

Catalog # 20678

4 - 6 octaves handbells  
4 - 7 octaves handchimes

Level 4 -

# ARGENTUM



Jason W. Krug



*From the Top Publishing*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

## Program Notes for Argentum

When the Mid-Ohio Valley Ringers approached me about a commissioned piece in honor of their “silver” anniversary and told me that they wanted the piece to somehow incorporate that “silver” theme, my mind immediately started churning.

The first inclusion was obvious, as the ensemble let me know they own a two-octave set of Silver Melody Bells. These instruments have a very distinct overtone series that doesn't make them conducive to full chordal sections, but works well to highlight various melodic lines within the piece.

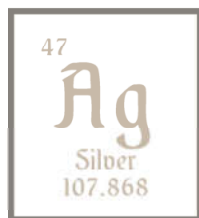
The other inclusions are far less obvious, but helped guide the writing of the piece and lend it what I feel is its distinctive sound. When the group commissioned me, they probably didn't realize that, at heart, I'm a big science nerd. Had they realized this fact, they might have reconsidered their choice of composer.

Knowing it was their “silver” anniversary, my mind immediately went to the periodic table of the elements, where silver sits just to the right of center with the atomic symbol Ag. This led to a motif of these two notes which most noticeably appears in the faster middle section, but also helps to close out the piece.

Silver has the atomic number 47, so it only seemed appropriate to incorporate this somehow. This led to the rhythmic structure of both the opening and closing, with groups of repeated bars of 4/4 and 7/8 time. To add to the numeric homage, as the silver anniversary commemorates 25 years, the quicker middle section features alternating bars of 2/4 and 5/8 time.

In one last tip of the hat to silver itself, the title of the piece – *Argentum* – is the Latin name for silver (and is, in fact, where the periodic table gets the symbol AG from). I hope this piece serves as a fitting tribute to a wonderful ensemble and an astounding milestone.

- Jason W. Krug





Commissioned by the *Mid-Ohio Valley Ringers* in celebration of their 25th Anniversary Season,  
with special thanks to the WV Central Federal Credit Union of Parkersburg, West Virginia  
for their generous grant in support of the commission.  
Premiered at *Bronzefest* in Vienna, West Virginia, February 23, 2020.

# ARGENTUM

Cat. 20678

Level 4-

Jason W. Krug  
(ASCAP)

Gently flowing ♩ = 65

*p* LV LV *poco rit.* LV

*a tempo* *a tempo* *a tempo*

melody may be played on Silver Melody Bells through m. 15

LV *poco rit.* LV LV *poco rit.*

*a tempo* *a tempo*

LV LV *poco rit.* LV

10 11 12

LV LV LV *cresc.*

Musical score for measures 10-12. Measure 10 is in 7/8 time, measure 11 is in 4/4 time, and measure 12 is in 7/8 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics include *LV* (Larghetto) and *LV cresc.* (Larghetto crescendo).

13 14 15

LV LV *rit.* *mf* LV

Musical score for measures 13-15. Measure 13 is in 7/8 time, measure 14 is in 4/4 time, and measure 15 is in 4/4 time. The score consists of two staves. Dynamics include *LV* (Larghetto), *rit.* (ritardando), and *mf* (mezzo-forte).

16 17 18

*a tempo* *mp* LV LV LV R

Musical score for measures 16-18. Measure 16 is in 7/8 time, measure 17 is in 7/8 time, and measure 18 is in 4/4 time. The score consists of two staves. Dynamics include *a tempo*, *mp* (mezzo-piano), and *LV* (Larghetto). A fermata is present over the final note of measure 18.

19 *pp* LV R

20 LV *cresc.*

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22 5, 6, 7-oct. double top note 8va through m. 41

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25 LV

26 LV *accel.*

27 **f** LV **f** R

With anticipation ♩ = 70

Musical score for measures 28-31. The score is in 4/4 time with a key signature of one flat. The tempo is marked as ♩ = 70. The music is written for two staves: Treble and Bass. Measure 28 starts with a dynamic marking of *p* and the instruction "LV (all notes)". Measure 29 has "LV". Measure 30 has "LV". Measure 31 has "LV" and a crescendo hairpin. A watermark "Copyrighted material." is overlaid diagonally across the score.

Musical score for measures 32-35. The score is in 4/4 time with a key signature of one flat. Measure 32 starts with a dynamic marking of *mp* and the instruction "LV". Measure 33 has "LV". Measure 34 has "LV". Measure 35 has "LV" and a crescendo hairpin. A watermark "Copyrighted material." is overlaid diagonally across the score.

Musical score for measures 36-37. The score is in 4/4 time with a key signature of one flat. Measure 36 starts with a dynamic marking of *mf* and the instruction "LV". Measure 37 has "LV". A watermark "Please return to our store to order this item." is overlaid diagonally across the score.

\*D5 and E5 scored in bass clef m. 28-39 for clarity

\*\*Chime notes through mm. 32-39 may be played on Silver Melody Bells, if desired

\*\*\*Mallet staccato notes on table mm. 36-43

38 39

LV LV

Allegro  $\text{♩} = 70, \text{♩} = 140$

40 41 42

*f* LV LV

43 44 45 46

*mp* R *Pl*



47 48 49 50

Musical score for measures 47-50. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a rhythmic accompaniment with eighth notes. Measure 50 ends with a repeat sign.

51 52 53 54

Musical score for measures 51-54. Measures 51-53 are in 4/4 time, and measure 54 is in 2/4 time. The treble clef part includes a large slur over measures 52-53 and a 'LV' marking. The bass clef part includes a 'Mallets' marking. Measure 54 features a 'LV' marking and a complex rhythmic pattern.

55 56 57 58

Musical score for measures 55-58. Measures 55-58 are in 2/4 time. The treble clef part includes a 'R' marking. The bass clef part includes a 'Pl' marking. Measure 58 ends with a repeat sign.

59 60 61 62

Musical score for measures 59-62. Measures 59-62 are in 2/4 time. The treble clef part includes a 'Pl' marking. Measure 62 ends with a repeat sign.

63 64 65 66

*mf*

\*\*

67 68 69 70

71 72 73 74

Mallets

*mp*

75 76 77 78

LV R LV LV

*cresc.*

\*Chime notes mm. 64-73 may be played on Silver Melody Bells

\*\* D5 scored in bass clef mm. 64-71 for clarity

79 R 80 81 82 *Double top note 8va*  
*mf*

83 84 85 86 LV R LV R *cresc.*

87 88 89 2/4 2/4

90 91 92 93 2/4 2/4 2/4 2/4

94 95 96 97

98 99 100 101

*ff*

102 103 104 105

*cresc.*

\* 4-octave ensembles omit up-stem notes beneath brackets.

106 107 108 109

*rit.*

110 111

*lunga*

As at first ♩ = 65

*fff lunga*

*mp LV*

*rit.*

*LV*

113 114

*a tempo*

*\*\* coll' 8va*

*mf LV molto espressivo*

*LV*

\* 4-octave ensembles omit up-stem notes beneath brackets.  
 \*\* 5- and 6-oct., double top notes 8va;  
 7-oct., double top notes 8va and 15ma.

115 116

LV LV

117 118

LV LV

119 120

LV LV

121 122 123 Very freely

LV *molto cresc.* LV *molto rit.* **fff** LV **p**

RSB\*

124 125 126 127 128 129 130

*cresc. al fine* *rit.* **ff** R

\* Ring all notes on beat 1 of measure 123 as indicated; all Cs and Es, E5 and below, should then start singing bell technique, releasing dowels on beat 1 of measure 129.

\*\* 4-octave ensembles should omit the four beats spanning beat 4 of measure 125 through beat 3 of measure 126.

\*\*\* Each set of A-G notes should be played randomly and repeatedly, roughly in rhythm, though not in time with other A-G pairs. Continue repeating throughout measures 128 and 129, gradually increasing in volume and tempo until achieving a peal-like feeling by the end of measure 129.

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|  |   |                 |
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