Classics Attack!
L4+

arr. Michael J. Glasgow
5, 6, or 7 octaves handbells
and optional 4, 5, 6, or 7 octaves handchimes

CGB1414

choristersguild

the James River Ringers

Community Ensemble Series
THE JAMES RIVER RINGERS

Classics Attack!

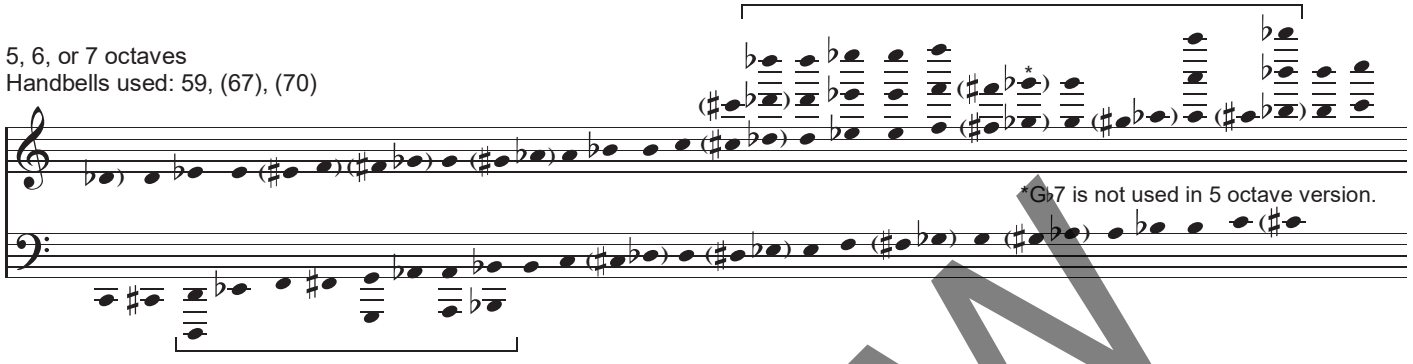
Handel Wagner
Mendelssohn
Beethoven Pachelbel
Mozart Brahms
Offenbach
Debussy Gounod
Chopin Delibes

Commissioned by members of The James River Ringers, Richmond, Virginia,
in celebration of the group's 25th anniversary, and in honor of its founding director, Dottie Tweedie

Classics Attack!

optional

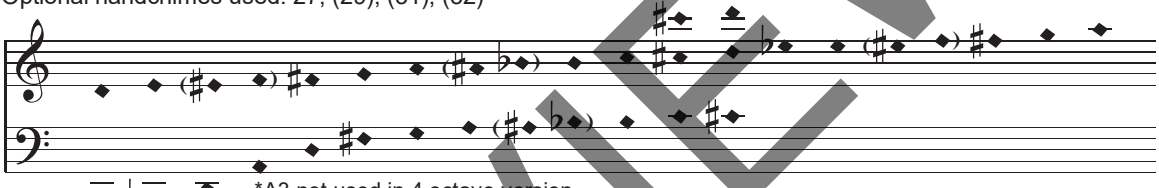
5, 6, or 7 octaves
Handbells used: 59, (67), (70)



*G♭7 is not used in 5 octave version.

optional

4, 5, 6 or 7 octaves
Optional handchimes used: 27, (29), (31), (32)



*A3 not used in 4 octave version.

optional

5 octave choirs omit notes in < >.
6 octave choirs omit note in { }.
Mallets are required for all positions.

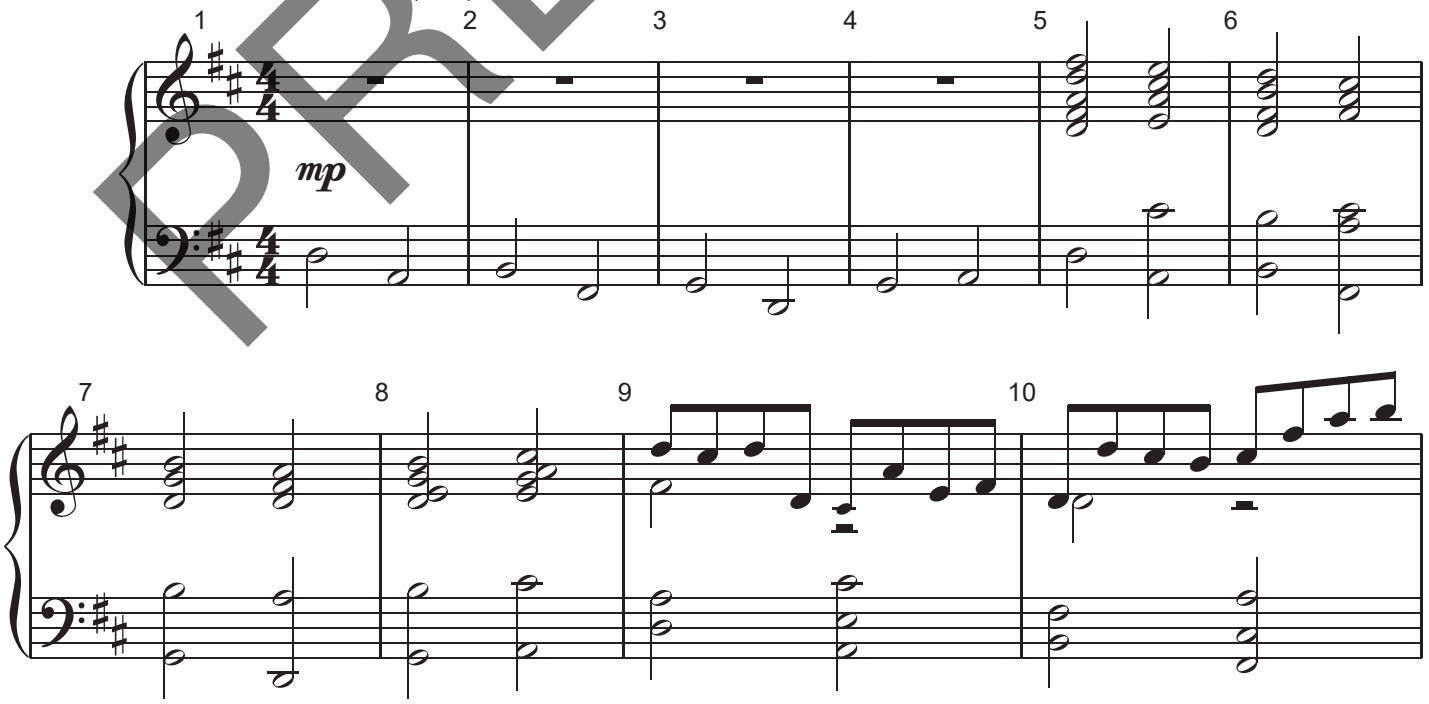
Optional Schtick

Optional additions of schtick are notated in boxes in the the score.
They can be observed or omitted.

arr. Michael J. Glasgow (ASCAP)

with respectful thanks and apologies to Beethoven, Brahms, Chopin, Debussy, Delibes, Gounod, Handel, Mendelssohn, Mozart, Offenbach, Pachelbel, and Wagner (and maybe also Grieg and Puccini)

Gently (♩ = c. 76)
KANON (P37), Johann Pachelbel



PREVIEW

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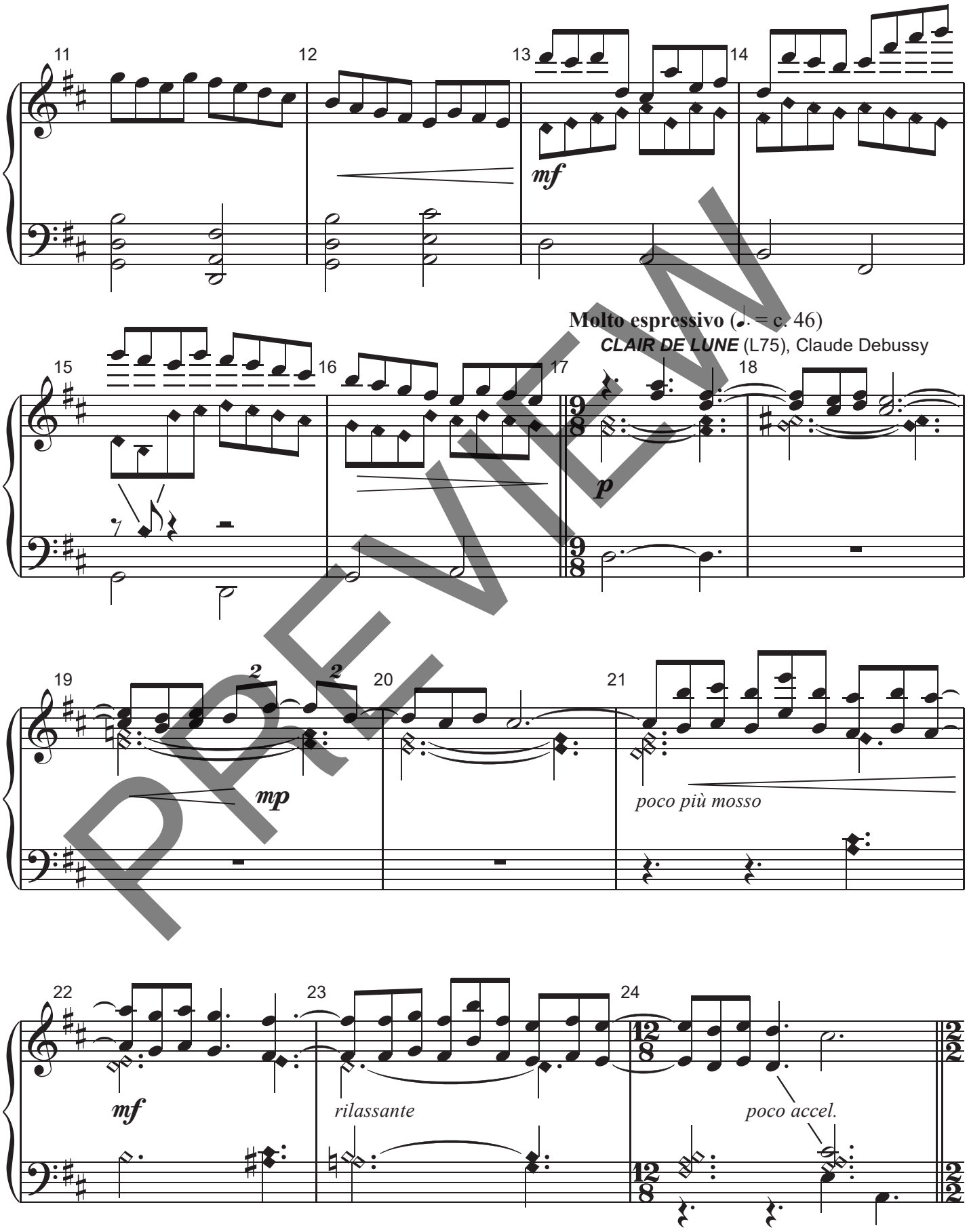
11
12
13
14
mf
Molto espressivo (♩. = c. 46)
CLAIR DE LUNE (L75), Claude Debussy
15
16
17
18
p
19
20
21
mp
poco più mosso
22
23
24
mf
rilassante
poco accel.

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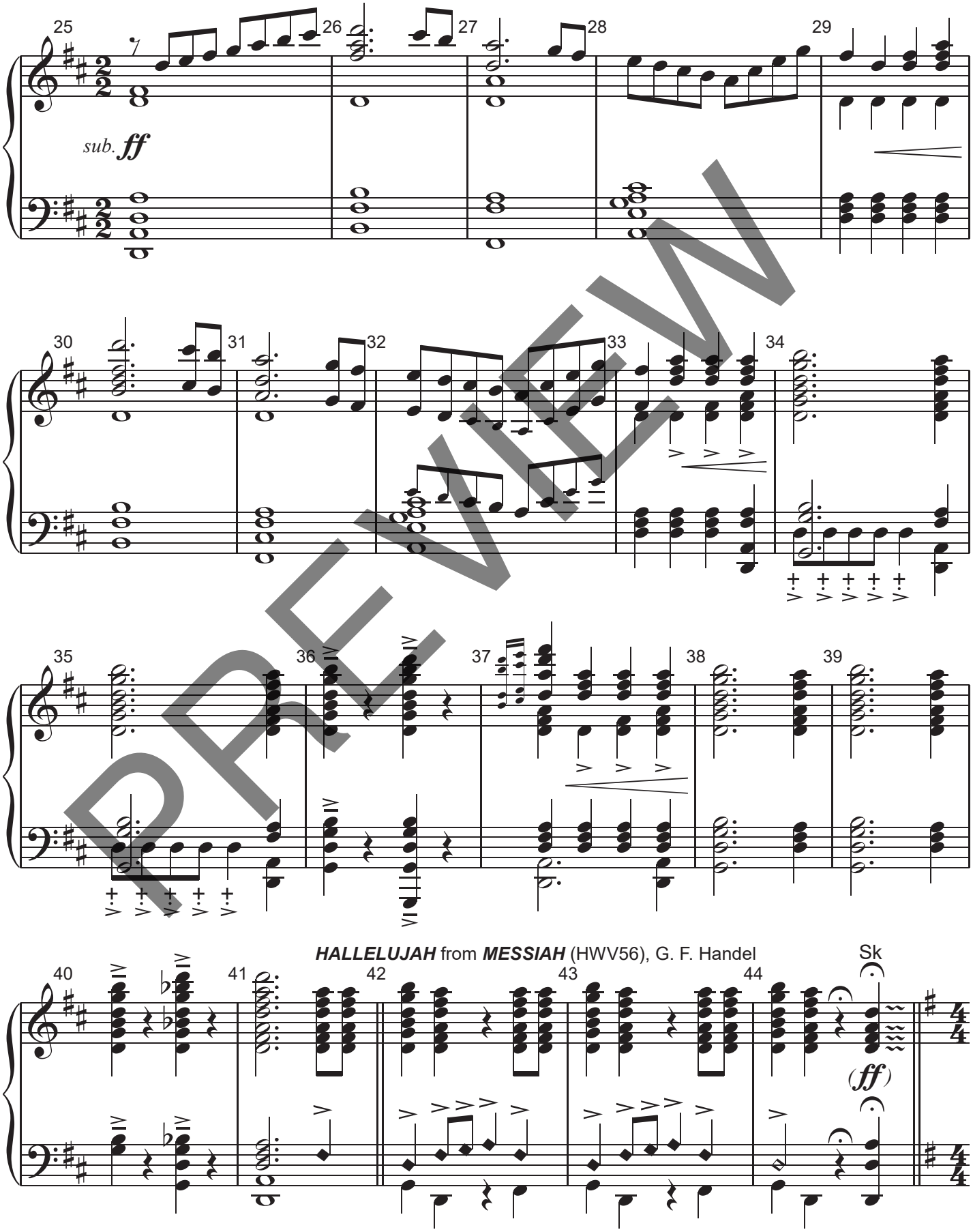
Allegro (𝅗𝅥 = c. 112-128)

OVERTURE to ***A MIDSUMMER NIGHT'S DREAM*** (Op. 21), Felix Mendelssohn



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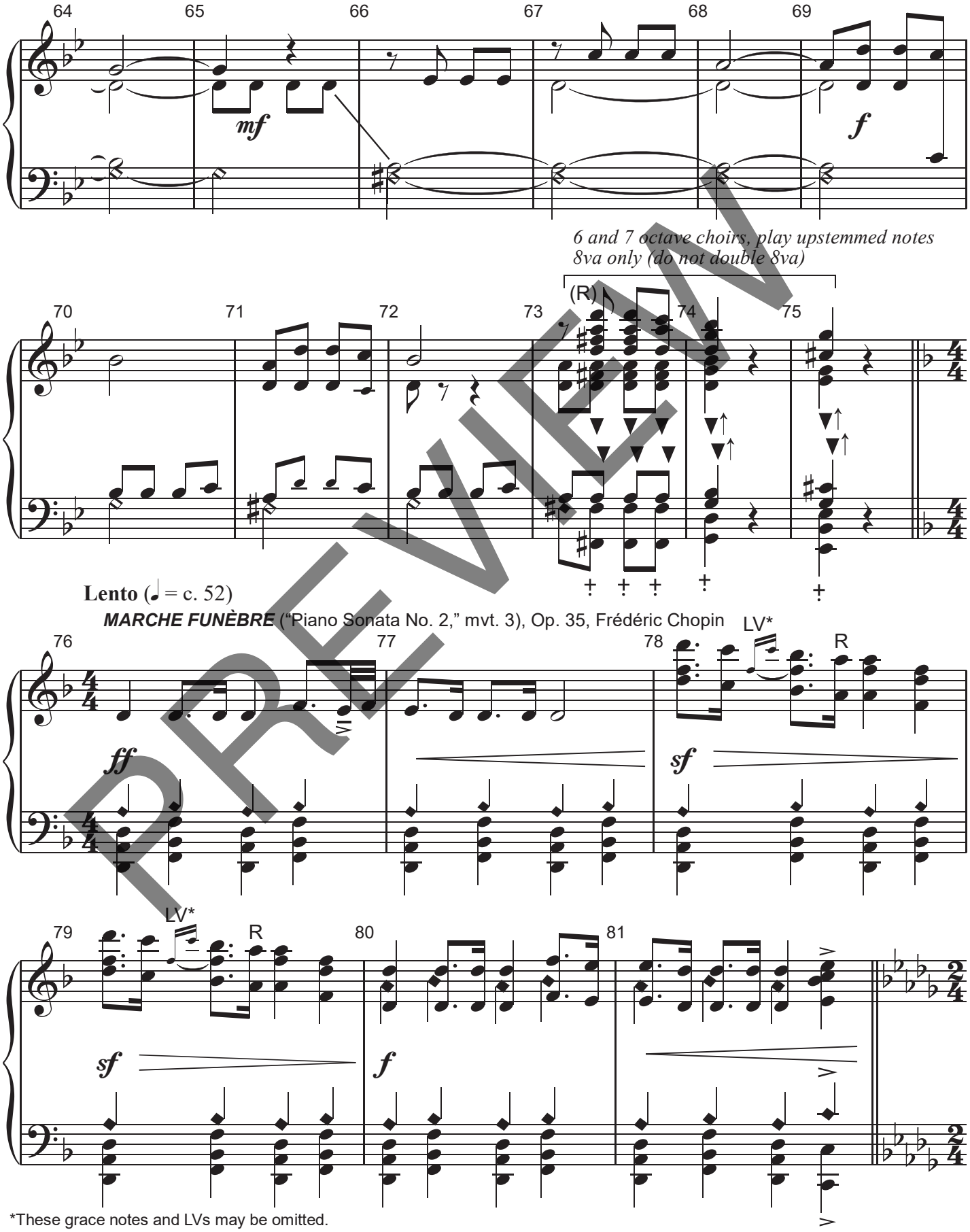

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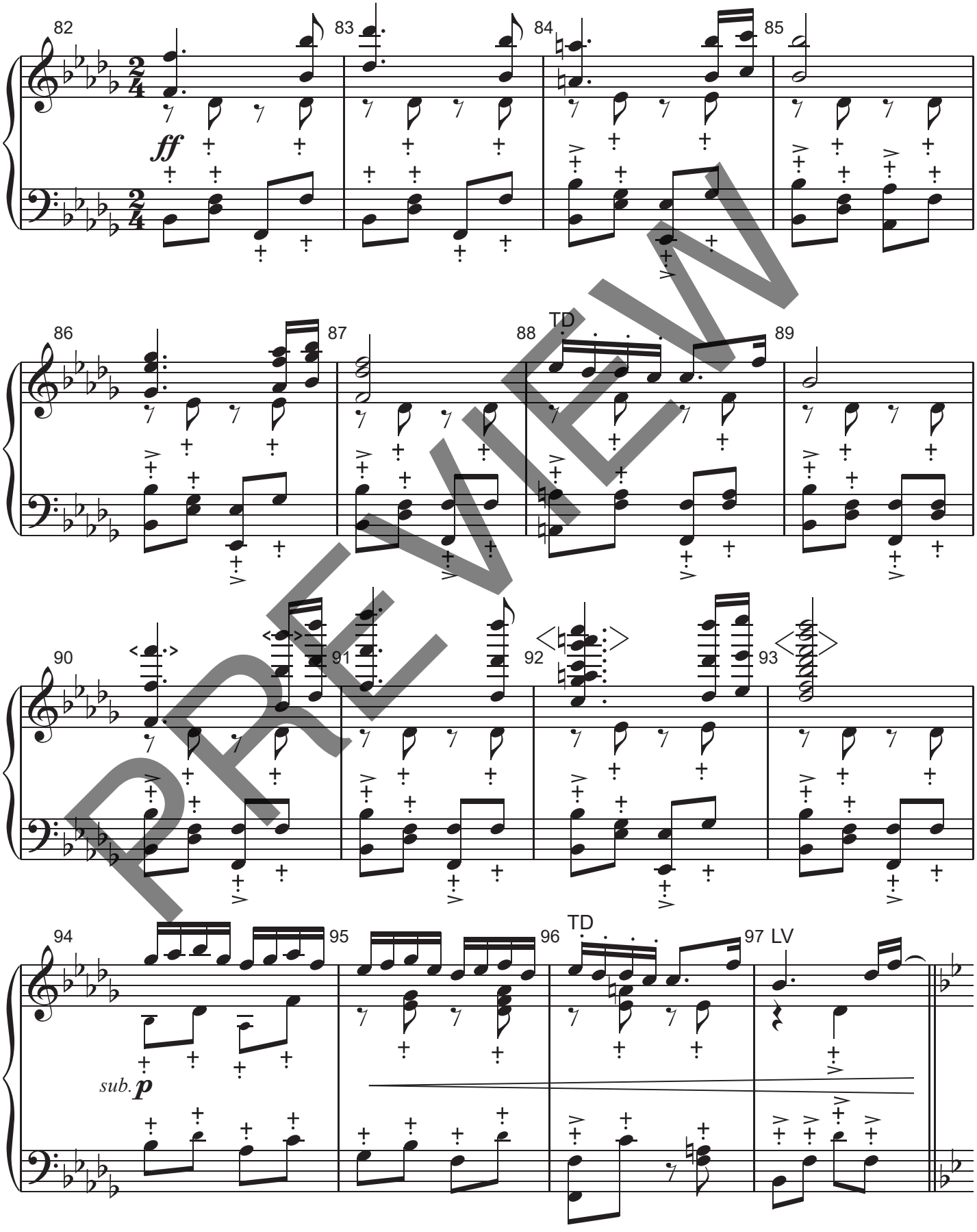
*These grace notes and LVs may be omitted.

Allegro spiritoso (♩ = c. 124-136)

HUNGARIAN DANCE No. 5, Johannes Brahms



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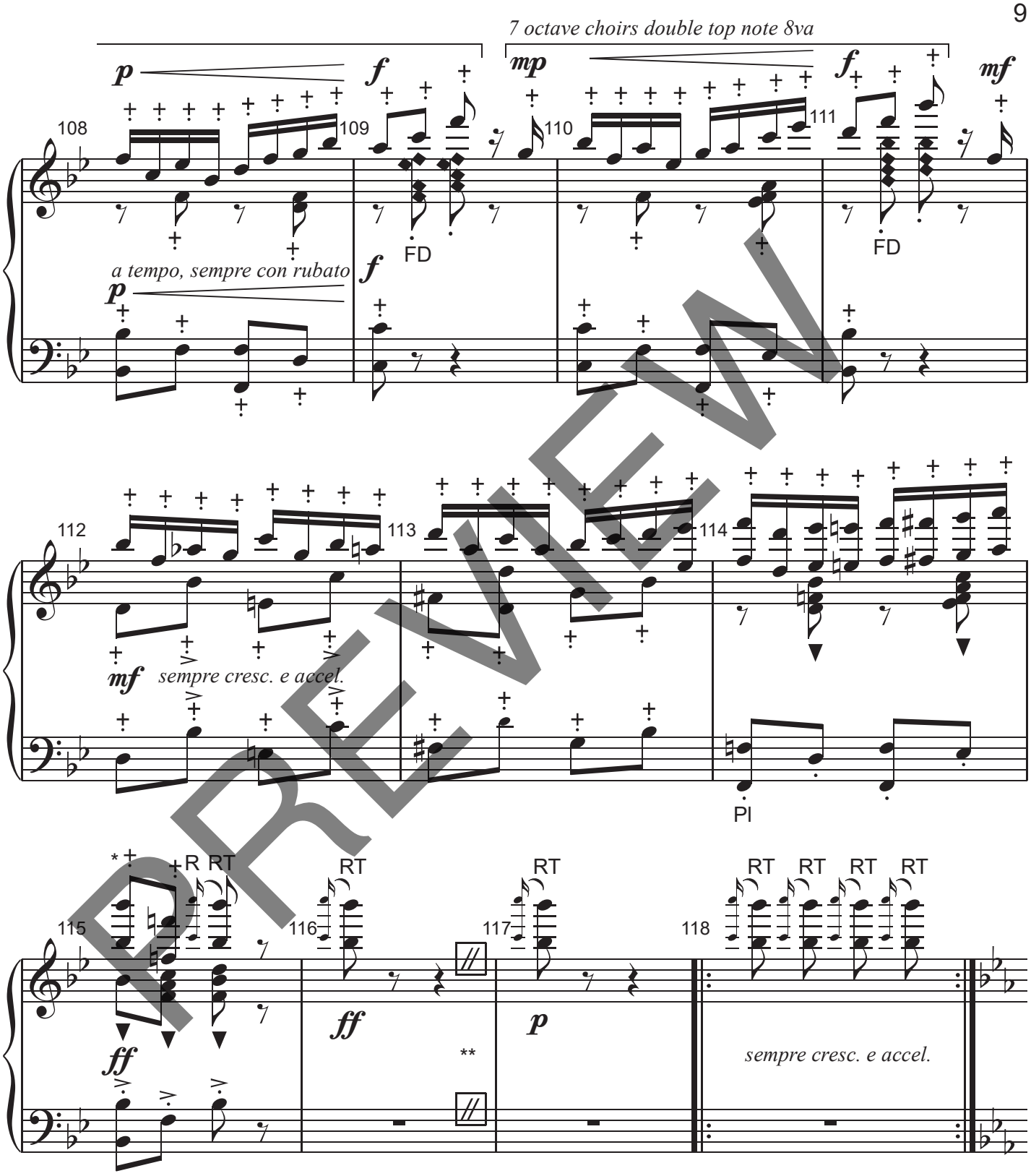

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*A light martellato may be substituted for mallets on the B♭6 and B♭7.

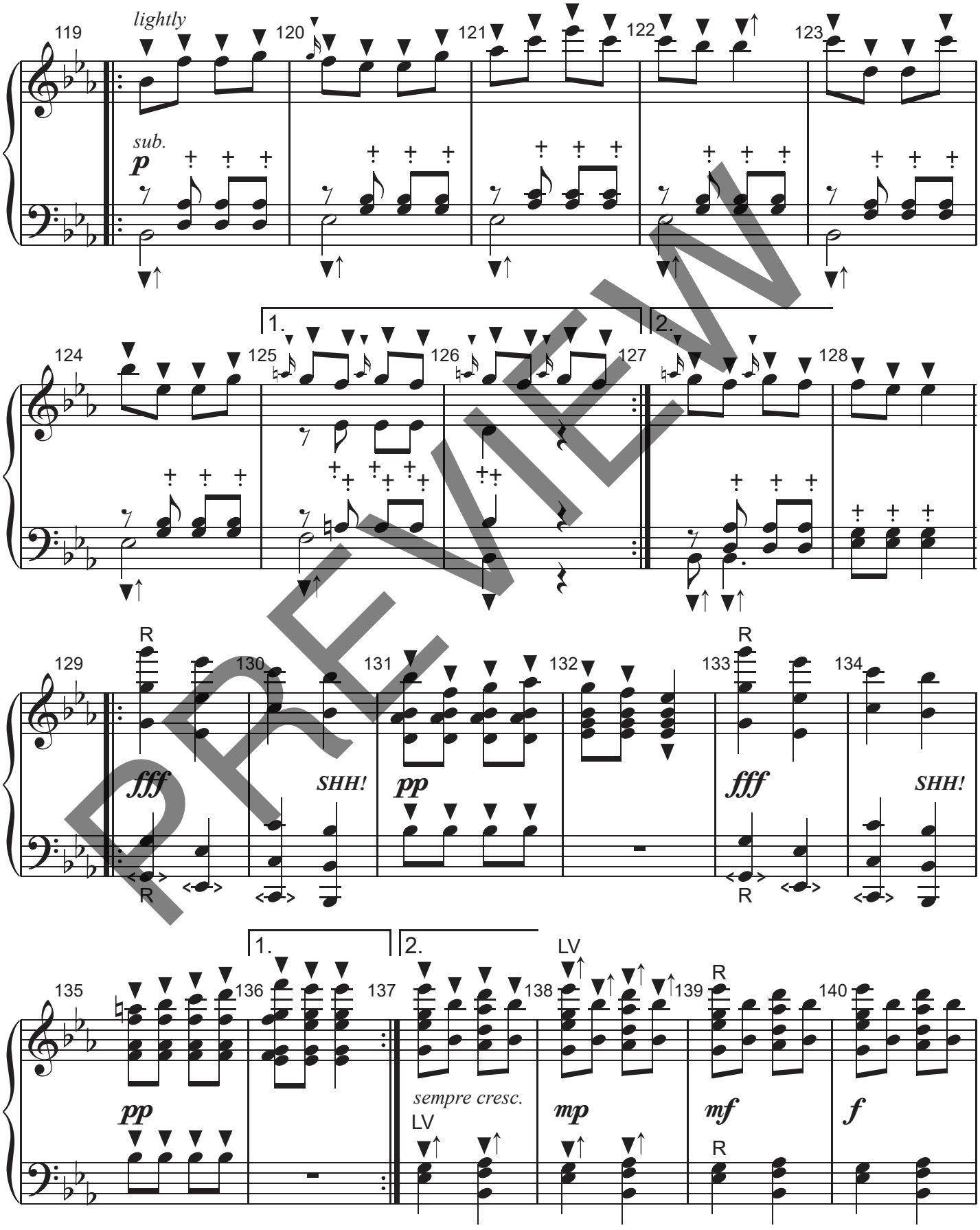
** Optional schtick: mm. 116-118

To ham it up a bit, add a caesura at the end of m. 116. After the top position rings m. 116, all other ringers and director look at the player, turning their heads precisely on beat two. After a moment, the top position plays m. 117, timidly, almost as if "apologizing" for the inadvertent solo at m. 116. Hold a quick moment for reaction/attention. Player then continues at m. 118, living into the "diva moment," getting increasingly bolder (and thus faster and louder).

If performing without schtick, simply omit caesura and continue in tempo.

Presto galoppo (♩ = c. 132-156)

INFERNAL GALOP from ***ORPHEUS IN THE UNDERWORLD***, Jacques Offenbach



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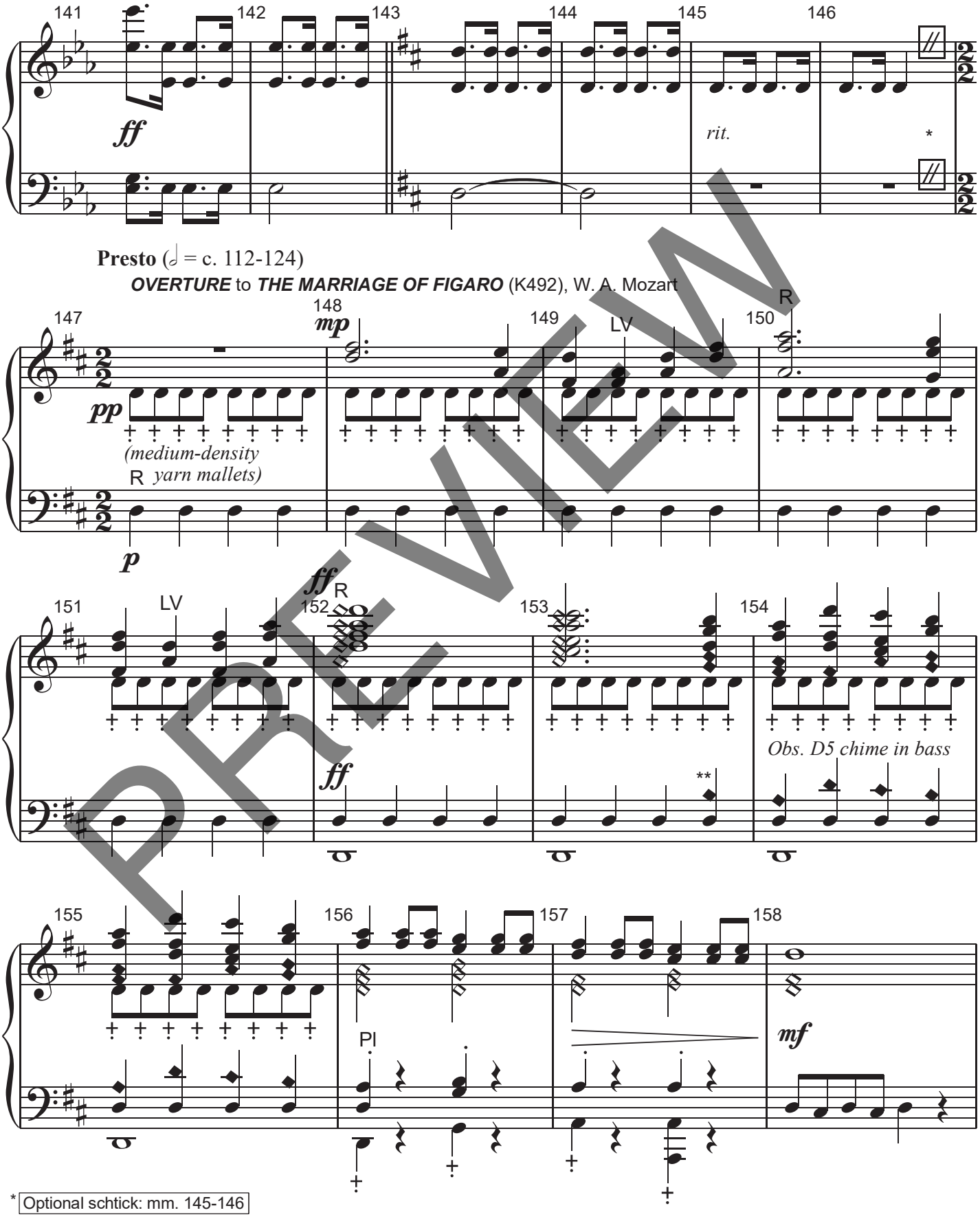

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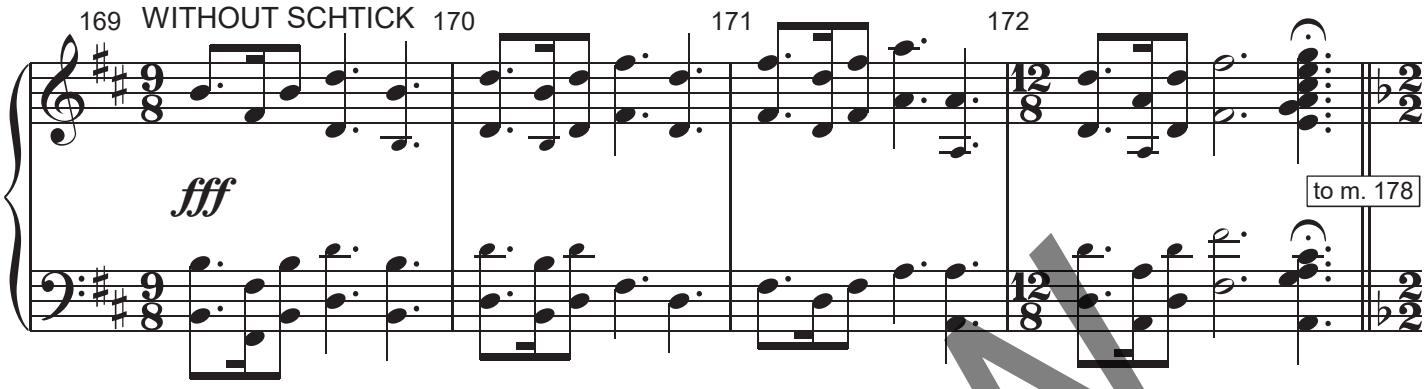
* Optional schtick: mm. 145-146

Add caesura. Ringer acts oblivious. After caesura, director and ringer "check in" and music continues.

** Recommendation: GA4 plays A4 and B4 chimes; B4C5 plays C♯5 and D5 chimes.

Sturdy and German (♩. = c. 104-112)

RITT DER WALKÜREN from ***DIE WALKÜRE*** (WWV86B), Richard Wagner



- OR -

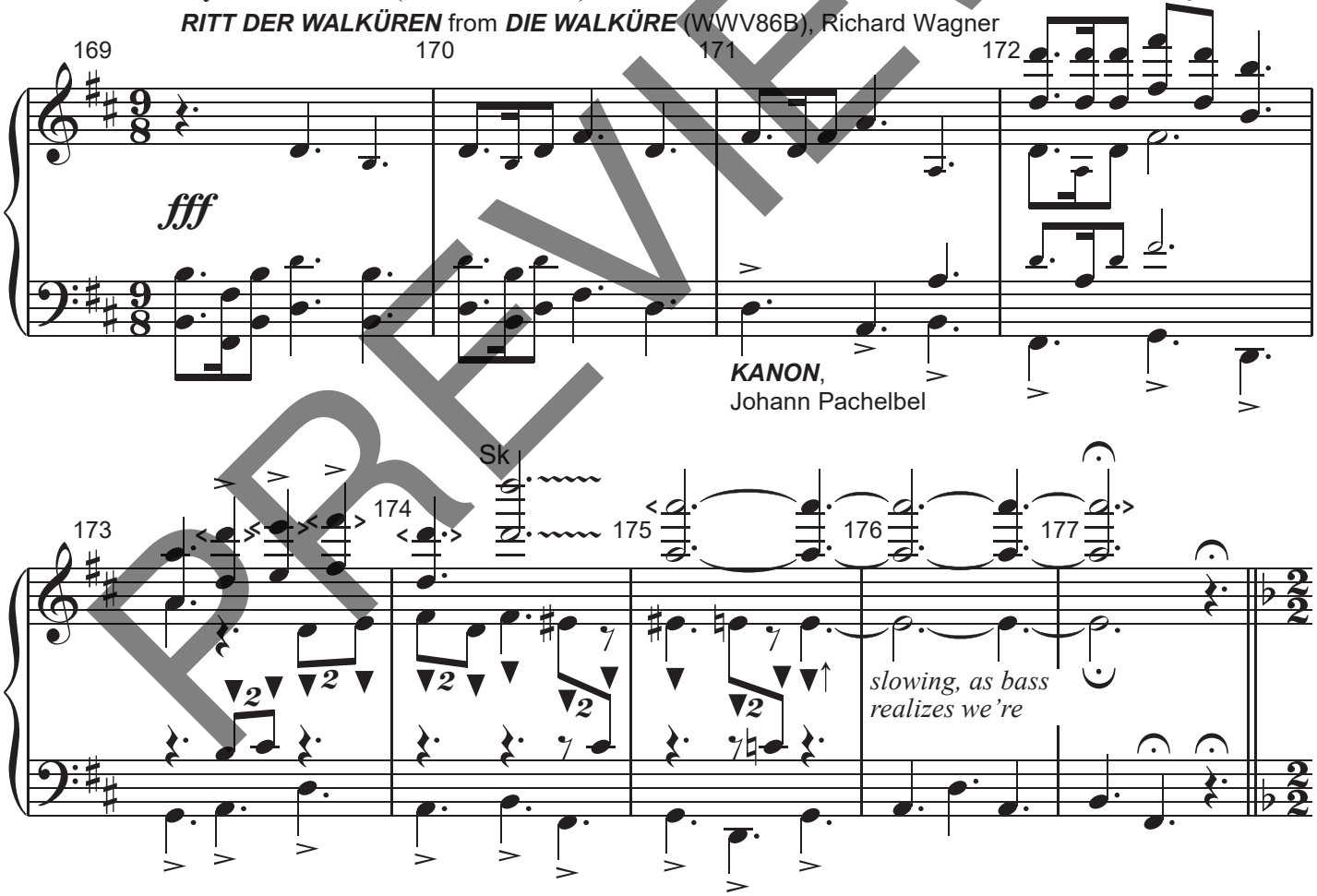
WITH SCHTICK *

Slower (♩. = c. 96)

O MIO BABBINO CARO
from ***GIANNI SCHICCHI***,
Giacomo Puccini

Sturdy and German (♩. = c. 104-112)

RITT DER WALKÜREN from ***DIE WALKÜRE*** (WWV86B), Richard Wagner



Marts: ***IN THE HALL OF THE MOUNTAIN KING***
from ***PEER GYNT, SUITE NO. 1*** (Op. 46), Edvard Grieg

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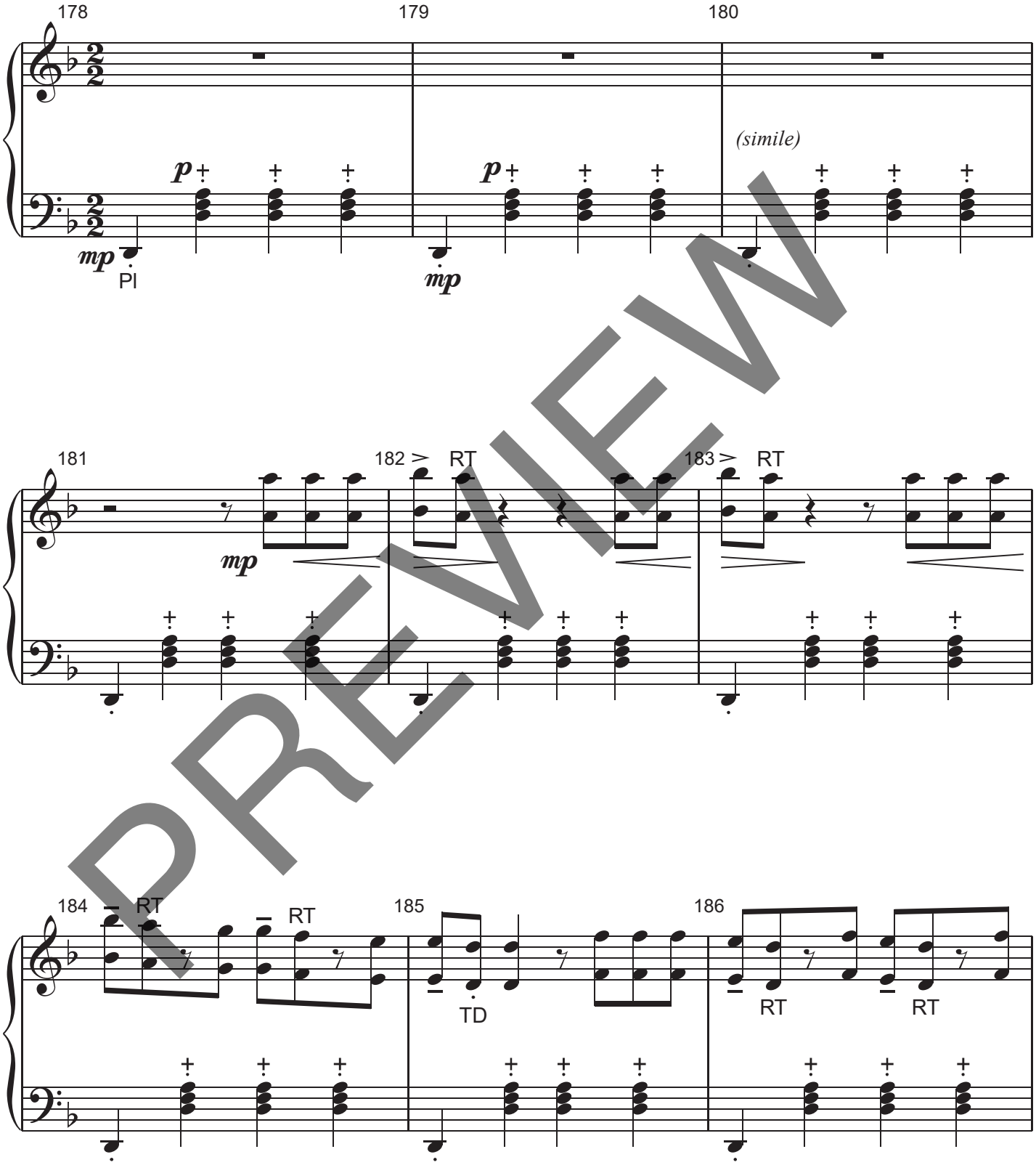
* Optional schtick: mm. 169-177

The conductor should just "give up" at m. 173 as it becomes clear everything's going off the rails. At m. 177, unable to take it anymore, the director halts the craziness and issues a quick reminder ("We're on *Barber of Seville* everyone, OK?"). Everyone gets reset, makes a big deal out of the page turn, and the music continues at m. 178. ***Optional:*** for just a little bit of comedic effect without breaking the flow of the music, play the WITHOUT SCHTICK version, but add a shake to the treble bells under the fermata in m. 172. The shake should start strong, then diminuendo, then crescendo, then diminuendo (ideally with the ringers doing this "on their own," each hairpin occuring just as the conductor starts to prep the next segment), until the conductor simply cuts them off (effectively adding a caesura to the end of the bar).

Like Bugs does (𝅗𝅥 = c. 84-92)

OVERTURE to ***THE BARBER OF SEVILLE***, Gioachino Rossini



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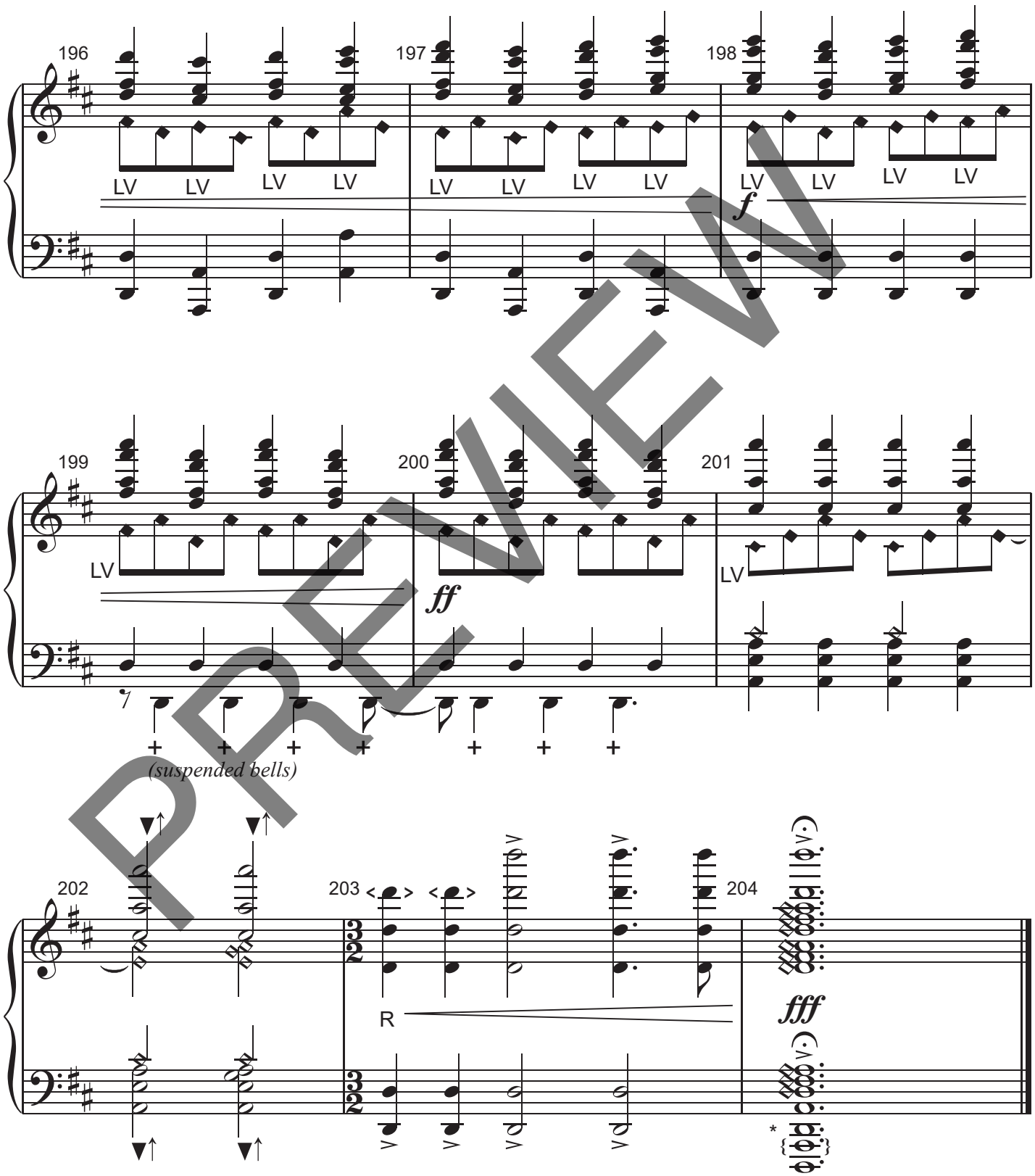
7 49193 03957 1



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* In m. 204, any or all of the lowest four notes may be doubled on chimes, as long as the lowest chime is a D.