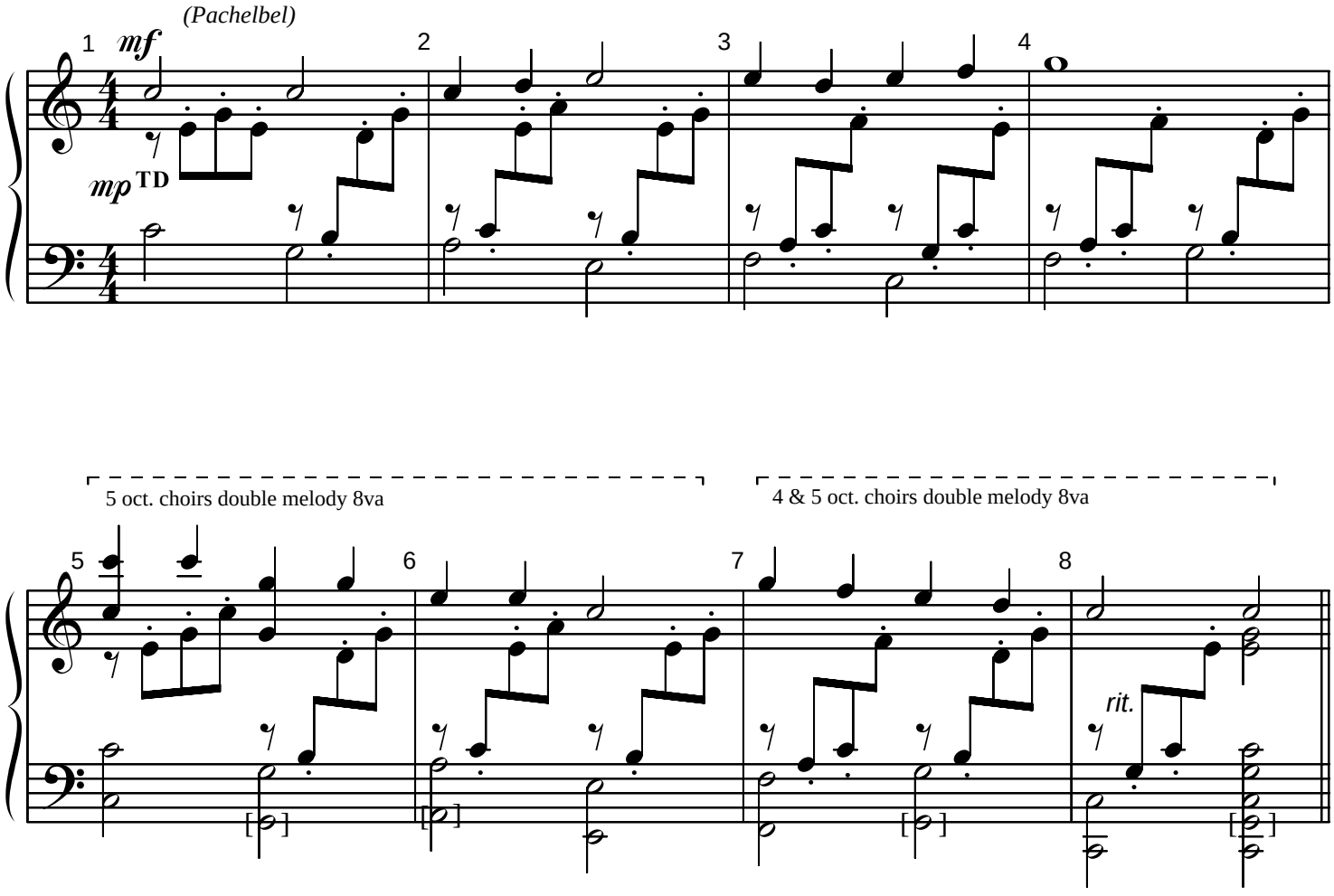
Commissioned by Laurie Sanders for RingOut! Ensemble, San Diego, CA

Abominations on "Row, Row, Row Your Boat"

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

Andante ♩ = 74-78

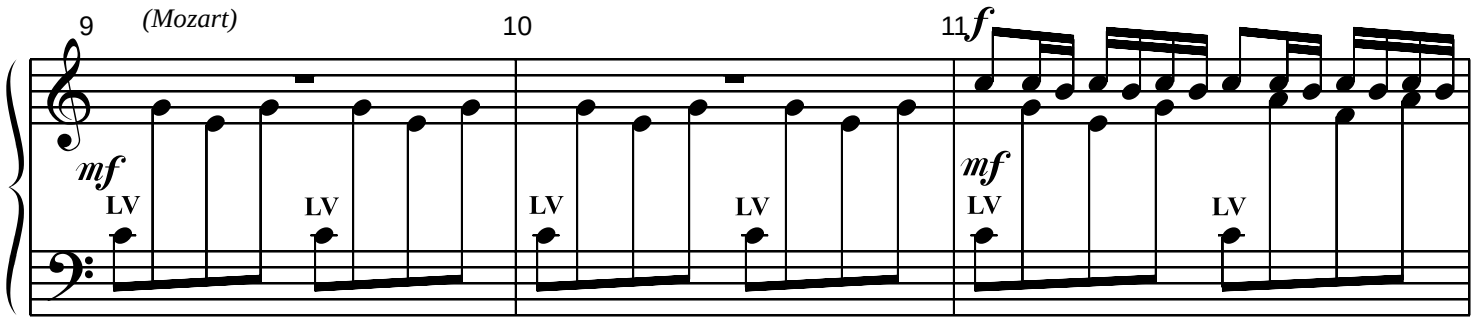
Estranged by Susan T. Nelson



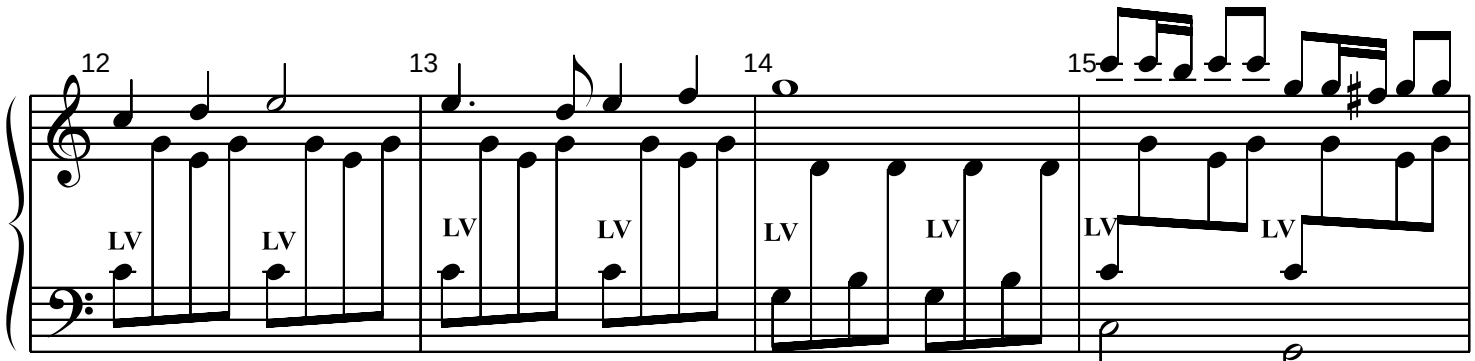
3 oct. choirs omit notes in ( ).
4 oct. choirs omit notes in [ ].

© 2003 by Susan T. Nelson
Above the Line Publishing
9200 Sunset Blvd #804
West Hollywood, CA 90069
310-859-6118, 310-859-6119fax

2. Allegro ♩ = 95-105



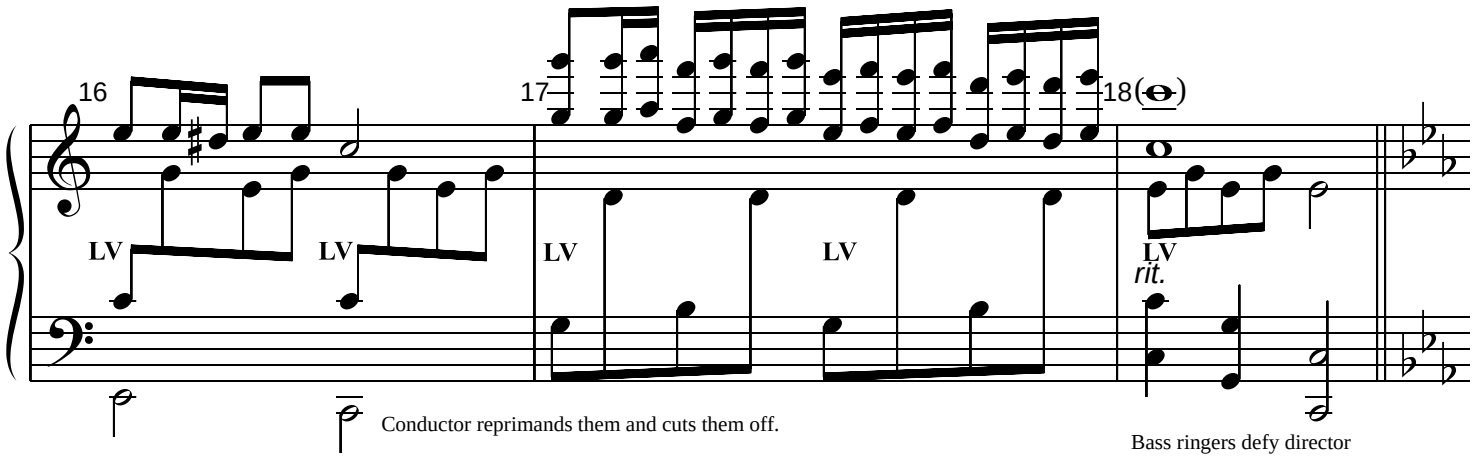
Bass ringers begin to act like they're bored and then start to fool around.



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

They decide to make up their own part.

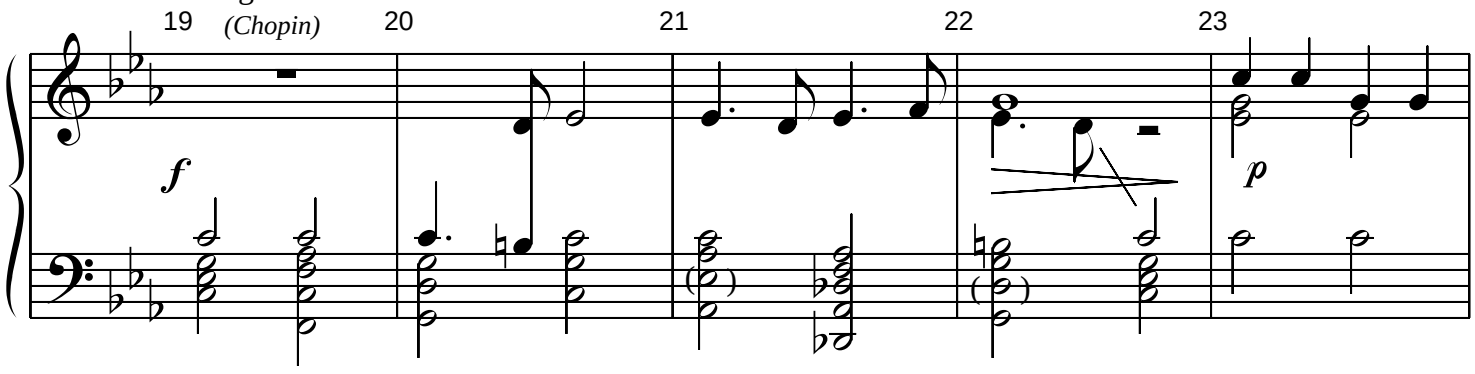
Bored treble ringers run amok while director is occupied with the basses.



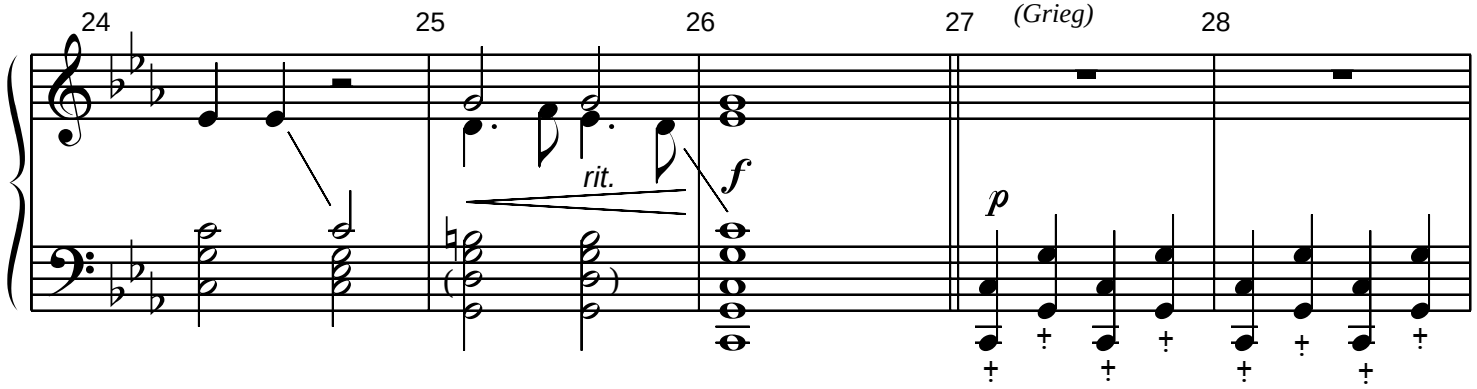
Conductor reprimands them and cuts them off.

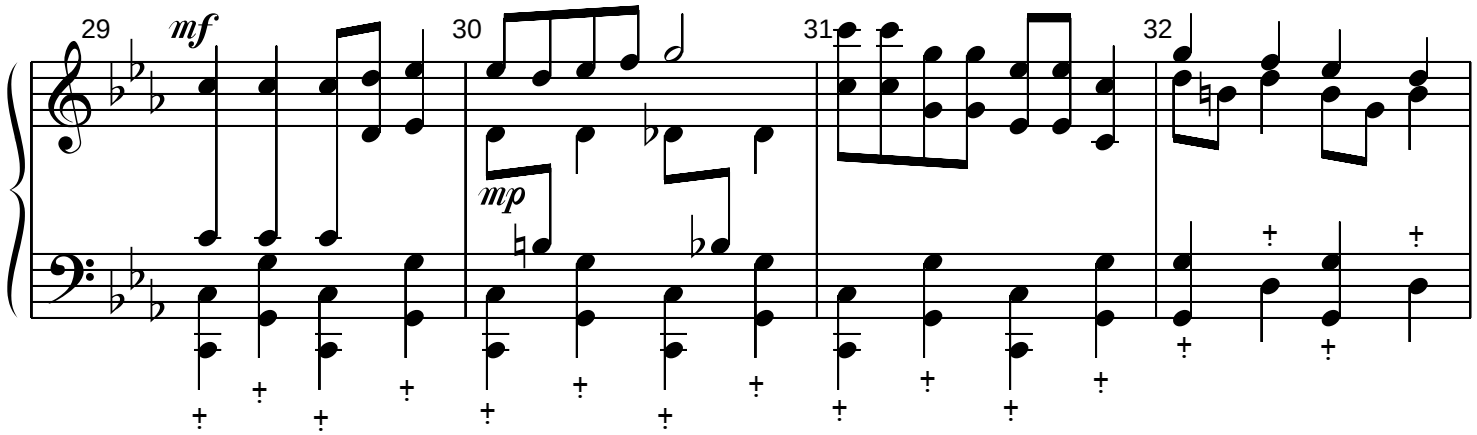
Bass ringers defy director and ring anyway.

Dirge-o ♩ = 60-68



March ♩ = 128-136

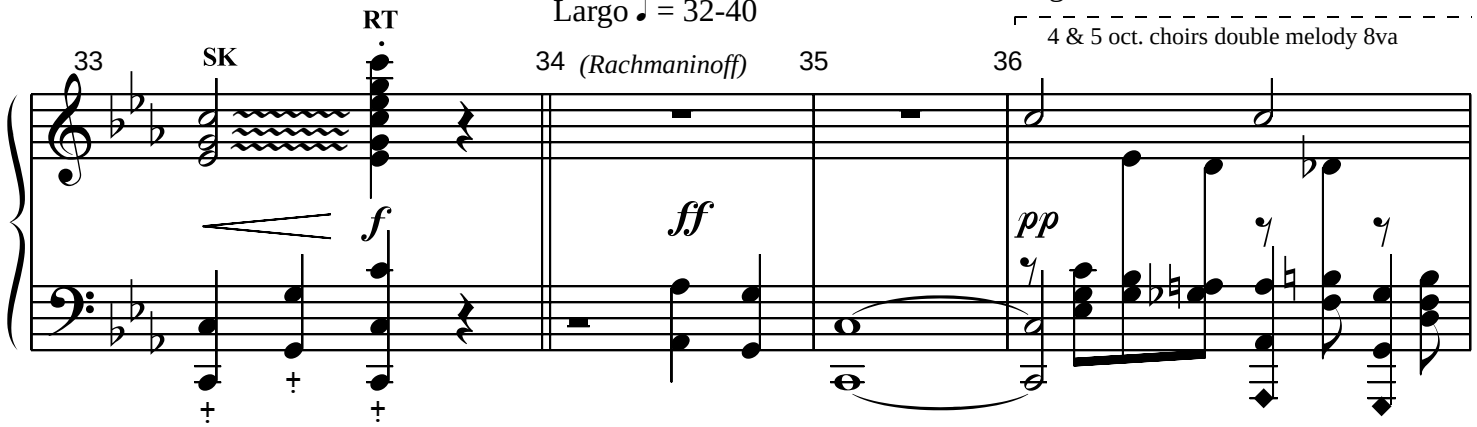


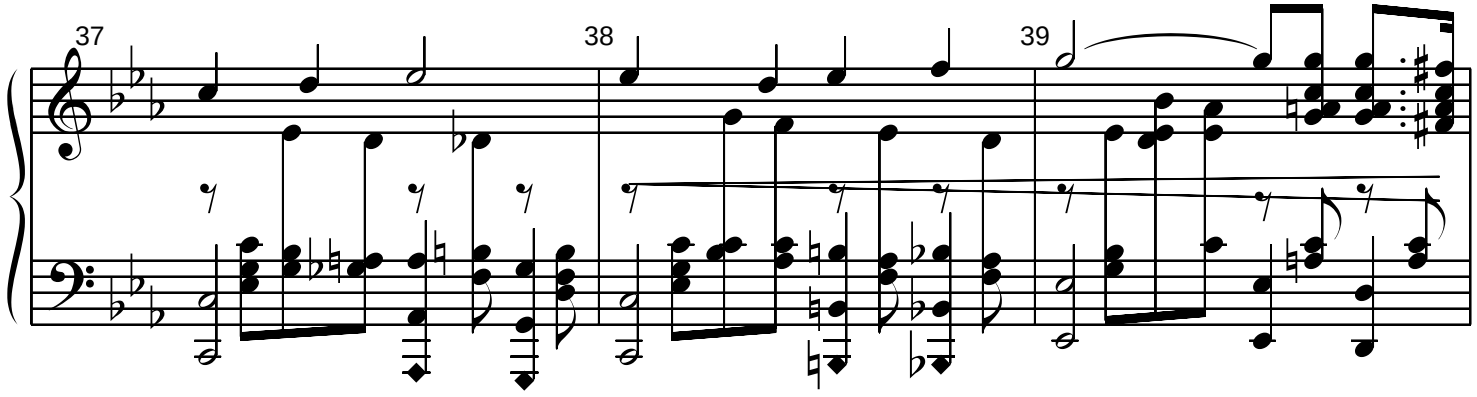


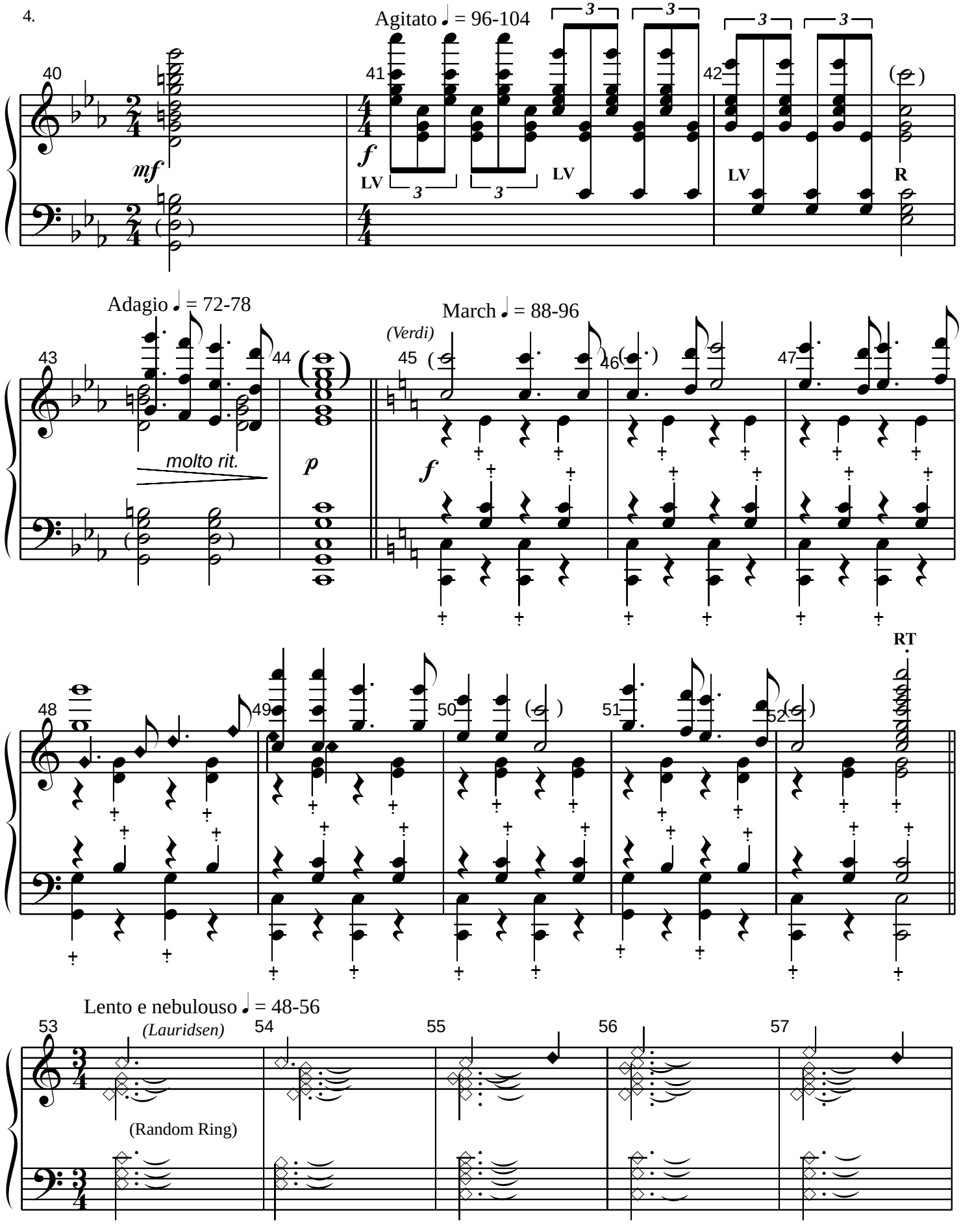
Largo ♩ = 32-40

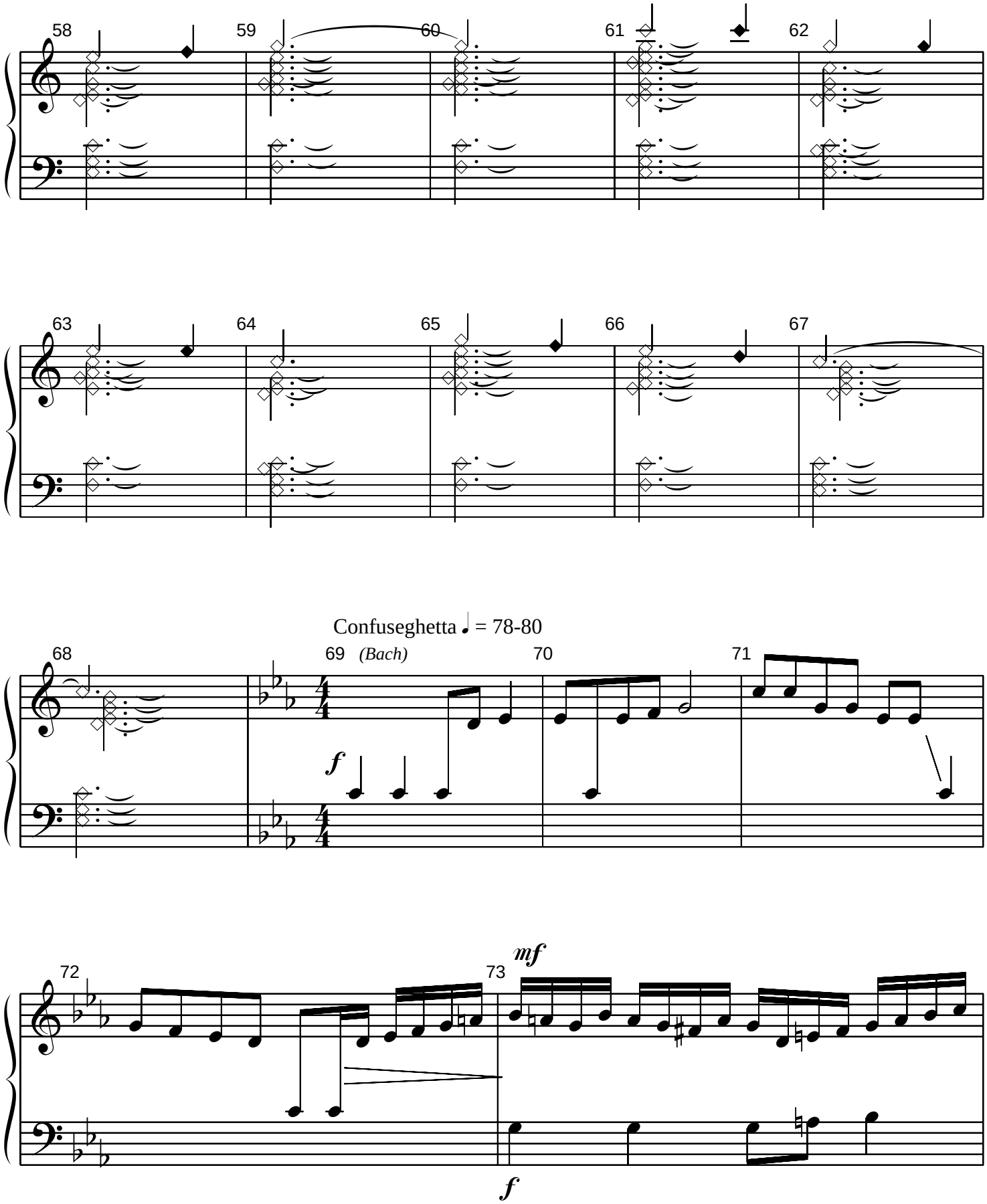
Larghetto ♩ = 48-56

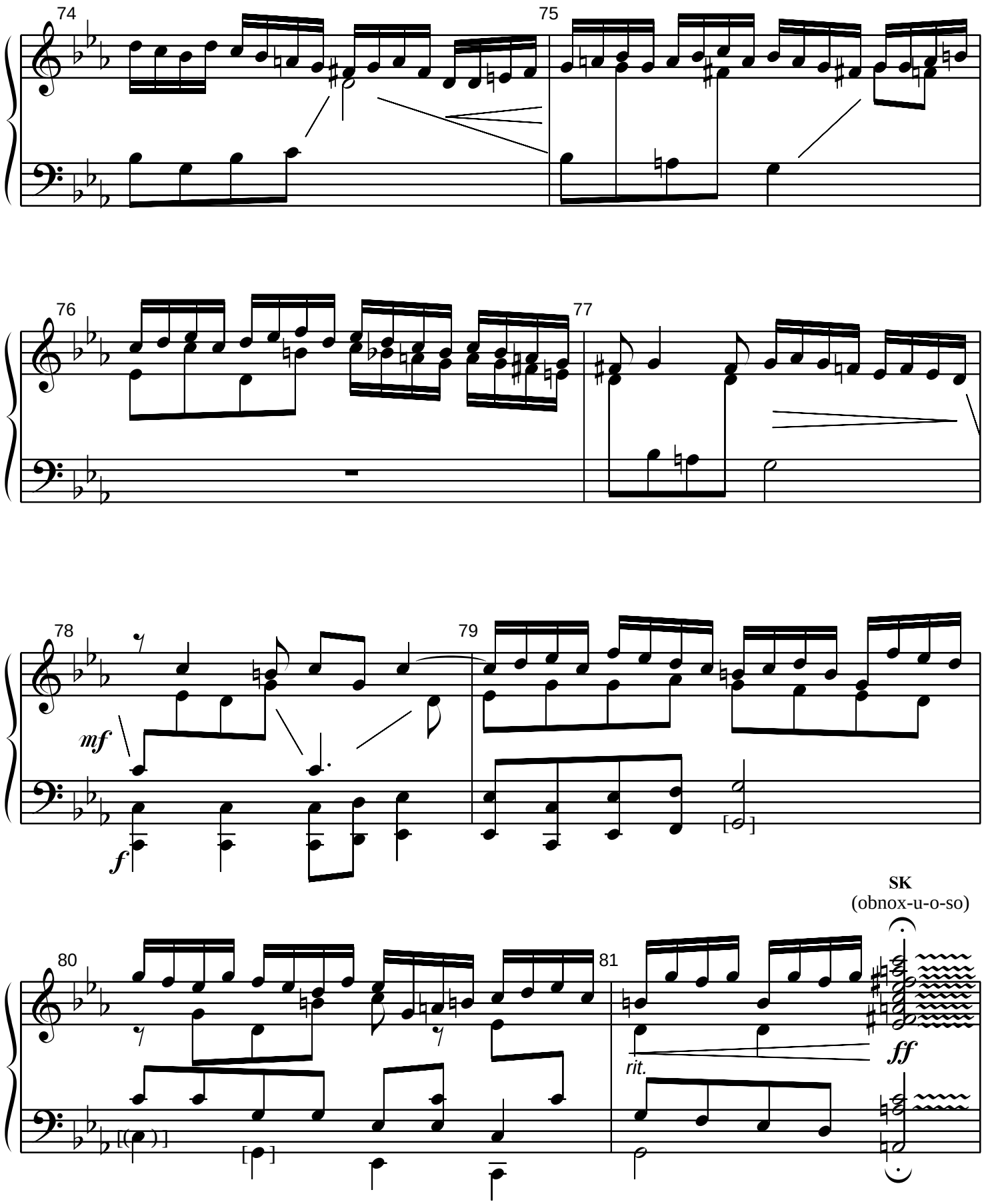
4 & 5 oct. choirs double melody 8va



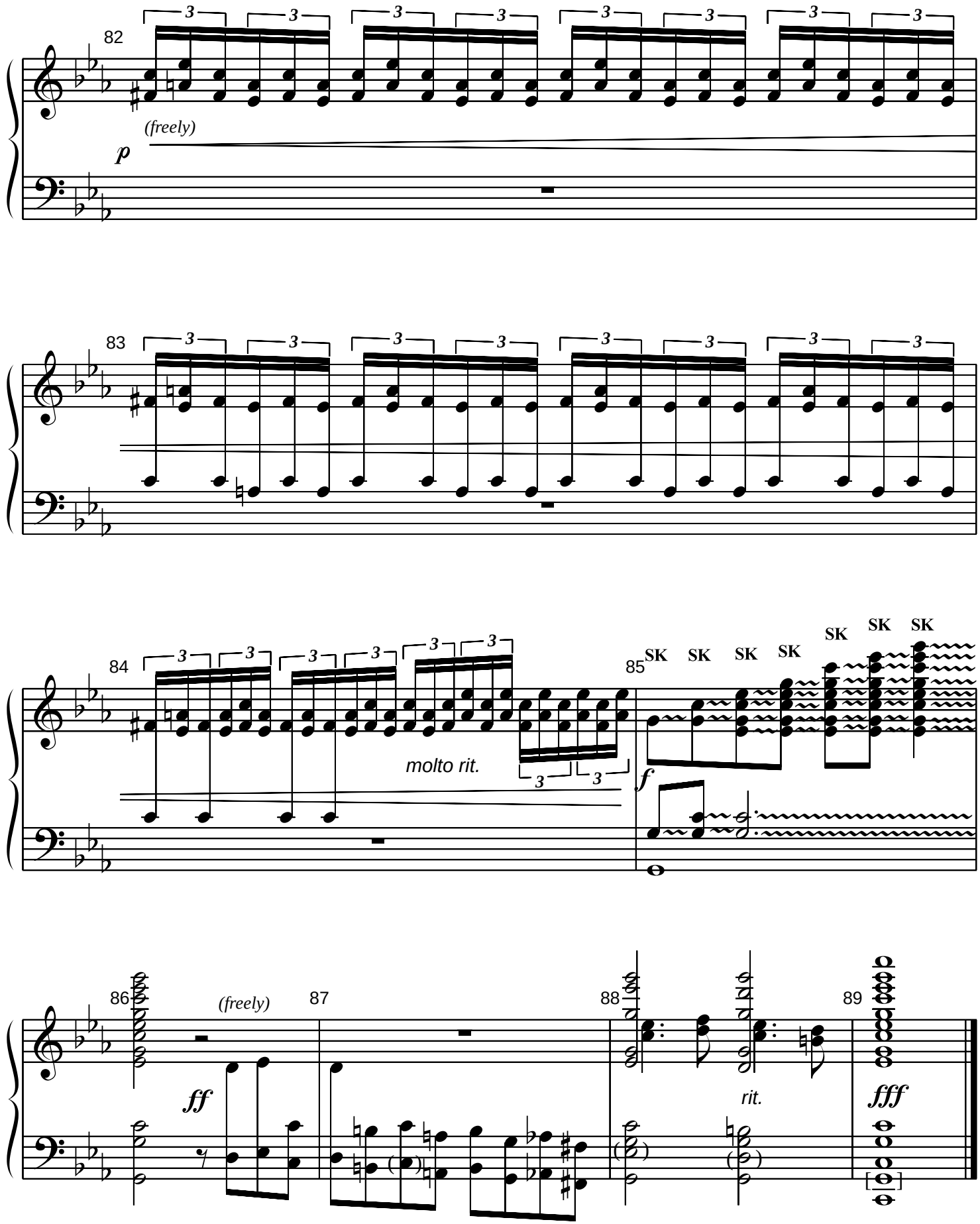



Agitato ♩ = 96-104
40
41
42
mf
f
LV
LV
LV
R
Adagio ♩ = 72-78
March ♩ = 88-96
(Verdi)
43
44
45
46
47
molto rit.
p
f
48
49
50
51
52
RT
Lento e nebulouso ♩ = 48-56
(Lauridsen)
53
54
55
56
57
(Random Ring)


58
59
60
61
62
63
64
65
66
67
Confuseghetta ♩ = 78-80
68
69
(Bach)
70
71
f
72
73
mf
f

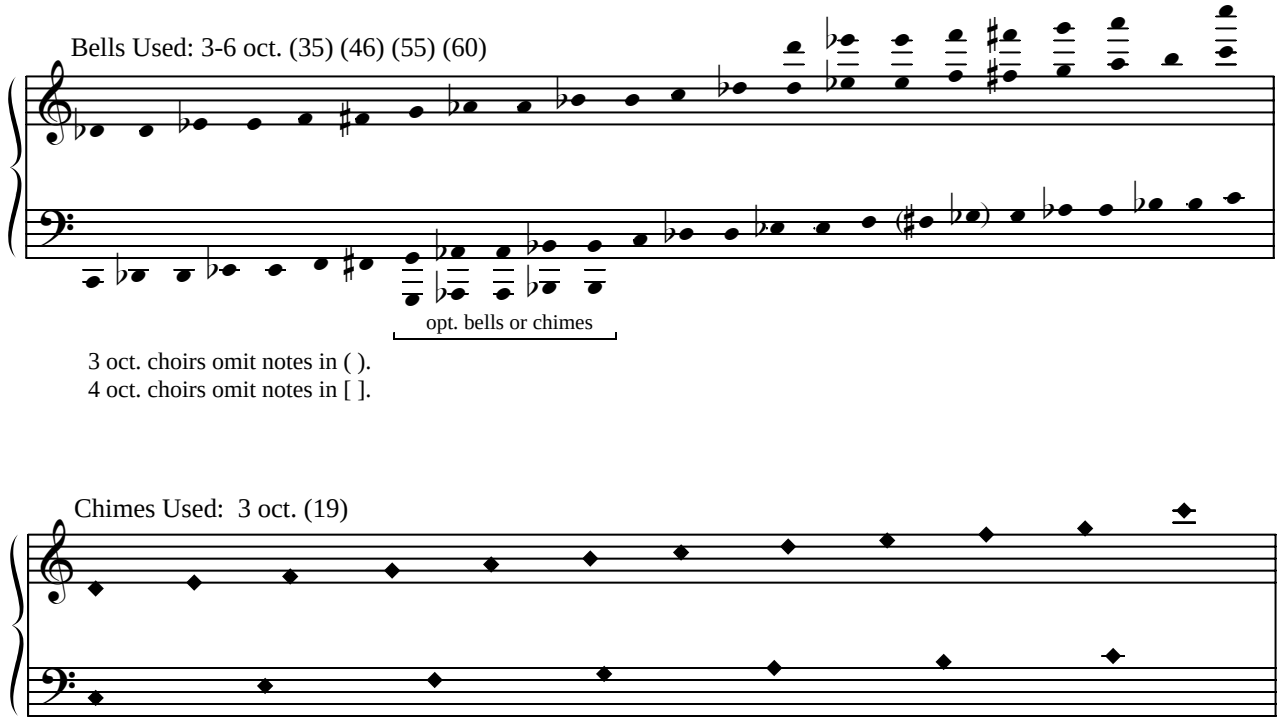

74
75
76
77
78
79
mf
f
SK
(obnox-u-o-so)
80
81
rit.
ff

Wretchetativo ♩ = 64-70



PERFORMANCE SUGGESTIONS

Abominations on "Row, Row, Row Your Boat"



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).

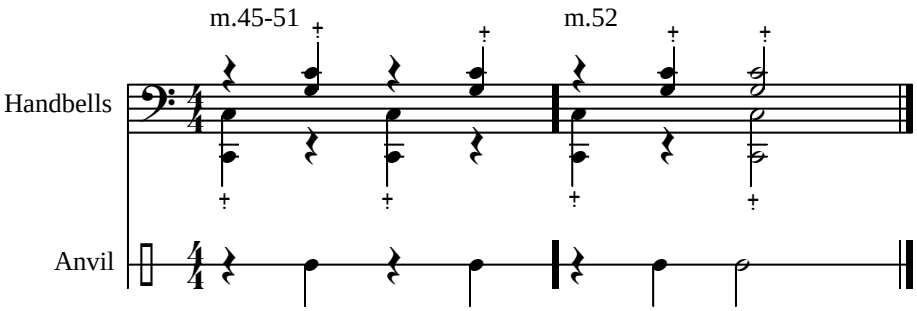
Chopin - m.19-26
This is a real dirge, "a la" *Prelude op.28, #20*. Bring melody out throughout.

Grieg - m.27-33
Counter melody (stems down & cross staff notes) in m.28 & 30 should be soft.

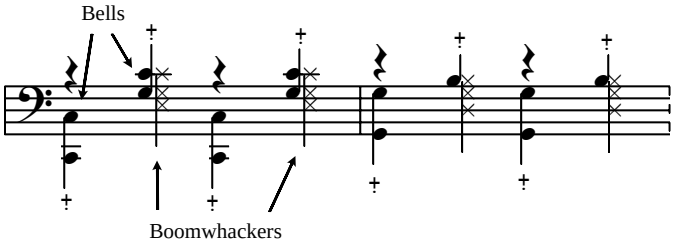
Rachmaninoff - m.34-44
Use rubato as needed and consistent with the style (as in *Prelude C# min., op. 3, #2*).

© 2003 by Susan T. Nelson
Above the Line Publishing
9200 Sunset Blvd #804
West Hollywood, CA 90069
310-859-6118, 310-859-6119fax

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).



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.



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" *Toccata 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.

© 2003 by Susan T. Nelson
Above the Line Publishing
9200 Sunset Blvd #804
West Hollywood, CA 90069
310-859-6118, 310-859-6119fax