

Clappity Bump
L5

Michael J. Glasgow
5, 6, 7, or 8 octaves handbells
and 4 or 5 octaves handchimes

CGB1424



choristersguild



Community Ensemble Series
CHARLOTTE BRONZE COMMISSION

CLAPPITY BUMP



THE CONCEPT

A fun balance of spooky, creepy and silly, *Clappity Bump* is an onomatopoeia that came to me to represent the four-note theme that begins the piece, first as an ostinato figure (though as the piece develops, it's an impetuous little gesture that relentlessly pops in and out of the texture). My concept was that of a cartoon coffin in a haunted house (think something out of *Scooby-Doo*), and "clappity bump" is the sound it makes coming down the stairs as it hops around, lid swinging. Measure 25 begins the "ghouls' night out," a mysterious dance party that turns into raucous chaos.

I was asked if at measure 38 the coffin is "slightly heavier" because it now has an occupant, or if because its extant occupant ate too much at the party. (I'll leave that open for interpretation, as well as what the startling "case-boom" effects represent.) The middle section, featuring bells and chimes played with stringed-instrument bows, has a sinister quality that leaves the imagination to wonder what the shadows hold, perhaps when standing outside of the house during the day, studying it from across the street. Weird sounds — among them, creaky hinges, slamming doors and coffin lids, rustling *some things* — are heard. Another nightfall brings another party, the madness leading to the final unnerving statements of the main theme before the doors and lids slam shut once again, the last chord a promise that *it's never really over*.

"CASE" AND "SLAM" MARKINGS

Beginning in measure 47, a "C" in a square indicates "Case." A large, latched, empty bass-bell case is struck on its broadest surface with two large yarn mallets at the precise moment the "C" appears. In measure 48, the mallets should play in succession. Multiple cases may be used, and/or a bass drum may be substituted or added.

At measure 53, the first "S" appears, indicating "Slam." Bell cases (or actual doors and/or coffin lids) are slammed shut at the precise moment the "S" appears. This effect should be more startling than the "Case" effect. In both cases (ha), the placement of the "C" and "S" markings have nothing to do with who performs the effects; they're simply placed where the exact beat (or, more often, subdivision of the beat) is clearest. Just be loud and precise.

BOWED CHIMES

Measures 55-61 include bowed chimes (*arco*). Chimes are played with bows drawn across the tines. (Violin, viola or cello bows should work for these, though usually, the lower the chime, the lower the corresponding-instrument's bow... don't forget the rosin, and wipe it off the instruments afterward!) Bracing the bottom of the chime by standing it on the table may prove helpful. Assignment suggestions: one bass ringer plays A3. CD4 plays D4. EF4 plays E4, then F#4. GA4 plays G#4, then Bb4. B4C5 plays C5, then Eb5. Treble-staff chimes and bells in this section will generally be played with standard Allured assignments, though DE5 should play the C5 chime (notated in the treble staff) in mm. 59-60.

BOWED BELLS

The three pitches marked *arco* in mm. 62-64 are to be played with violin or viola bows drawn along the edges of the castings. Each enters as designated (bowing, with no initial "ring" strike), and continues bowing until the pitch appears as a backward-tied cue-size note (downbeat of m. 67, in the bass staff for legibility), at which point the bow is removed and the note is given its remaining value (as in Singing Bell notation). In general, on English handbells, this technique can produce a mixture of the fundamental pitch, the twelfth, and a host of other overtones, all of which should be liberally explored and randomly woven in and out of the texture by varying the bow pressure and amount of contact. I suggest that B4C5 play C5, GA4 play G5, and EF4 play Eb5. (If duplicate bells aren't available, pass the Eb5 & G5 bells down the table as early as m. 44.) Finally, the CD4 ringer should play the upstem bass-staff melody in mm. 64-66 as a solo.

KLOCKEN CARTA (KC) TECHNIQUE

This technique, which was first published in *Reperquissio* by Tim Waugh, involves paper or other "carta" placed under the bell (protruding several inches past the mouth), which "buzzes" when the casting is malleted. I recommend a layered combo of parchment paper as well as super-cheap aluminum foil (foil on top of the parchment). For these mallet rolls, use softer mallets, so the individual articulations aren't heard as much as a soft pitch "drone" and the "carta buzz."

Knock 'em dead!
—Michael J. Glasgow (August 27, 2023)

Clappity Bump

Michael J. Glasgow (ASCAP)

5, 6, 7, or 8 octaves

Handbells used: 56, (61), (66), (69)

4 or 5 octaves

Handchimes used: 33, (34)

3 or 4 octaves

Alternately tuned handbells used: 11, (20)*

5 octave choirs omit notes in < >.

6 octave choirs omit notes in { }.

Mallets are required for handbells G1 through B5.

Violin, viola, or cello bows are required for handchimes A3 through E \flat 5,
and for handbells C5, E \flat 5, and G5.

*If alternately tuned bells are unavailable, all are played on the primary set.

However, the notes bracketed above as "optional" are only used in measures 53 and 61.

10 11

p *p*

12 13

p *p*

14 15 16

Poco meno mosso (♩ = c. 108)

p

*Cue-size notes in m. 14 are for 8 octave choirs only.

23 *sub. p* *R*

24 *vib.*

25 *ff* *** *(choke)*

26 *sub. p* *R*

27

28 *mf* *3* *mf* ****

29 *f*

30

*Cue-size notes in mm. 25 and 30-34 beat 3, are for 8 octave choirs only.

**Table-damp treble chord on beat 2 (i.e., touch bells to table as if starting another echo, but don't lift up).

Musical score for measures 31 and 32. The score is written for piano in a key signature of two flats (B-flat major or D-flat minor). Measure 31 features a complex texture with multiple voices in both hands, including chords and moving lines. Measure 32 continues this texture with a slur over the right-hand staff. A large watermark 'PREVIEW' is overlaid on the score.

Musical score for measures 33 and 34. Measure 33 shows a continuation of the piano texture. Measure 34 features a change in the right-hand staff, including a sharp sign (#) and a fermata. A large watermark 'PREVIEW' is overlaid on the score.

Musical score for measures 35, 36, and 37. Measure 35 includes a fermata and a sharp sign (#). Measure 36 shows a change in the time signature to 2/4. Measure 37 shows a change in the time signature to 4/4. The score concludes with a double bar line and a final time signature of 12/8. A large watermark 'PREVIEW' is overlaid on the score.

44 45

7 octave choirs play only the first cue-size note of each beat.

46 47

48 49

50 51 RT
RT
C
(choke)

Prestissimo (♩ = 124+)

52 53 LV RT
fff S

Discreetly prepare handbells C3, D3, F3, and G3 for upcoming KC technique

Rubato creepo (♩ = c. 60)

54 55 (R)
fff mp p arco*

*See performance notes for information about bowed chimes.

56 *mp* *p*

57 *(mp)* *arco**

58 *mp* LV

59 *(bowing gradually ends, randomly, but chimes LV)* *Obs. C5*

60 LV

61 *fff*

62 *mf arco**

63 *arco**

KC* † KC † KC † KC †

*See performance notes regarding bowed chimes, bells and KC technique.

70 71

72 73

74 75

*8 octave choirs
play cue-size notes
in mm. 70-75.*

ff

LV 3 C S LV LV

3

3

3

Detailed description: This page of a musical score covers measures 70 through 75. It features a piano accompaniment and a part for 8 octave choirs. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats. The piano part includes various textures, including chords, arpeggios, and melodic lines. The 8 octave choirs part is represented by a series of staves with notes and stems, indicating the pitch and rhythm for each octave. A large, semi-transparent watermark 'PREVIEW' is overlaid on the score. Performance markings include 'ff' (fortissimo) and 'LV' (lento vivace). Measure 75 contains a triplet of notes marked with '3' and 'LV', and a section with 'C' and 'S' in boxes, also marked with '3' and 'LV'. The page number '14' is in the top left corner.

The musical score is divided into three systems, each with a piano (piano) part and a chime part.

- System 1 (Measures 76-78):**
 - Piano part:** Measures 76-77 feature a melodic line with a fermata. Measure 78 has a wavy line labeled 'Sk'. The bass line has a rhythmic pattern of eighth notes with '+' markers.
 - Chime part:** Features a repeating rhythmic pattern of eighth notes with '+' markers. A circled 'R' is present in measure 77.
- System 2 (Measures 79-80):**
 - Piano part:** Measures 79-80 feature a melodic line with triplets (marked '3'). Measure 80 has a box labeled 'S'. The bass line has a rhythmic pattern of eighth notes with '+' markers.
 - Chime part:** Features a rhythmic pattern of eighth notes with '+' markers and triplets (marked '3').
- System 3 (Measures 81-82):**
 - Piano part:** Measures 81-82 feature a melodic line with triplets (marked '3'). Measure 82 has a box labeled 'S'. The bass line has a rhythmic pattern of eighth notes with '+' markers.
 - Chime part:** Features a rhythmic pattern of eighth notes with '+' markers and triplets (marked '3'). A dynamic marking of *fff* is present in measure 82.

Additional annotations include 'R' (Revolution) and 'Sk' (Skew) in the piano part, and 'S' (Strike) in the chime part. A large watermark 'PREVIEW' is overlaid on the score.

*All chimes perform one fast gyro revolution exactly on beat 3 (beat 2 in m. 78). Don't start early, and make the revolutions as quick and complete as possible. They are intended to be fast, and very precise.



The musical score consists of three systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. System 1 (measures 83-84) includes markings for 'LV' and '(R)'. System 2 (measures 85-86) includes markings for 'LV' and 'R'. System 3 (measures 87-88) includes a tempo change to 4/4 and a 'C' marking. The score features complex chordal textures and melodic lines in both hands.

*Cue-size notes are for 7 and 8 octave choirs only.
**If C3 chime is not available, a suspended C3 bell should be played with a soft mallet.