

Catalog # 20361

3 - 7 octaves handbells

AGEHR Level 5

Sympatico



Jason W. Krug

From the Top Publishing

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for Janis

Sympatico

Cat. 20361
AGEHR Level 5

Handbells Used: 3 - 7 octave handbells

optional

Performance Notes:
3-octave choirs omit notes in ()
4-octave choirs omit notes in []
5-octave choirs omit notes in < >
6-octave choirs omit notes in { }
3-octave choirs omit all malletted notes

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Jason W. Krug
(ASCAP)

Festively ♩ = 140

mp

1 2 3 4

5 6 7 8

9 10 11 12

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13 14 15

mf

Musical notation for measures 13, 14, and 15. The score is in G minor (one flat) and 3/4 time. Measure 13 starts with a mezzo-forte (*mf*) dynamic. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes.

16 17 18

Musical notation for measures 16, 17, and 18. The right hand continues with intricate rhythmic patterns, and the left hand maintains the accompaniment. A large watermark reading "Copyrighted material." is overlaid on the score.

19 20 21 R

f

Coll' 8va (4, 5, 6, 7-oct., up stem notes)

Musical notation for measures 19, 20, and 21. Measure 19 begins with a forte (*f*) dynamic. Measure 21 includes a right-hand trill (R) and an instruction for an octave collar: *Coll' 8va (4, 5, 6, 7-oct., up stem notes)*. A watermark reading "Please return to our store to order this item." is overlaid on the score.

22 23 24

Musical notation for measures 22, 23, and 24. Measure 23 features a long melodic line in the right hand that spans across measures 23 and 24. The left hand continues with the accompaniment. A dashed horizontal line is positioned above measure 22.

25 26 27

Musical score for measures 25-27. The score is written for two staves: Treble and Bass. Measure 25 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The bass clef is also present. The music consists of eighth notes and chords. Measure 26 continues the pattern. Measure 27 features a longer note value in the treble staff. Below the bass staff, there are six pairs of small vertical tick marks, each pair corresponding to a measure.

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28 29 30

Coll' 8va (5, 6, 7-oct., up stem notes)

Musical score for measures 28-30. The score is written for two staves: Treble and Bass. Measure 28 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The bass clef is also present. The music consists of eighth notes and chords. Measure 29 continues the pattern. Measure 30 features a longer note value in the treble staff. Below the bass staff, there are six pairs of small vertical tick marks, each pair corresponding to a measure.

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31 32 33

Coll' 8va (4, 5, 6, 7-oct., up stem notes)

Musical score for measures 31-33. The score is written for two staves: Treble and Bass. Measure 31 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The bass clef is also present. The music consists of eighth notes and chords. Measure 32 continues the pattern. Measure 33 features a longer note value in the treble staff. Below the bass staff, there are six pairs of small vertical tick marks, each pair corresponding to a measure.

34 35 36 37

38 39 40 41

Coll' 8va (4, 5, 6, 7-oct., all treble notes)

42 43 44 45

46 47 48

** Coll' 8va, 15ma (4, 5, 6, 7-oct., up stem notes)*

* 4 and 5-octave choirs double up stem notes up an octave;
6 and 7-octave choirs double up stem notes up both one and two octaves.

49 50 51

Musical score for measures 49-51. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a treble and bass staff. The bass staff has a long slur under the first measure. Measure 50 contains a fermata over the final chord. Measure 51 has a fermata over the final chord. There are some bracketed notes in measure 50.

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52 53 54

Musical score for measures 52-54. The score continues in the same key and time signature. Measure 53 has a fermata over the final chord. Measure 54 has a fermata over the final chord. A large, stylized watermark of a musical instrument is overlaid on the score.

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55 56 57

Musical score for measures 55-57. The score continues in the same key and time signature. Measure 55 starts with a forte (*f*) dynamic. Measure 56 has a fermata over the final chord. Measure 57 has a fermata over the final chord. There are plus signs (+) under the bass staff in measures 55, 56, and 57.

Coll' 8vb (6 & 7-oct., bottom note)

58 59 60

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* Coll' 8va, 15ma (5, 6, 7-oct., up stem notes)

61 62 63

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64 65 66

* 5 and 6-octave choirs double up stem notes up one octave;
7-octave choirs double up stem notes up both one and two octaves.

* Coll' 8va, 15ma (4, 5, 6, 7-oct., up stem notes) - - -

67 68 69

ff mp

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70 71 72 73

p

74 75 76 77

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* 4 and 5-octave choirs double up stem notes up an octave;
6 and 7-octave choirs double up stem notes up both one and two octaves.

Musical score for measures 78-81. The score is written for piano in a key signature of one flat (B-flat major or F minor). The right hand (treble clef) features a complex rhythmic pattern with many sixteenth notes and accents. The left hand (bass clef) provides a harmonic accompaniment with sustained chords and moving lines. Measure numbers 78, 79, 80, and 81 are clearly marked.

Musical score for measures 82-84. This section includes a dynamic marking of *mp* (mezzo-piano) with a *cresc.* (crescendo) hairpin. The right hand continues with intricate sixteenth-note passages, while the left hand features a more melodic line with some rests. Measure numbers 82, 83, and 84 are indicated.

Musical score for measures 85-87. This section also includes a dynamic marking of *mp* with a *cresc.* hairpin. The right hand maintains the sixteenth-note texture, and the left hand continues its accompaniment. Measure numbers 85, 86, and 87 are marked.

88 89 90

f

Slower ♩ = 120

91 92 93 94 95

pp *ff* LV *pp*

96 97 98 99

100 101 102 103

Coll' 8va (5, 6, 7-oct., top note) - - -

p LV (accompaniment only)

* Coll' 8va, 15ma (5, 6, 7-oct., top note) - - - - -

104 105 106 107

LV LV LV

108 109 110 111

LV LV LV *mp* R

112 113 114 115

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116 117 118 119

mf R

* 5 and 6-octave choirs double top note up one octave; 7-octave choirs double top note up both one and two octaves.

120 121 122 123

accel.

124 125 126

Maestoso ♩ = 130

f

127 128 129

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130 131 132

ff *impassioned*

Coll' 8va (5, 6, 7-oct., up stem notes)

133 134 135

136 137 138

139 140 141 142

p poco accel.

143 144 145 146

Tempo I

147 148 149

Coll' 8vb (6 & 7-oct., bottom note) - -

Coll' 8va (4, 5, 6, 7-oct., top note)

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150 151 152

Coll' 8va, 15ma (4, 5, 6, 7-oct., top note)

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153 154 155

* 4 and 5-octave choirs double top note up an octave;
7 octave choirs double top note up both one and two octaves

* Coll' 8va, 15ma (5, 6, 7-oct., top note) ** Coll' 8va, 15ma (4, 5, 6, 7-oct., up stem notes)

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- * 5 and 6 octave choirs double top note up an octave;
- 7 octave choirs double top note up both one and two octaves
- ** 4 and 5 octave choirs double stems-up notes up an octave where able.
- 6 and 7-octave choirs double stems-up notes, up both one and two octaves where able.

From the Top Music ~ Handbell Choir Catalog

Allelu by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, SA choral & perc.	Level II
Be Joyful by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
Ceremonial Fanfare by Michael Mazzatenta	3/4, or 5 octaves	Level II
Jehova, Senor de los Cielos arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
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Go Out in Joy by Lee Afdahl	5 octaves bells	Level III
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Badinerie by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
Cantabile: A Singing Spirit by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
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Fantasia on Spirit of God arr. by Matthew Prins	5 oct.	Level IV
O the Deep, Deep Love of Jesus by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
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