

Handbells Used: 5-6 (7) Octaves

5 octaves ~ omit notes in < >
6 octaves ~ omit notes in { }

Handchimes Used: 4 Octaves (*opt. A2*)

opt.

Alternate Bells - 3 octaves ~Pitches Used

Performance Note

* Bass ostinato chimes in mm. 1-16 may be played with a half-damp technique, covering the bottom third of the open U-shaped tuning slot with one's finger(s). Experiment until the right amount of pressure and coverage is reached to balance between a full, rich eighth note and a staccato note, which is too short. In the absence of chimes, bass chime notes in mm. 1-16 should be played with soft mallets on handbells.

bUMpING nOSES was inspired by the "sad clown" traditionally known as Pierrot in circus lore. Most typically dressed in black and white, Pierrot is forever the clown with a glum outlook and a frown on his face (indicated by the opening motif), until he finds a friend!

The title of the piece comes from "circus-speak." As with stage actors, clowns believe it to be BAD luck to wish someone "good luck." Rather than the theatrical "break a leg," clowns more often bid each other good fortune with the phrases "knock 'em dead" or, more endearingly, "bump a nose." So ... enjoy, and *bump a nose* !

bUmPinG nOsEs

(Pierrot Finds a Friend)

Cat. 20216

Michael J. Glasgow
ASCAP

On tiptoe, with a sad face ♩ = 80

HB

Picc.

B \flat Cl.

HB

Picc.

B \flat Cl.

mp

mf

p

2

3

4

5

6

* Please see Performance Note on p. *i*

2

HB

Picc.

B \flat Cl.

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HB

Picc.

B \flat Cl.

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* Continue ringing chimes in the same manner as the beginning of the piece. (5-octave choirs, mallet an A3 bell AND ring the A3 chime in mm. 12 and 13.) Lower bells should be played gently with soft mallets to achieve a muffled tone, yet one which still produces accurate tone. To aid in this, and for true circus fun later, the bass bells may be filled with VERY long, brightly colored silk scarves, which may be pulled out later, either by the conductor or the ringers themselves. Remember the last time you pulled a handkerchief from a clown's pocket?

HB

13 14 15

Picc.

B♭ Cl.

p

mp

HB

16 17 18

Picc.

B♭ Cl.

mf

mp

19 20 21 **Presto** ♩ = 86 (*with a happy bounce*)

HB *rit.*

Picc. *rit.*

B♭ Cl. *rit.* *pp*

22 23 24 **f**

Picc. **f**

B♭ Cl. **f** *mp*

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* In the absence of an A2 chime, a suspended A2 bell may be played with a soft mallet. Otherwise, an A3 chime is preferred.

** Measures 22-28 are the ideal time for the "clown scarves" to be removed from low bass bells. If necessary, slightly harder mallets may be required in measure 21 in order to achieve the proper dynamic level with the fabric still inside.

HB

Picc.

B \flat Cl.

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HB

Picc.

B \flat Cl.

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* If available, the alto line and inner melody in mm. 27-32 (scored with square noteheads) may be played on bells with a different timbre and/or tuning (such as Petit & Fritsen bells) in order to achieve a slightly obnoxious, "out-of-tune" quality.

** In the absence of an A2 chime, a suspended A2 bell may be played with a soft mallet in measures 29 and 31. Otherwise, the A2 note should simply be omitted.

HB

31 32 33

Picc.

mf

B \flat Cl.

HB

34 35 36

Picc.

mp

B \flat Cl.

37 38 39

ff

Pi.

f

Pi

Pi

Picc.

B \flat Cl.

sfz *sfz*

40 41 42

Pi

Pi

Pi

Picc.

B \flat Cl.

* 5-octave choirs should mallet-lift the G3 in mm. 39-41. Sustain as a half note in lieu of the G2.

HB

43 44 45

cresc.

Picc.

B \flat Cl.

sfz *sfz*

HB

46 47 48

ff

Sk

Picc.

B \flat Cl.

49 50 51

HB

Picc.

B \flat Cl.

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52 53 54

HB

Picc.

B \flat Cl.

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55 56

HB

Picc.

B \flat Cl.

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57 58

HB

Picc.

B \flat Cl.

ff

f

sfz *sfz*

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HB

59 60

Picc.

B♭ Cl.

sfz sfz

61 62 63

Sk

Clowns walking tightropes! *Clowns fired from cannons!*

Picc.

B♭ Cl.

Sk

64 65 66

HB

Clowns being chased by lions!

Picc.

B \flat Cl.

67 68

HB

mf

mf

Picc.

B \flat Cl.

69 70

HB

Picc.

B \flat Cl.

71 72 73

Sk Sk Sk Sk

cresc. *f* *mf*

HB

Picc.

B \flat Cl.

74

HB

75

cresc.

Picc.

mp

B \flat Cl.

76

HB

77

ff

Picc.

B \flat Cl.

Musical score for measures 78-79. The score is for Horns in B-flat (HB), Piccolo (Picc.), and Bass Clarinet (B♭ Cl.). Measures 78 and 79 feature complex rhythmic patterns with triplets and accents. The HB part includes a *sfz* dynamic marking. The Picc. and B♭ Cl. parts are mostly silent in these measures.

Musical score for measures 80-82. The score is for Horns in B-flat (HB), Piccolo (Picc.), and Bass Clarinet (B♭ Cl.). Measures 80-82 feature complex rhythmic patterns with triplets and accents. The HB part includes dynamic markings of *mp* and *p*. The Picc. part includes a *mf* dynamic marking. The B♭ Cl. part includes a *mf* dynamic marking. A watermark "Copyrighted material" is visible across the score.

* When bass appears doubled in octaves in mm. 80-84, the mallet sign applies to the lowest note only. The higher note(s) should be rung. (Five-octave choirs should mallet the entire bass line in m. 84.)

83

HB

84

cresc.

Picc.

B♭ Cl.

cresc.

f

f

Sk Sk Sk Sk

85

86

87

ff

ff

Picc.

B♭ Cl.

(R)

* In the absence of an alternate bell set, omit the F#6 shakes in mm. 86 and 87. Ring the eighth notes and shake only the F#7.

88 R

89

90

HB

Picc.

B \flat Cl.

ff

91

92

93

HB

Picc.

B \flat Cl.

ff

(R)

HB

94 (Pl)

95 RT RT RT RT

96 *sub. ff*

Picc.

B \flat Cl.

HB

97 \emptyset

98 *ff*

99

(Pl)

Picc.

B \flat Cl.

This musical score page contains measures 100 through 105. It is divided into three systems. The first system (measures 100-102) features Horns (HB) with a treble and bass staff, Piccolo (Picc.) in the treble staff, and Bass Clarinet (Bb Cl.) in the treble staff. The second system (measures 103-105) features Horns (HB) with a treble and bass staff, Piccolo (Picc.) in the treble staff, and Bass Clarinet (Bb Cl.) in the treble staff. The score includes various musical notations such as notes, rests, dynamics (f, p), articulation (accents, slurs), and performance instructions (RT, Pl). A large watermark is present across the center of the page.

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