

written for the Area VI Board and 1997 Conference

CHATTANOOGA CHOO CHOO

Lyrics by MACK GORDON

for Handbells (3, 4, 5 or 6 Octaves)

Music by HARRY WARREN
Arranged by VALERIE STEPHENSON

Bells Used: 35 (3 octaves); 46 (4 octaves)
55 (5 octaves); 59 (6 octaves)

Three-octave ensembles omit notes enclosed in ().
Four-octave ensembles omit notes enclosed in [].

(♩ = 84) Conductor yells: "All aboard!" (see performance notes)

* C5 rings echoes with treble staff in measures 2 - 8.

11 *HL** *SK* *R* 12 *HL* *SK* 13 *BD*

ff

14 *R* ***** 15 16 17

mf *LV*** *p*

18 19 20 21

LV *LV*

22 23 24 25

* "Horizontal Lift": begin shake close to table and lift while shaking.
 ** LVs: bass clef only to measure 29.
 *** A5 ringer ring F#5.

26 27 28 29

R *LV* *LV* *rit.*

a tempo *mp* *PL* *subito p* *LV* *LV* *R* *LV* *LV* *R*

30 31 32 33

PL

34 35 36 37

R *mp* *f* *R*

8va (*4-6 Octaves; double stems up in measures 38-41*)

LV *LV* *R* *LV* *LV*

38 39 40

mf *R*

* C6 ringer, ring B \flat 5; same in measure 43 & possibly 45. In measures 63 & 73, C6 ringer shelly B5 with D6.
 ** G5 ringer could help D5 ringer with Eb's in measures 37 & 62. You will need creative answers for measure 63!

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65 SK 66 mf 67 SK

68 f 69 SK 70 mf 71 SK 72 ff 73 SK

8va (5-6 Octaves: double top notes only, measure 72 to end)

74 75 76 77

*PL/TD/Mal or light marts

rit. R SW ↑ ↓ ↑ ↓ Ph.D**

Slowly and freely, dying away

* Whichever is easier for your playing range.

** "Phanny Damp": on final swing, carefully lower bell below table and dampen on hip. Lower bass bells may lower to table.

Performance Notes

This arrangement was originally written for the AGEHR Area VI Conference in Chattanooga, TN. Percussion and other sound effects were added that do not appear on the handbell score. In addition to the conductor (or other designated person) yelling "All aboard!" before beginning, you may wish to add some of the following:

1. A group of sandblock players who begin a slow quarter note pulse for two measures before measure 1 and play to measure 14. Players reenter in measure 46 on eighth notes and play to the first beat of measure 75.
2. A train whistle or vocal "Woo Woo" on the first two beats of measure 44. Other measures that might warrant a train whistle are: 10, 12, 46, 48, 64 or 68.
3. A clickety-clack eighth note rhythm, performed with drum sticks on a metal object, from measure 14 to the first beat of measure 29, or measure 50 to the first beat of measure 75.
4. A dance group adding their own routine (tap or otherwise).
5. A soft "Shhhhhhhhhhh" (steam escaping) by the bell choir on the damp in measure 77, this could be combined with a bow.

Musical Concerns

Measures 2-8: be sure C5 ringer executes all echo rings with the treble clef markings.

Measures 7-9: the C7 TD should be very dry and hard.

Measures 11-13: the "Horizontal Lift" is designed to create a crescendo as the shaking bells are lifted from the table level.

Measures 14, 22, 35, 37, 42, 43, 45, 50, 58, 62, 63, 72, 73 (and possibly others) require some sharing of bells between D5 and C7. A few suggestions are in the score, but generally these ringers and their director need to work out what works best for them. The chromatics and attendant changes are challenging.

Measures 14-29: note that the LV's in the bass ostinato line carry on for many measures, damping only when the chord changes. Any tones common to both chords (such as G4 and A4) do not damp at the new LV.

Measure 46: be sure to read the footnote in the score. The Mart Lifts are not for everyone.

Measures 50-60: use the same principle used in measures 14-29 for both the "tenor" and "alto" ostinato when an LV appears. Only dampen if your note is not in the next two-beat pattern.

Measure 74: Suggestion: lower bass line, mallet; the two inner parts, light mart; upper bells may thumb damp if using 3 octaves. If ringers are doubling the octaves, light marts or mallets are the best approach.

Get on board!

Valerie W. Stephenson