

Commissioned by Laurie Sanders for RingOut! Ensemble, San Diego, CA

Abominations on "Row, Row, Row Your Boat"

for Handbells and Handchimes with opt. Anvil and/or Boomwhackers

Andante ♩ = 74-78

Estranged by Susan T. Nelson

1 *mf* (Pachelbel) 2 3 4

5 6 7 8

5 oct. choirs double melody 8va

4 & 5 oct. choirs double melody 8va

3 oct. choirs omit notes in (.)
4 oct. choirs omit notes in [.]

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2. Allegro ♩ = 95-105

9 (Mozart) 10 11 *f*

Bass ringers begin to act like they're bored and then start to fool around.

12 13 14 15

They look for places to add notes and quietly discuss it...

They decide to make up their own part.

Bored treble ringers run amok while director is occupied with the basses.

16 17 18 (⊖)

Conductor reprimands them and cuts them off.

Bass ringers defy director and ring anyway.

Dirge-o ♩ = 60-68

19 (Chopin) 20 21 22 23

24 25 26 27 (Grieg) 28

rit. f p

29 30 31 32

mf mp

33 34 (Rachmaninoff) 35 36

Largo ♩ = 32-40

Larghetto ♩ = 48-56

4 & 5 oct. choirs double melody 8va

SK RT f ff pp

37 38 39

4.

40 *mf*

41 *f* **Agitato** ♩ = 96-104

42 (♩)

LV LV LV R

43 *molto rit.*

44 *p*

45 *f* **March** ♩ = 88-96 *(Verdi)*

46 (♩)

47

48

49

50 (♩)

51

52 (♩)

RT

53 **Lento e nebuloso** ♩ = 48-56 *(Lauridsen)*

54

55

56

57

(Random Ring)

Musical score for measures 58-62. The score is written for piano in treble and bass clefs. Measures 58-62 feature complex chordal textures with many accidentals and slurs. Measure 60 has a long slur over it. Measure 61 has a diamond-shaped symbol above it. Measure 62 has a diamond-shaped symbol above it.

Musical score for measures 63-67. The score is written for piano in treble and bass clefs. Measures 63-67 feature complex chordal textures with many accidentals and slurs. Measure 65 has a diamond-shaped symbol above it. Measure 66 has a diamond-shaped symbol above it. Measure 67 has a diamond-shaped symbol above it.

Confuseghetta ♩ = 78-80

Musical score for measures 68-71. The score is written for piano in treble and bass clefs. Measure 68 is the beginning of the piece. Measure 69 is marked "(Bach)". Measure 70 has a dynamic marking of *f*. Measure 71 has a dynamic marking of *f*. The key signature changes to two flats and the time signature is 4/4.

Musical score for measures 72-73. The score is written for piano in treble and bass clefs. Measure 72 has a dynamic marking of *mf*. Measure 73 has a dynamic marking of *f*. The key signature is two flats and the time signature is 4/4.

74 75

76 77

78 79

mf *f*

80 81

rit. *ff*

SK
(obnox-u-o-so)

Wretchedativo ♩ = 64-70

Musical score for measures 82-83. The piece is in a minor key with a key signature of two flats. The tempo is marked 'Wretchedativo' with a quarter note equal to 64-70. The dynamics are marked *p* and *(freely)*. The melody consists of eighth-note triplets in the right hand, while the left hand plays a simple accompaniment of eighth notes.

Musical score for measures 83-84. The melody continues with eighth-note triplets in the right hand. The left hand accompaniment remains consistent with the previous measures.

Musical score for measures 84-85. Measure 84 continues the triplet pattern. Measure 85 features a change in dynamics to *f* and includes markings 'SK SK SK SK' above the right hand, which appears to be a shorthand for sixteenth-note patterns. The tempo is marked *molto rit.* (molto ritardando).

Musical score for measures 86-89. Measure 86 is marked *ff* (fortissimo) and *(freely)*. Measure 87 continues with *ff*. Measure 88 is marked *rit.* (ritardando). Measure 89 is marked *fff* (fortississimo) and ends with a double bar line.

PERFORMANCE SUGGESTIONS

Abominations on "Row, Row, Row Your Boat"

Bells Used: 3-6 oct. (35) (46) (55) (60)

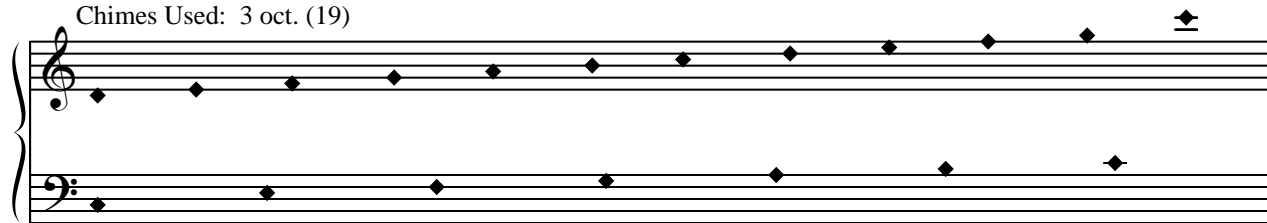


opt. bells or chimes

Detailed description: This musical score is for bells. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The melody is written in a single line across both staves. Notes are marked with bell numbers: 35, 46, 55, and 60. Some notes are enclosed in parentheses or brackets. A bracket under the bottom staff notes is labeled 'opt. bells or chimes'.

3 oct. choirs omit notes in (.
4 oct. choirs omit notes in [].

Chimes Used: 3 oct. (19)



Detailed description: This musical score is for chimes. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The melody is written in a single line across both staves. Notes are marked with diamond symbols. A diamond symbol is also placed above the final note of the piece.

VARIATIONS:

Pachelbel - m.1-8

Mallets may be substituted for TD.

Mozart - m.9-18

Bass, treble ringers and conductor should "ham it up" (see directions in music).

Chopin - m.19-26

This is a real dirge, "a la" *Prelude op.28, #20*. Bring melody out throughout.

Grieg - m.27-33

Counter melody (stems down & cross staff notes) in m.28 & 30 should be soft.

Rachmaninoff - m.34-44

Use rubato as needed and consistent with the style (as in *Prelude C# min., op. 3, #2*).

Verdi - m.45-52

If the optional anvil and/or boomwhackers are used they should play on the upbeats in m.45-51 and beats 2 & 3 in m.52. If an anvil is not available, consider humorous alternatives (be creative).

Musical notation for Verdi m.45-52. The top staff is labeled 'Handbells' and the bottom staff is labeled 'Anvil'. The music is in 4/4 time. The Handbells part has notes with stems down and '+' symbols above them. The Anvil part has notes with stems down and '+' symbols below them. The notation is divided into two measures: m.45-51 and m.52.

Boomwhackers: Bass ringers from C3 to C4 (stems down) should alternately mallet notes on beats 1 & 3 and whack themselves on the head (or something else) with the boomwhackers on beats 2 & 4 (see "x" shaped noteheads in example). Any notes in the "C" and "G" chord may be used. Change chords as needed to fit the progression.

Musical notation for Boomwhackers. The staff is in bass clef with a 4/4 time signature. The notation shows notes with stems down and '+' symbols above them. Some notes have 'x' shaped noteheads. Arrows point to the notes with '+' symbols, labeled 'Bells'. Arrows point to the notes with 'x' shaped noteheads, labeled 'Boomwhackers'.

Lauridsen - m.53-68

This variation should be played entirely on chimes. Bring out the melody. Random ring all notes in bass clef and stems down, treble clef. Care should be taken to make the random ring notes as fluid as possible (much like when a vocal choir staggers breath). Do not accent any of the random rung notes. Melody (stems up) or random rung notes (stems down) may use vibrato to provide a contrast between the two.

Bach - m.69-end

This variation is a three voice fugue. Bring out the fugal motif each time it enters (m.69, 73, 78) and play counter melody softer, so the fugue subject can be heard. Measures 82-end are "a la" *Tocatta and Fugue in D minor*. M.82-87 should be played freely in the style of a fantasia. In the recitative, start slower in m.82, beat 1; move into a set tempo by beat 2 and keep the tempo steady until the *molto ritard* in m.84. The shakes in m.85 can be done as freely as needed to produce desired effect. Pedal run in m.84-85 should be slightly *rubato* and flamboyant leading to a strong ending in m.88 & 89.