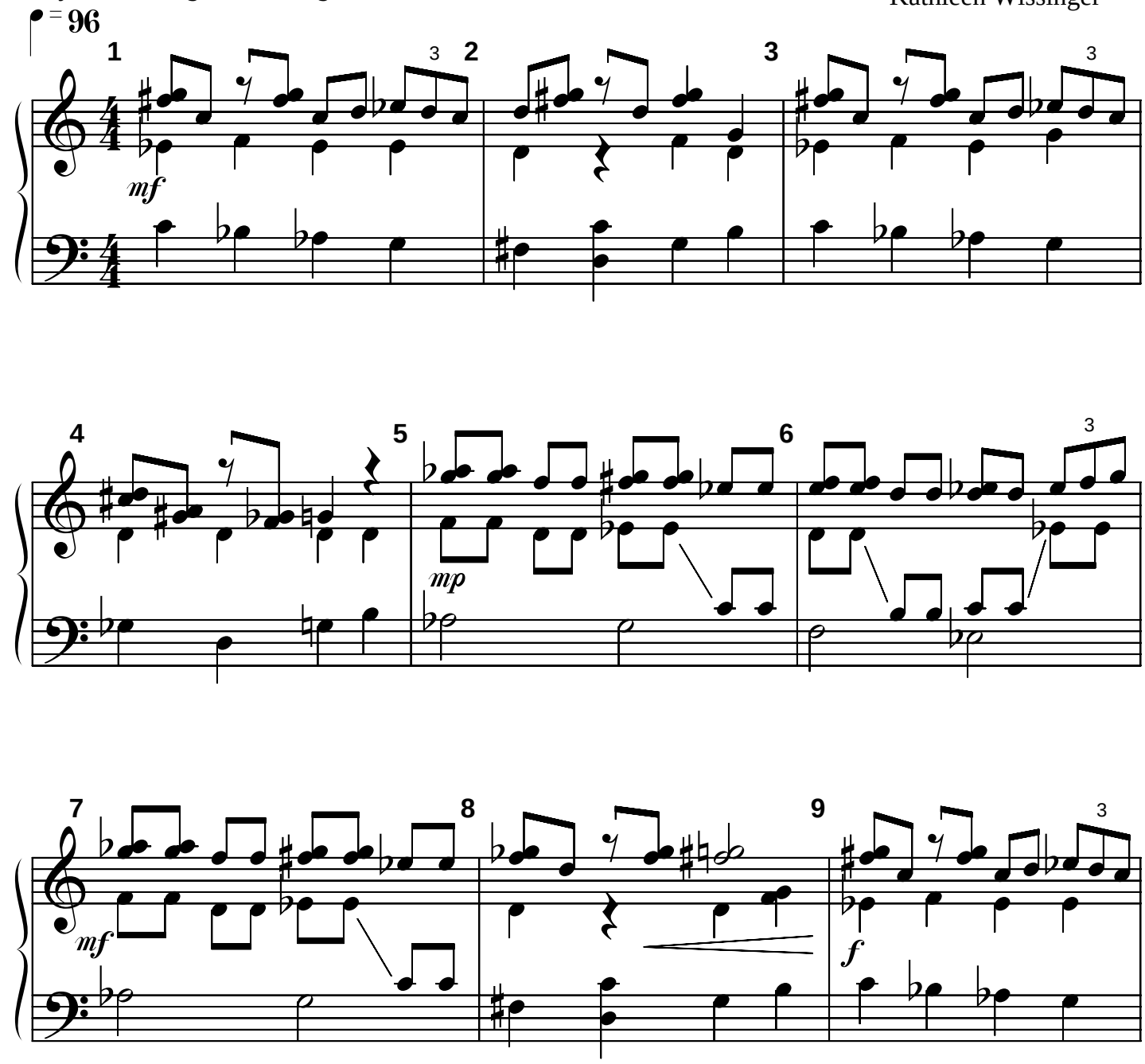
Sassy! (Elf Mischief!)

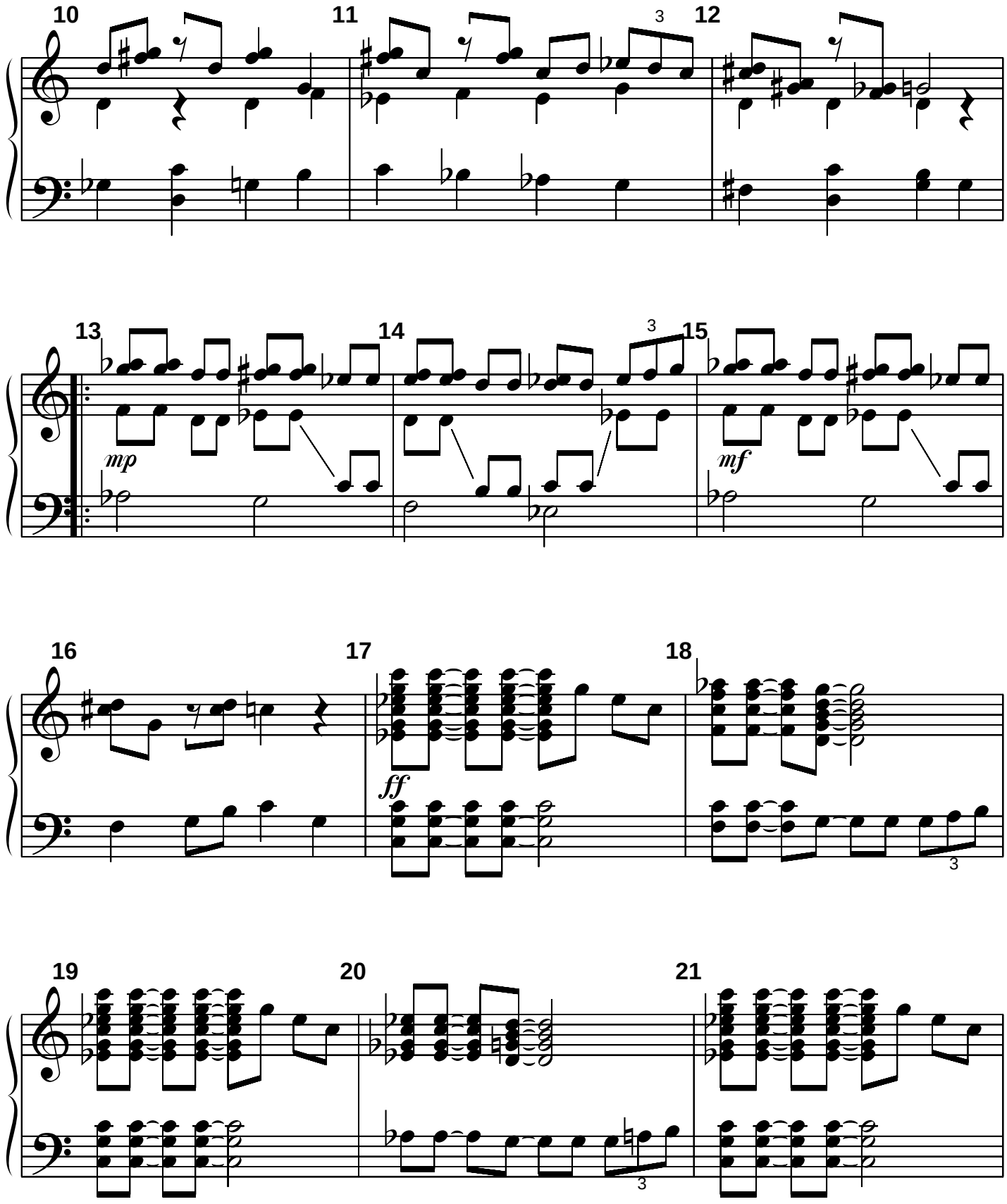
3 Octave Choir/Ensemble Score

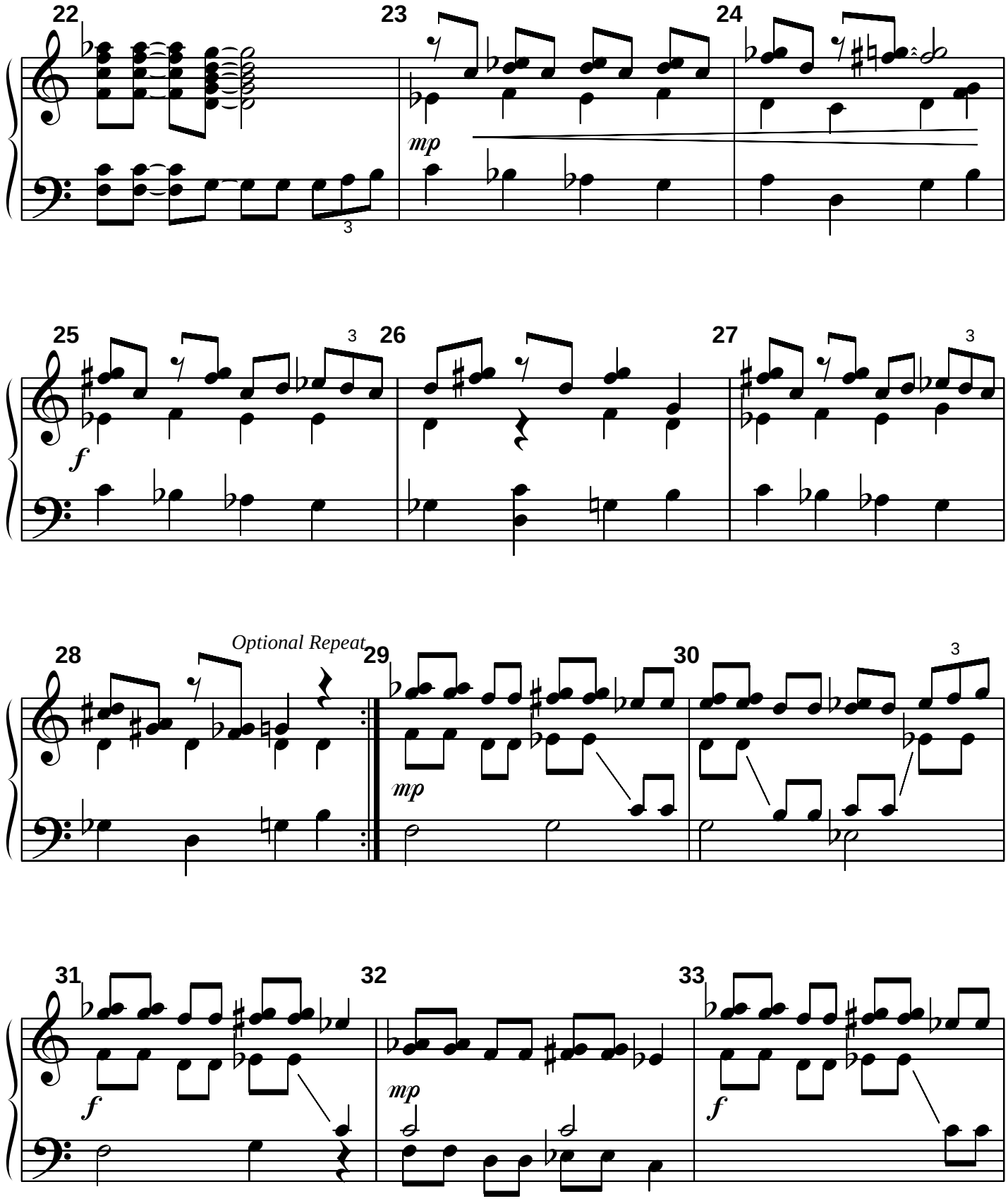
(Optional G3)

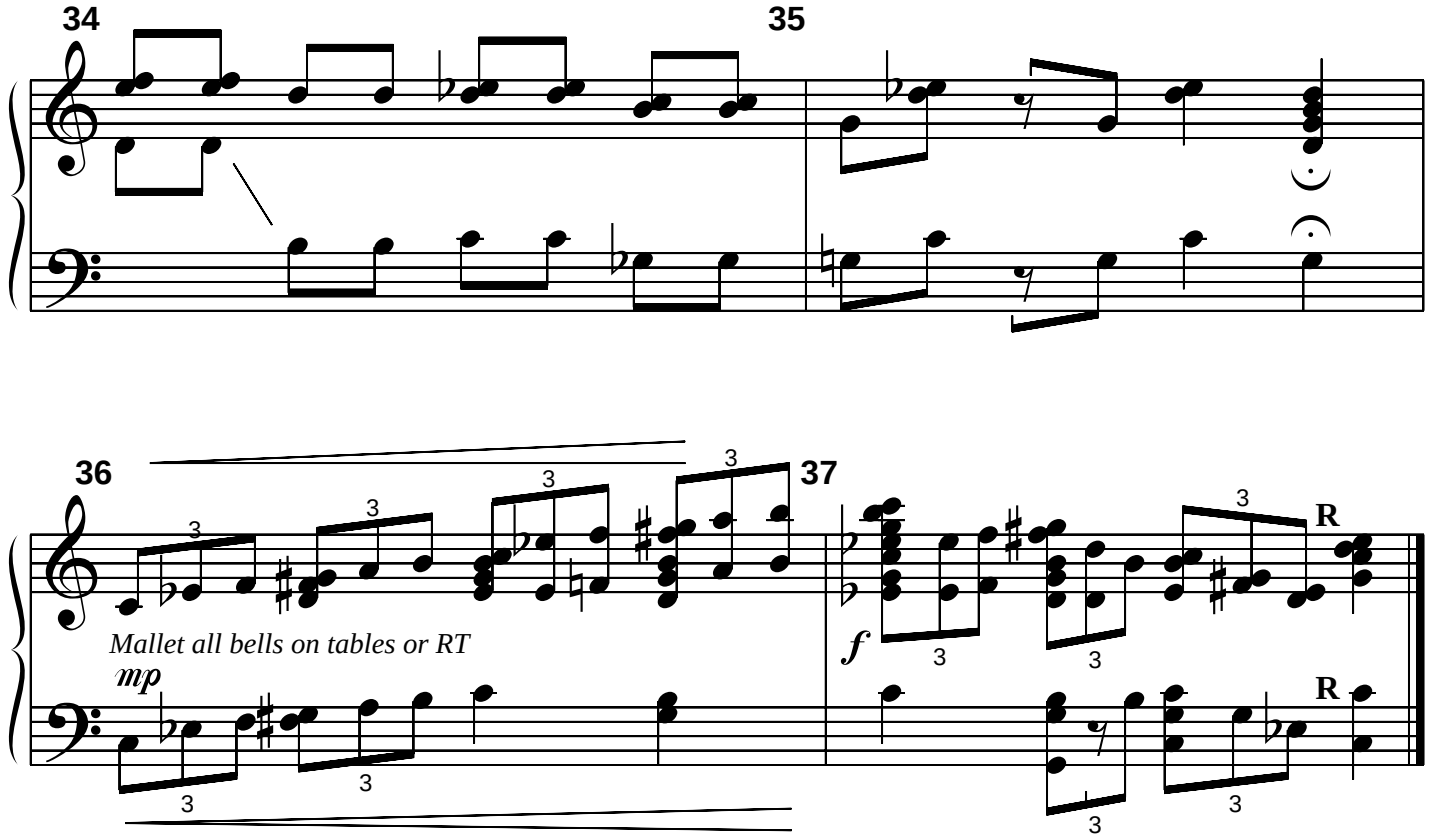
Freely, with swing beat throughout

Kathleen Wissinger




10
11
3
12
13
14
3
15
mp
mf
16
17
18
ff
3
19
20
21
3


22
23
24
mp
3
25
3
26
27
3
f
Optional Repeat
28
29
30
3
mp
31
32
33
f
mp
f

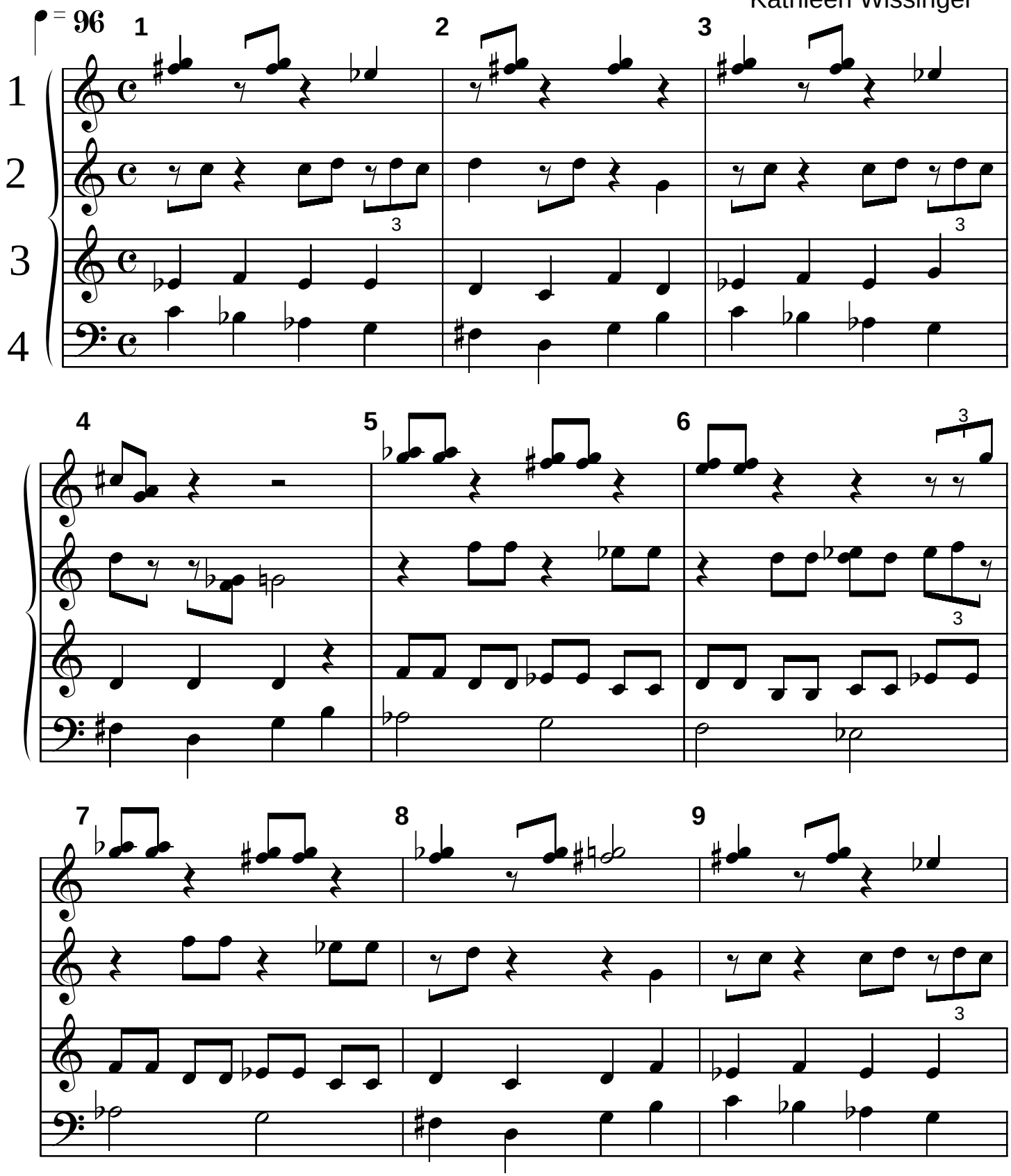

34
35
36
37
Mallet all bells on tables or RT
mp
f
R
R

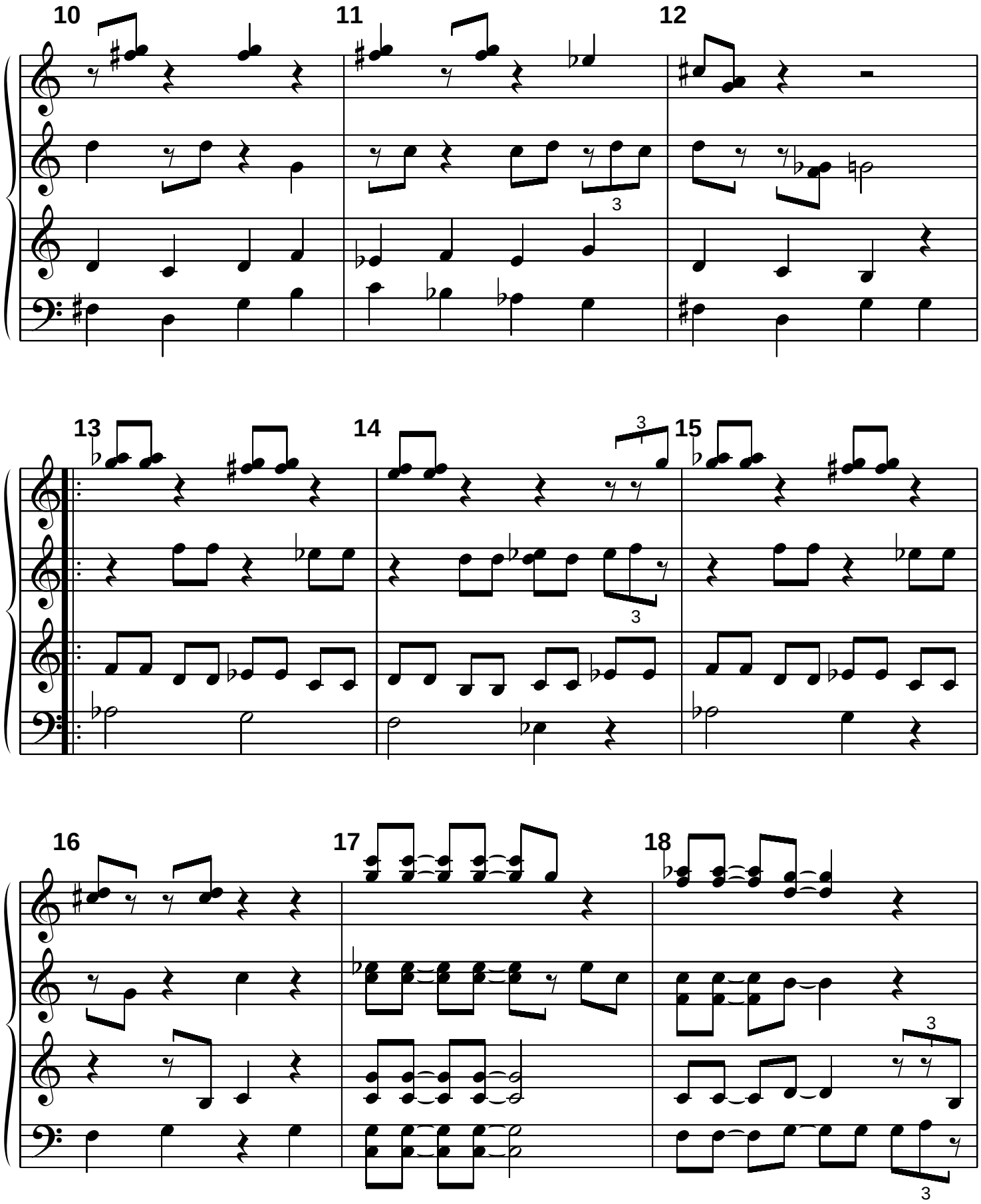
Sassy! *(Elf Mischief!)*

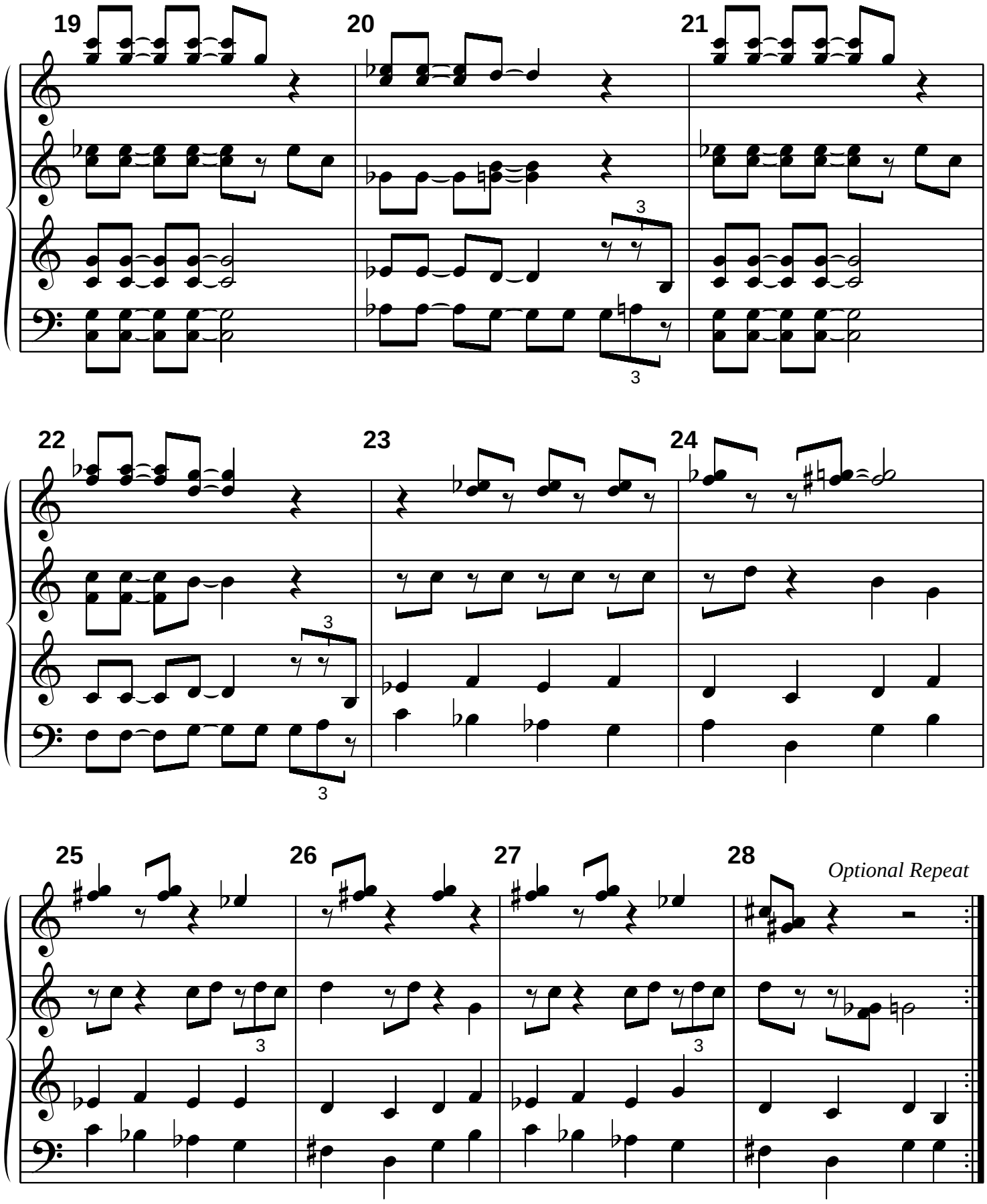
For "Quadrille" - Kim Ahlgrim, Kim Congdon,
Kristin Paul, Sharon Schmidt....& Deb Heine

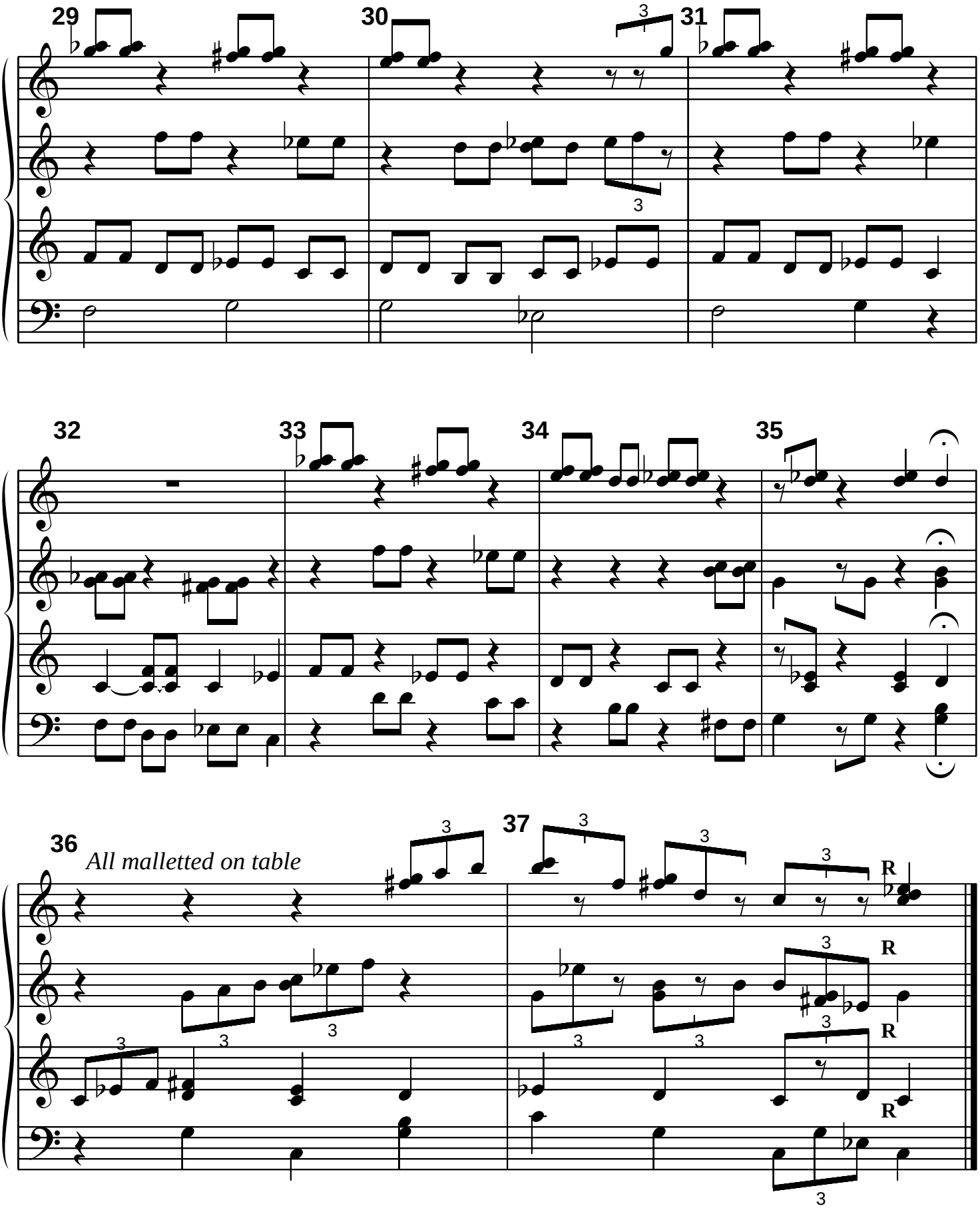
Kathleen Wissinger

Freely, with swing beat throughout




10
11
12
13
14
15
16
17
18


19
20
21
22
23
24
25
26
27
28
Optional Repeat

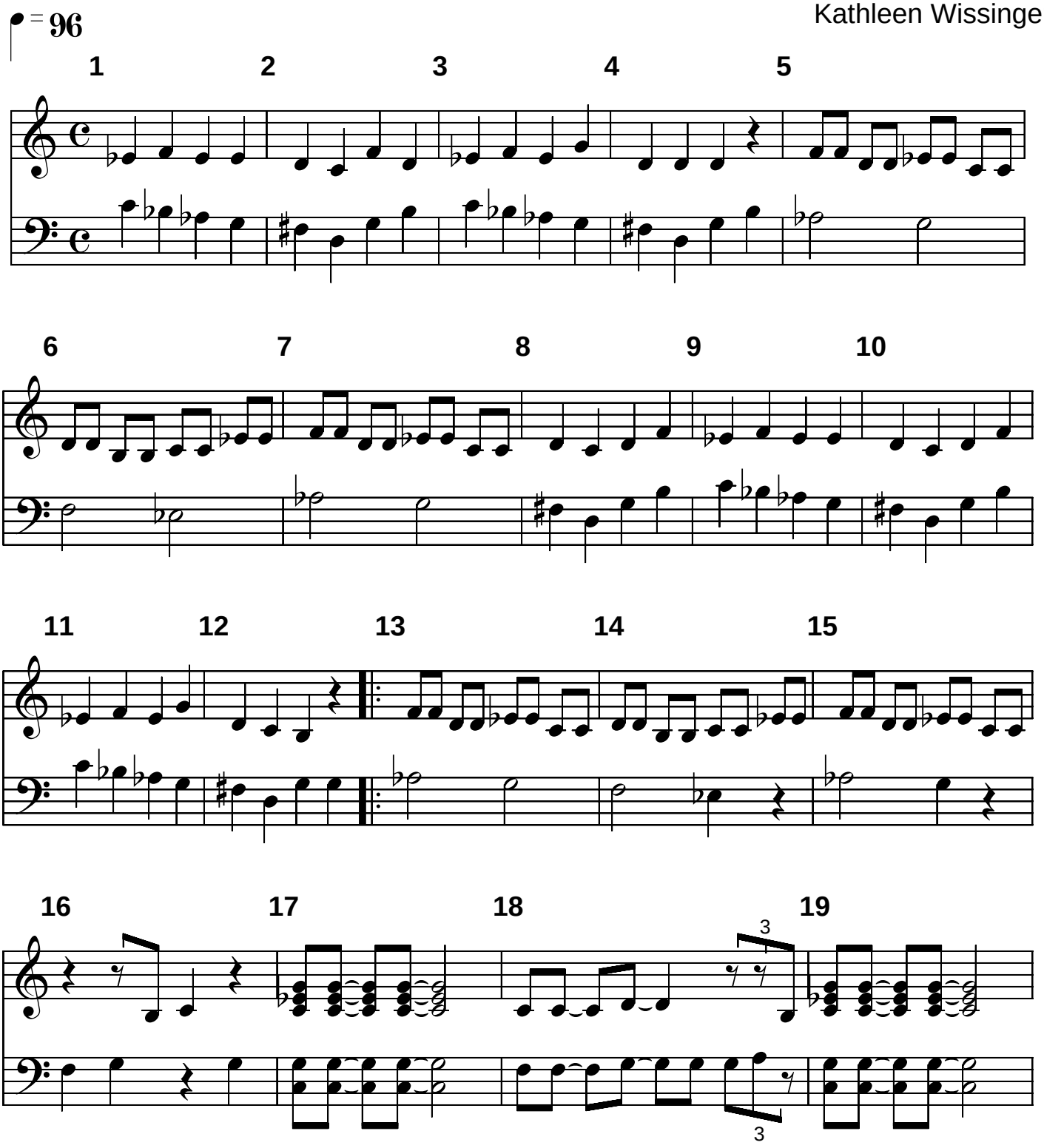

29
30
31
32
33
34
35
36
All malletted on table
37
R

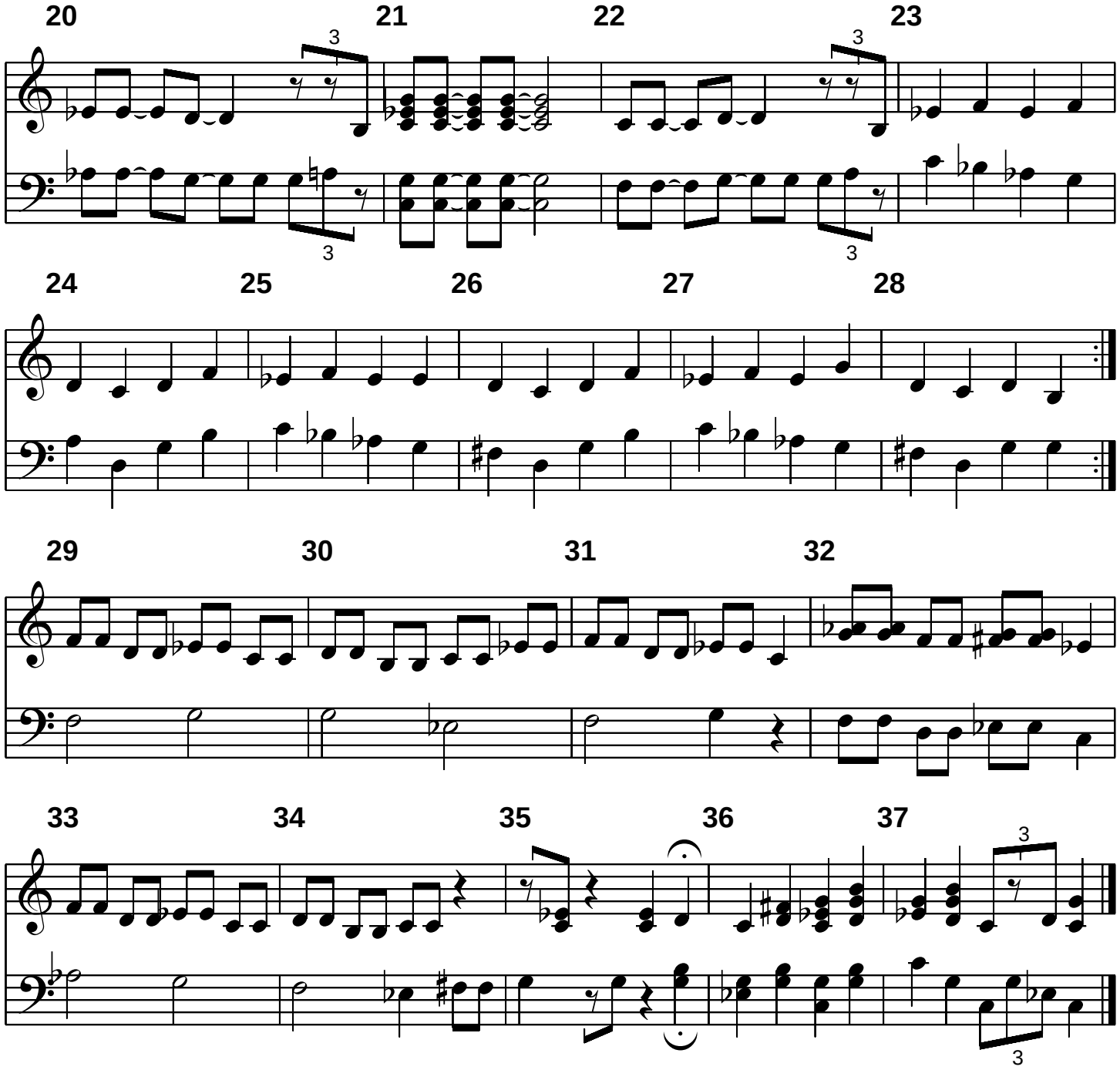
Sassy! *(Elf Mischief!)*

Piano Accompaniment for Bell Duet

Freely, with swing beat throughout

Kathleen Wissinger




20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

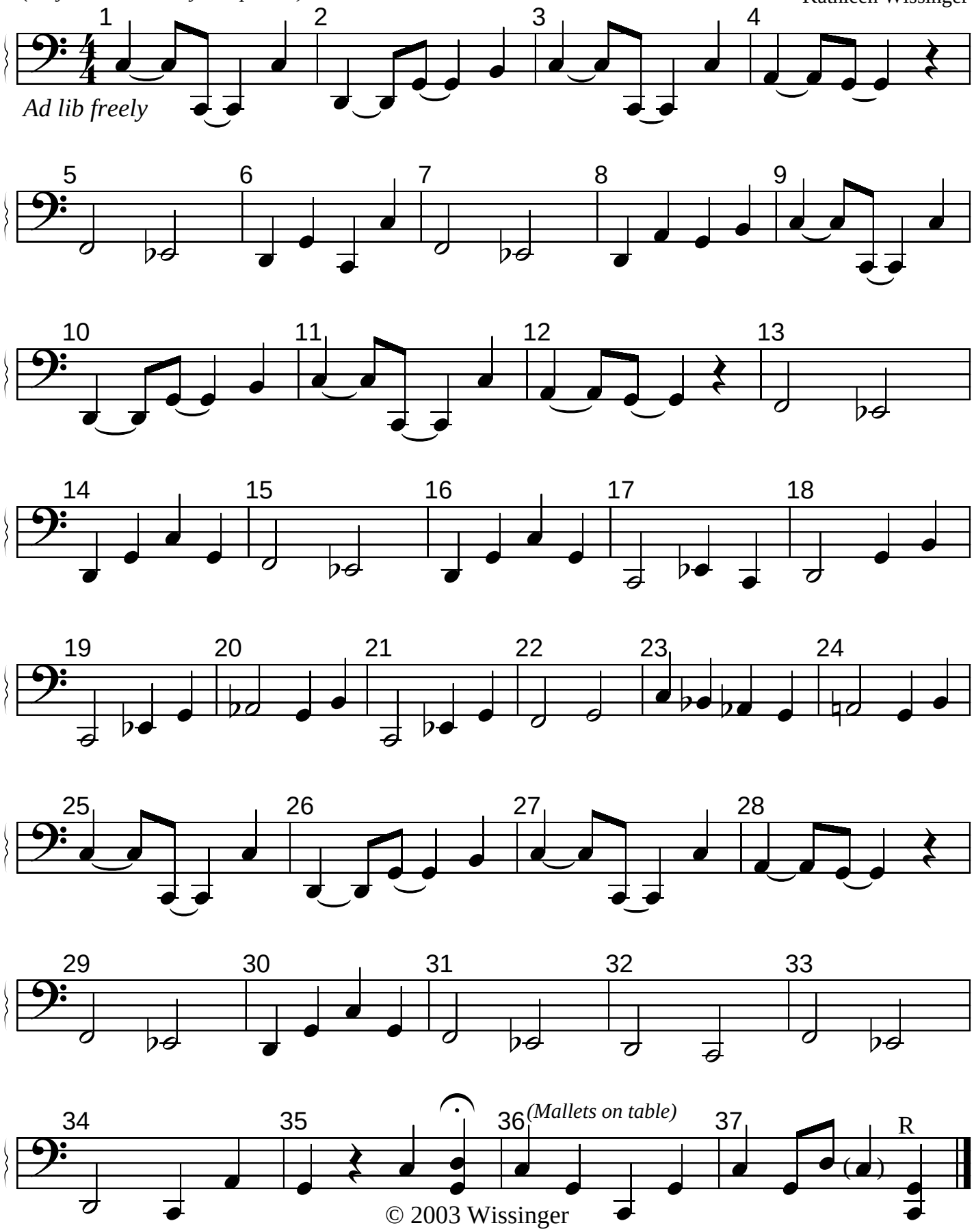
Sassy!

Swing feel throughout

(May be malletted by one person)

Optional (Bonus) Duo for 5th/6th ringers

Kathleen Wissinger



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Sassy! Performance Notes

"Sassy!" is scored for playing in three different versions:

1) Bell Quartet scored on 4 separate staves
2) Bell Duet with Piano Accompaniment (Uses C5-C7)
3) 3 Octave Choir Score (with slightly fuller ending), Optional G3
   (a quartet or larger ensemble could also play from this score)
4) Newly added part for a bass ringer or two - either on mallets or rung

Use the subtitle **"Elf Mischief"** for Wintertime Holiday programs. If you wish to use another title for some specific purpose, just let me know.

The lazy swing beat allows the second eighth note of each pair to hang back a little, as if it were really the last of three triplets. This effect is most effective when the piece is not rushed, but smoothly and slyly presented as if there is an impish secret to share.

The Quartet and Duet versions require some Four-in-Hand Technique (4iH), as well as Traveling 4iH. Feel free to rearrange bells as needed throughout the piece, sharing bells with your partners. Measures 17, 19 and 21 use G4 and G5 which may be omitted if necessary. These can be played by using the bells in Shelley position or 4iHanding the G with the next note to play (either F4 or Eb5.)

The piano accompaniment for the Duet should be understated, supporting the bells and applying the same rhythmic pattern with swing beat.

You might be tempted to throw the mallets down for the last chord. Go for it!!

The B6C7 position plays little in the 3 Octave Choir version. This position may be able to play some troublesome accidentals to help other ringers.

Thank you to "Quadrille," the Agape Ringers' Quartet, who reviewed the assignments on this piece. They premiered it in their December 2002 Concert series. "Quadrille" decided to use extra bells (from another set) for less table reaching: G#5, A5, F#5, G5, B5. In measures 4, 12, and 28 - Ringer #1 plays the extra G#4 and A5 (and Ringer #3 rings the D6 on beat 1 and the G5 on beat 3.) In measures 20, Ringer #4 plays the the extra Gb5 and G5 while Ringer #3 rings the top line. In measure 32, Ringer #4 plays the extra G5. Feel free to reassign bells to fit your group's needs.

A suggested bass bell table arrangement for Player #4 in the Quartet is:

Eb4 C4 F4 A4 B4
D4 F#4 G4 Ab4 Bb4 C5

As part of the "Expandabell" Series, "Sassy!" offers various settings, to adapt to your ringer's needs and numbers. Play and enjoy!!

Kath Wissinger
Longwalk3@aol.com