

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*

mf LV LV LV LV *mf* LV LV

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

12 13 14 15

LV LV LV LV LV LV LV LV

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 (⊖)

LV LV LV LV LV *rit.*

Conductor reprimands them and cuts them off.

Bass ringers defy director and ring anyway.

Dirge-o ♩ = 60-68

19 (Chopin) 20 21 22 23

f *p* *p* *p* *p*

24 25 26 27 (Grieg) 28

29 30 31 32

33 34 (Rachmaninoff) 35 36

Largo ♩ = 32-40

Larghetto ♩ = 48-56

4 & 5 oct. choirs double melody 8va

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 ties. A slur covers measures 59 and 60. Measure 61 has a diamond-shaped symbol above the staff, and measure 62 has a diamond-shaped symbol below the staff.

Musical score for measures 63-67. The score is written for piano in treble and bass clefs. Measures 63-67 continue the complex chordal textures from the previous system. Measure 67 has a slur above the staff.

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 labeled "(Bach)". The tempo is marked "♩ = 78-80". The key signature has two flats. The time signature is 4/4. Measure 69 has a dynamic marking of *f*. Measure 71 has a dynamic marking of *f*.

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 has two flats. 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 six groups of eighth-note triplets, each marked with a '3' and a slur. The bass line is mostly silent, with a few notes in measure 83.

Musical score for measures 83-84. The melody continues with six groups of eighth-note triplets, each marked with a '3' and a slur. The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 84-85. Measures 84-85 feature six groups of eighth-note triplets, each marked with a '3' and a slur. At the end of measure 85, the tempo is marked *molto rit.* and the dynamics are marked *f*. The melody ends with three groups of sixteenth-note chords, each marked 'SK' and with a wavy line indicating a tremolo effect. The bass line continues with a steady eighth-note accompaniment.

Musical score for measures 86-89. Measure 86 is marked *(freely)* and *ff*. Measures 87-88 are marked *rit.*. Measure 89 is marked *fff*. The melody consists of chords and single notes, while the bass line features a complex accompaniment of chords and notes.

PERFORMANCE SUGGESTIONS

Abominations on "Row, Row, Row Your Boat"

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

opt. bells or chimes

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

Chimes Used: 3 oct. (19)

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 score is in 4/4 time. The top staff is labeled 'Handbells' and the bottom staff is labeled 'Anvil'. The music is divided into two measures: m.45-51 and m.52. In m.45-51, the Handbells play a melody with stems down, and the Anvil plays a bass line with stems down. In m.52, the Handbells play a melody with stems down, and the Anvil plays a bass line with stems down. The notation includes various rhythmic values and accidentals.

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 score is in 4/4 time. The staff is labeled 'Bells' and 'Boomwhackers'. The music is divided into two measures: m.45-51 and m.52. In m.45-51, the Bells play a melody with stems down, and the Boomwhackers play a bass line with stems down. In m.52, the Bells play a melody with stems down, and the Boomwhackers play a bass line with stems down. The notation includes various rhythmic values and accidentals, with 'x' shaped noteheads indicating the use of 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.

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