto, Tenor, and Bass recorders, measures 9-12. The Soprano Recorder part has a melodic line with a triplet in measure 9 and a fermata in measure 12. The Alto Recorder part has a steady eighth-note accompaniment with a triplet in measure 12. The Tenor Recorder part has a melodic line with triplets in measures 9, 10, 11, and 12. The Bass Recorder part has a steady eighth-note accompaniment.