Brells

*(for **Br**ass ensemble, 3-octave Handb**ells***
and optional rhythm section)

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE & NUIT PRODUCTIONS

COMPOSER'S NOTES

Composed during Matt's time at Harvard University, this original work is a musical dialogue between a Brass ensemble and a Handbell choir. Their bantering with changing time signatures and unexpected harmonic choices ultimately produces a rousing opening concert piece. The title was created using letters from **Br**ass and Handb**ells**.

This piece was created during Matt's 30+ year career as Director of Music within the church world. He often composed or arranged for the handbell choirs he directed.

*Disclaimer: Although Matt studied at the New England Conservatory in Boston, the musical ideas for **Brells** revealed themselves while he was playing a "gig" at Harvard University in 1989. You never know when inspiration may strike.*

• • • • •

BRASS
- Parts for C, B-flat and E-flat instruments are included—depending on the instrumentation available for the performance.
- A solo brass instrument can play the melodic line, if needed.

HANDBELLS
- The division of labor for the lower two parts may be somewhat unorthodox, but works well.
- Positions 1 and 2 play all the bass clef bells…with some sharing…and Position 2 occasionally rings Db5.
  Position 1 bell assignments: C4, Db4, E4, G4, Ab4, Bb4 and B4.
  Position 2 bell assignments: D4, Eb4, F4, Gb4, A4, Cb5, C5, and (Db5).

RHYTHM
- Chord symbols are included above the handbell part for a rhythm section to augment the performance if the director so desires. The suggested rhythm section might include bass, drums and cymbal (rolls).
- Drums should play light cymbals in the 6/8 sections and "groove" in the 4/4 measures.
- In measures 11 and 15, simply "mark" the beat on high hat initially; similar measures later on should have a light groove with a firm backbeat.
- Bass should play softly and simply throughout in the upper registers.
- Please anticipate the bass notes in the 6/8 sections with the handbells.
- Cymbal swells may transition into the different musical sections as desired.
- Any added rhythm section should never cover up the delicate bells, but simply support the rhythm.

The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson



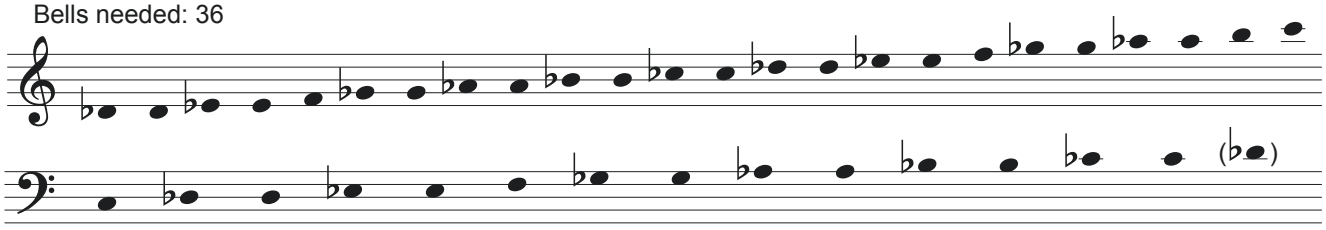
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*(for **Br**ass ensemble, 3-octave Handb**ells** and optional rhythm section)*

3 octaves
Bells needed: 36



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Energetic ♩ = 84 (♪ = ♪ throughout)

Brass

mf

2

Handbells

Cymbal roll

2

Cymbal roll

(Rhythm section - IN)

FMaj7 C9 FMaj7 C9

3 4

HB *f* LV LV LV LV
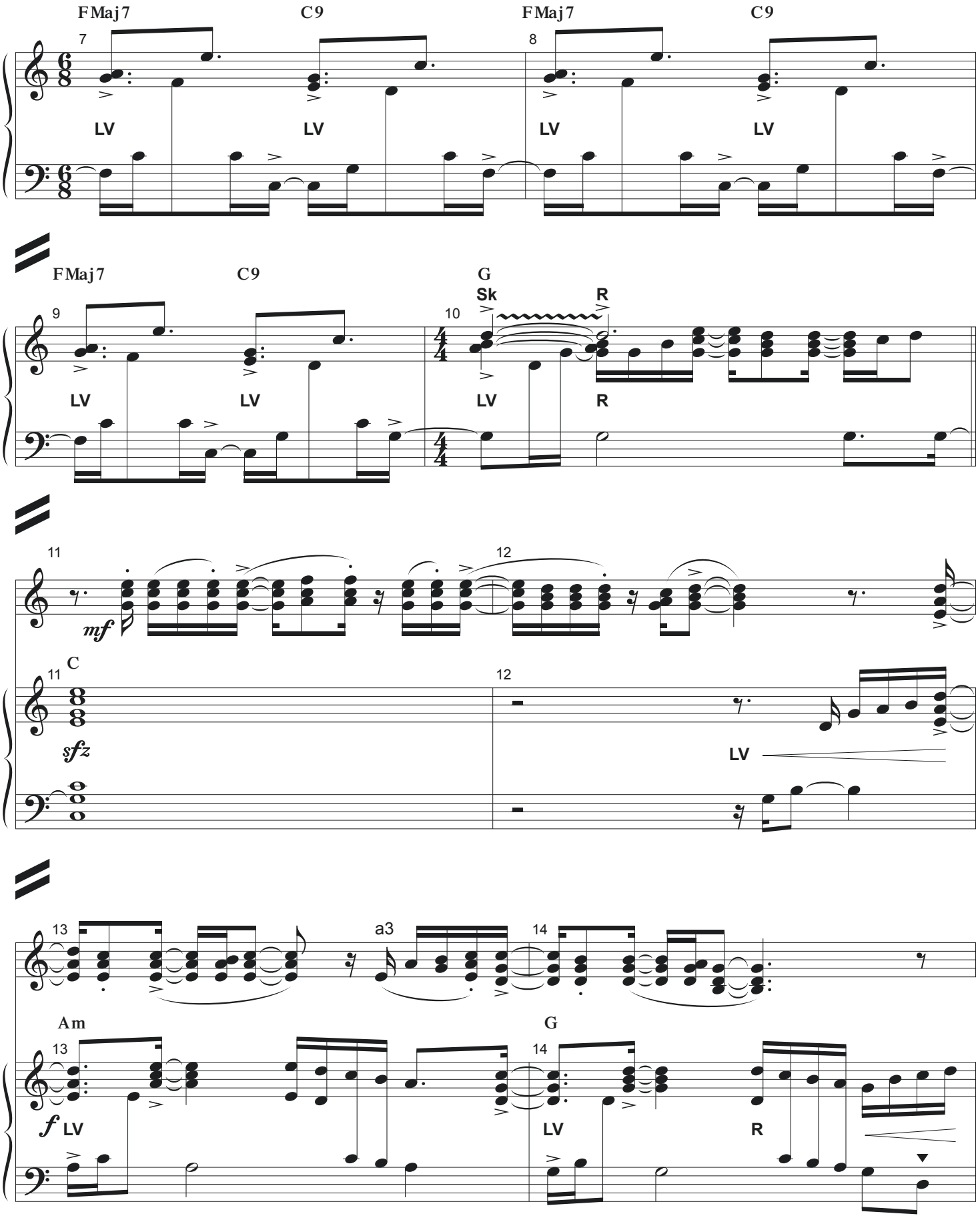
FMaj7 C9 G
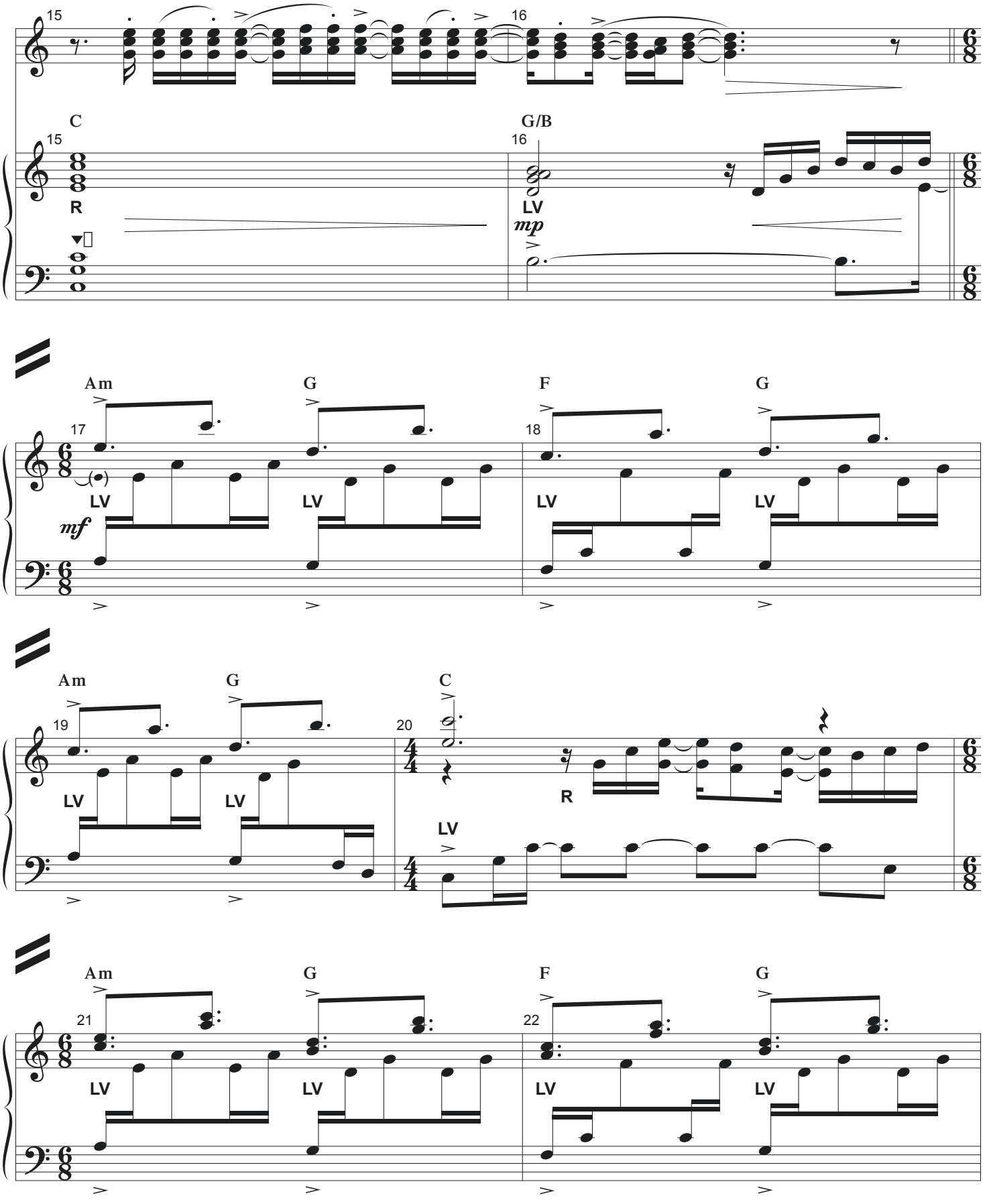
5 6
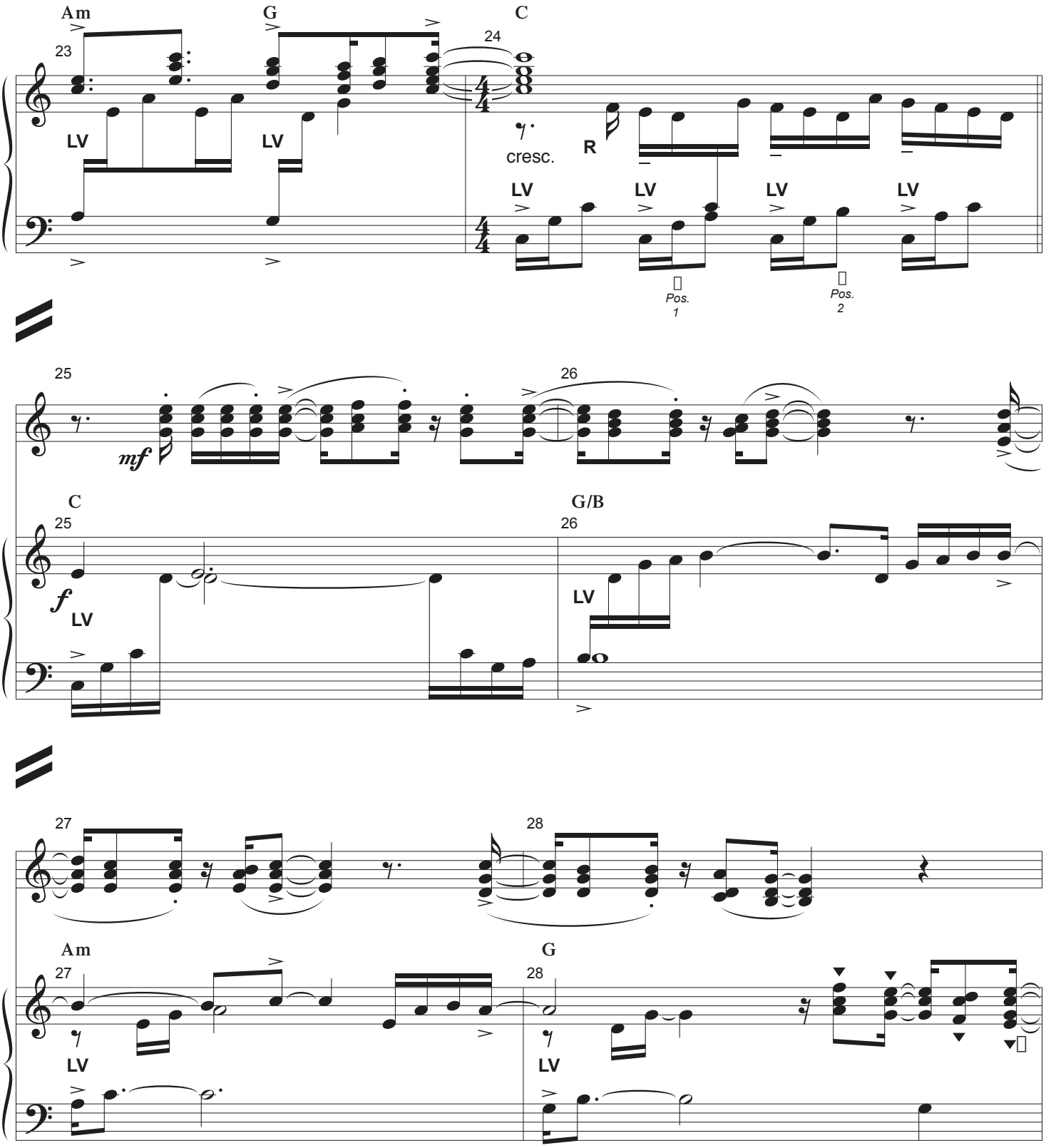
Sk R
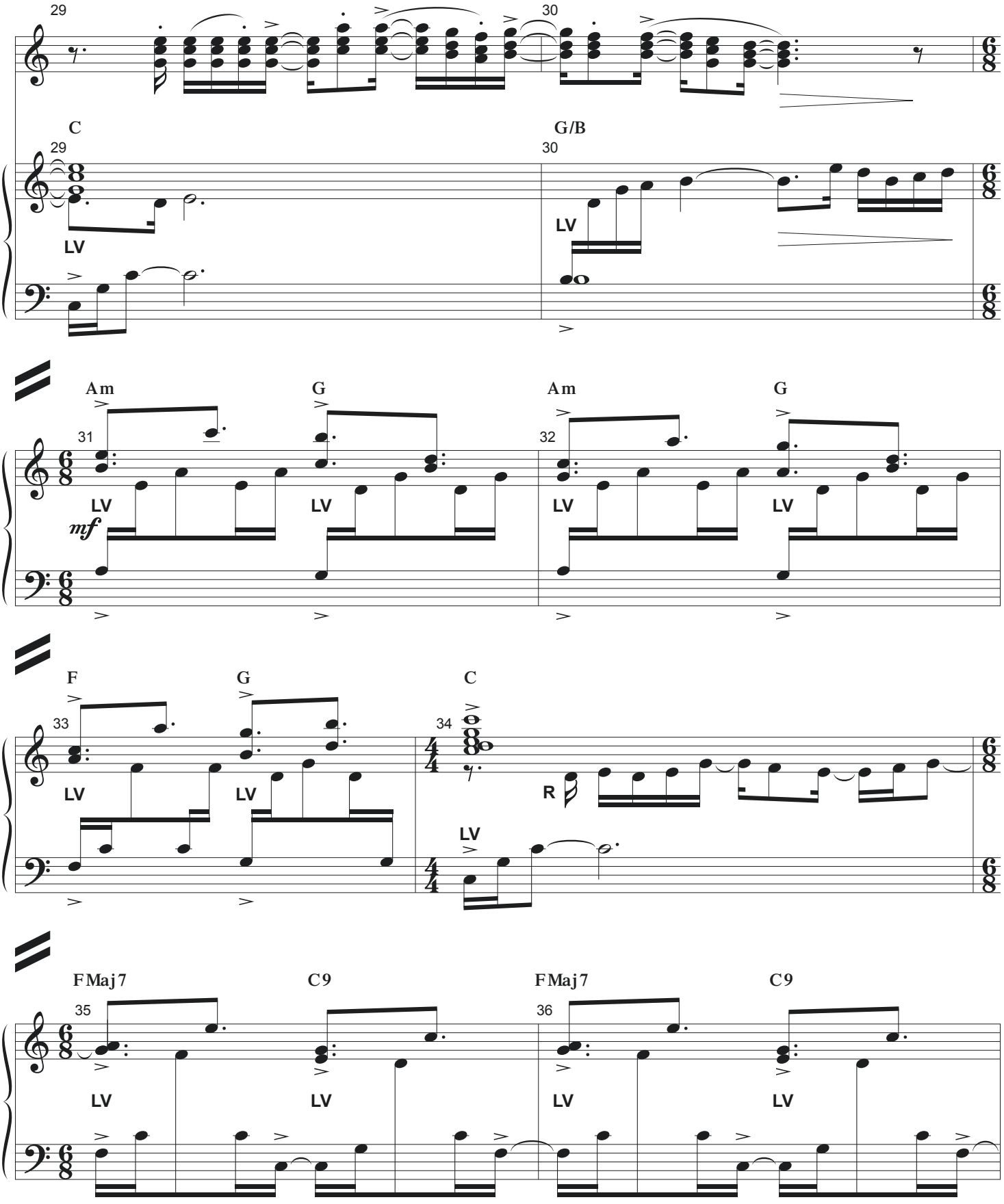
LV LV LV R
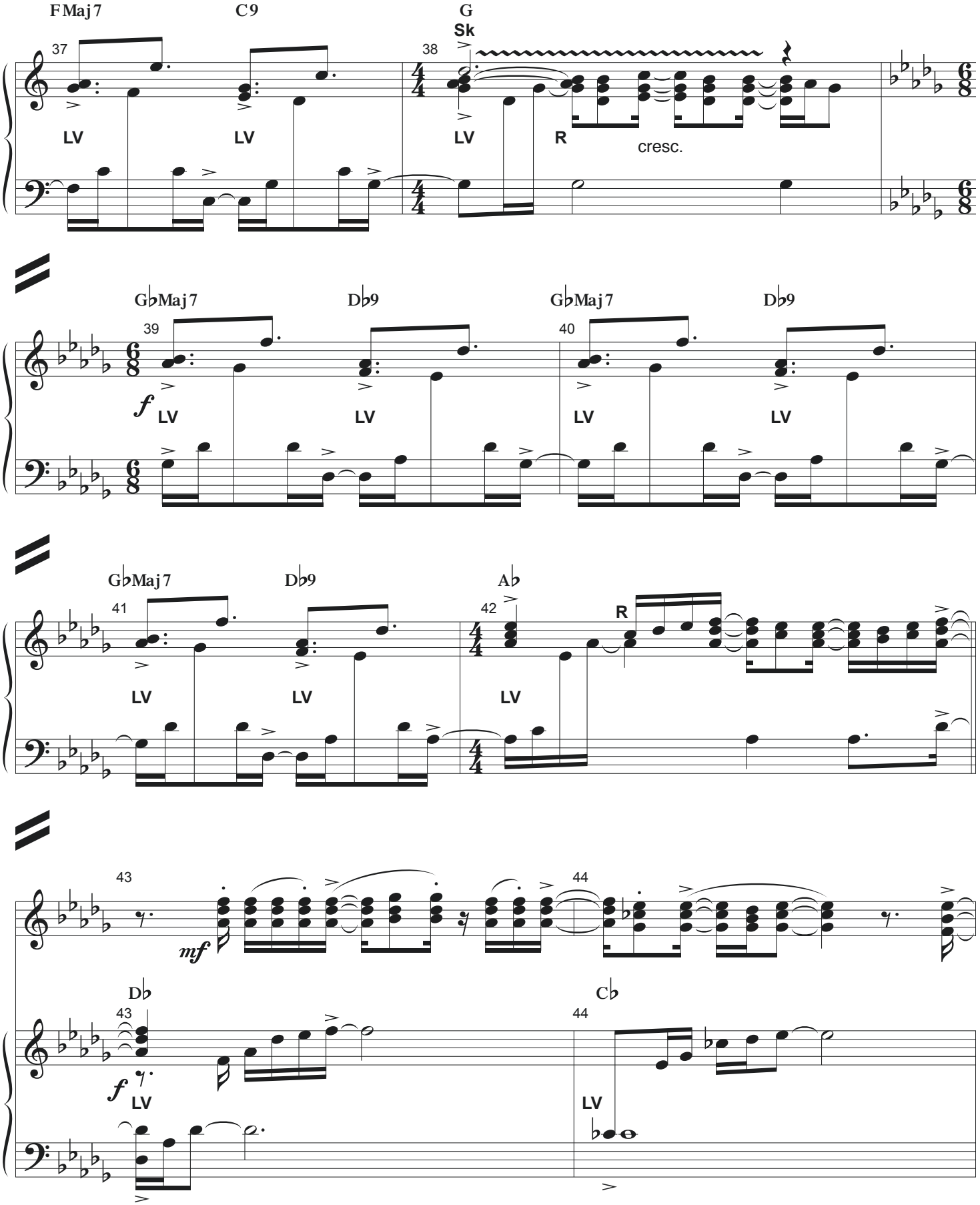
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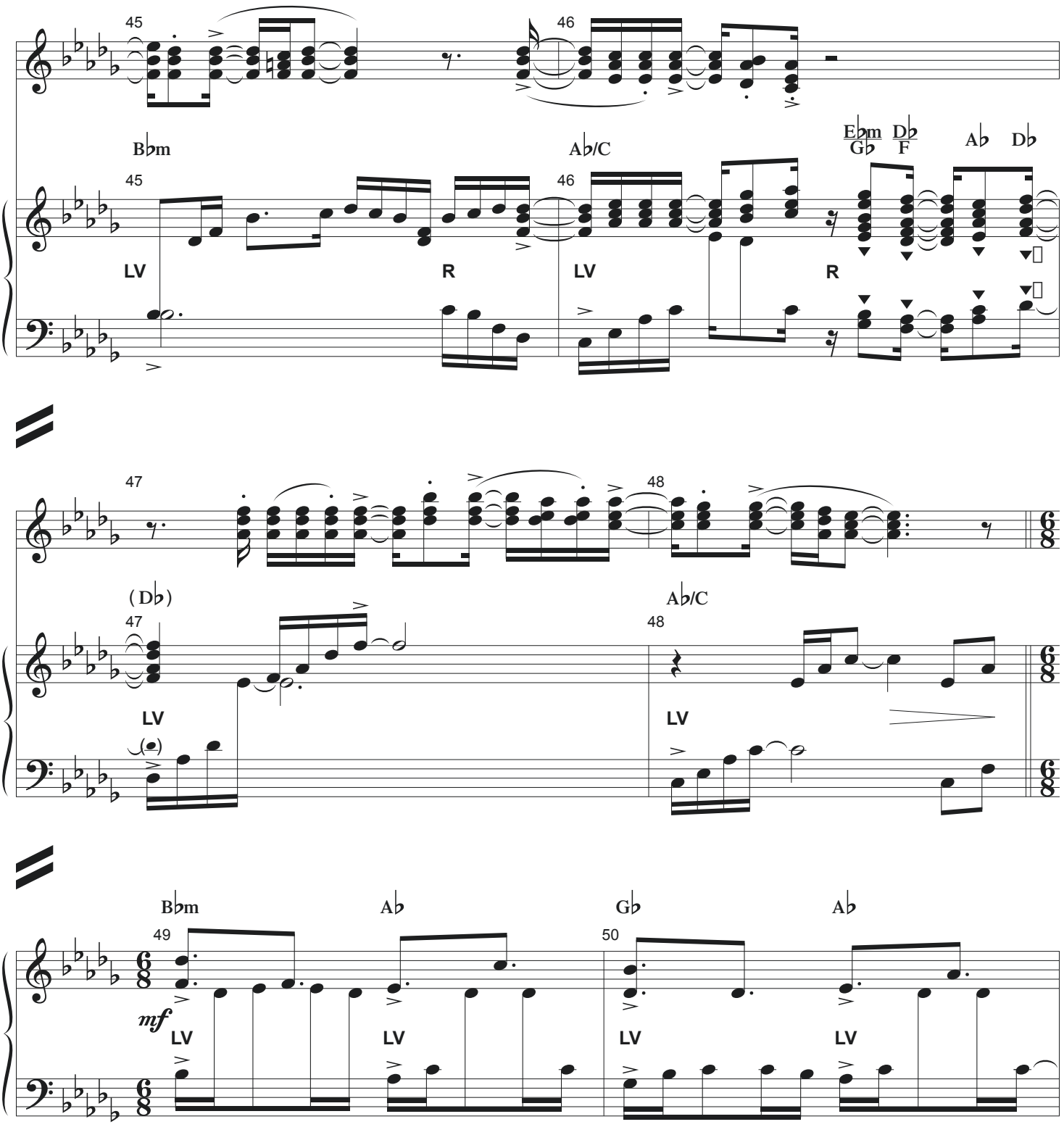

FMaj7
C9
FMaj7
C9
7
8
LV
LV
LV
LV
FMaj7
C9
G
Sk
R
9
10
LV
LV
LV
R
11
12
mf
C
11
12
sfz
LV
13
a3
14
Am
G
13
14
f
LV
LV
R
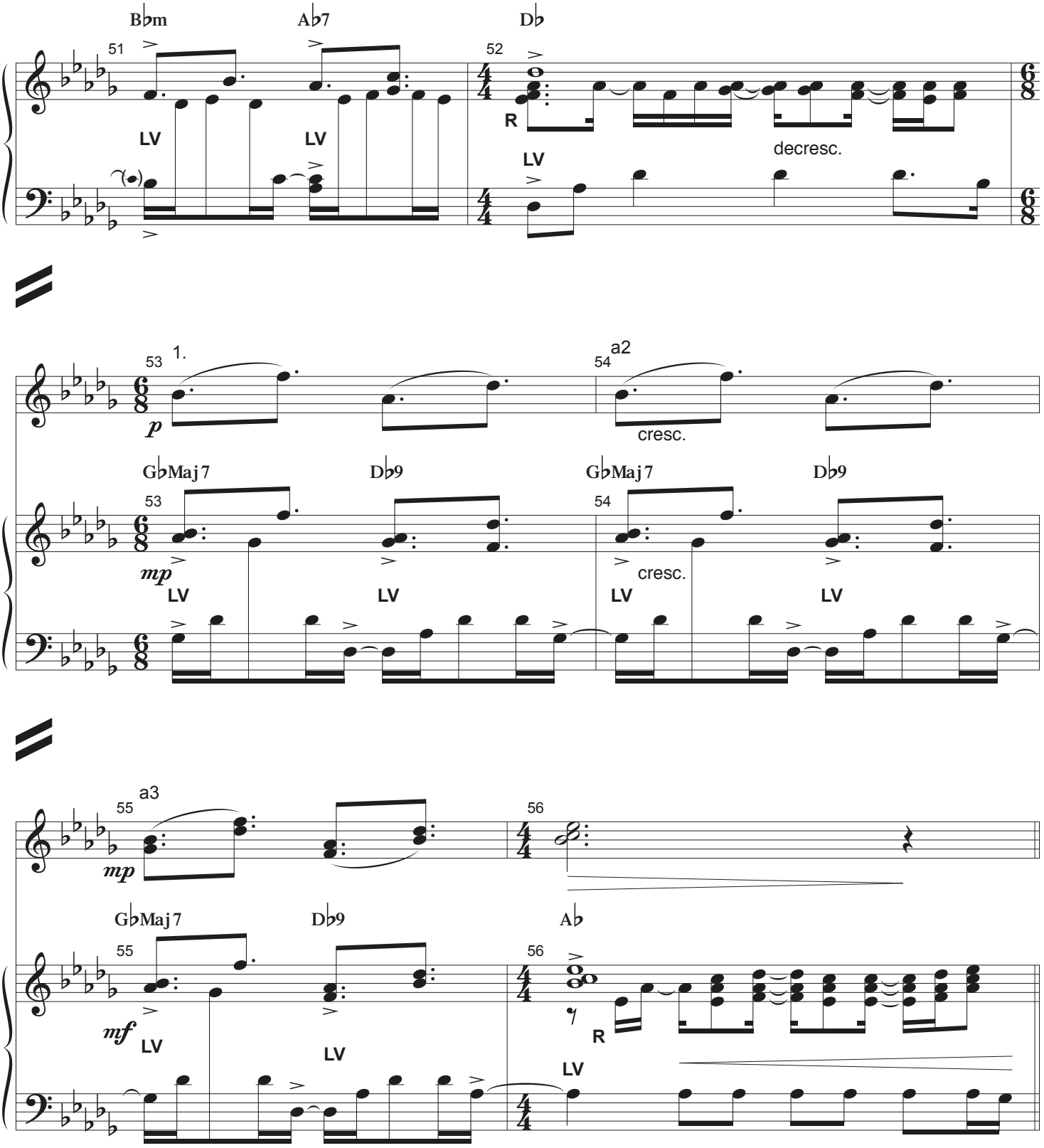

15
16
C
G/B
15
16
R
LV
mp
Am
G
F
G
17
18
LV
LV
LV
LV
mf
Am
G
C
19
20
LV
LV
R
LV
Am
G
F
G
21
22
LV
LV
LV
LV

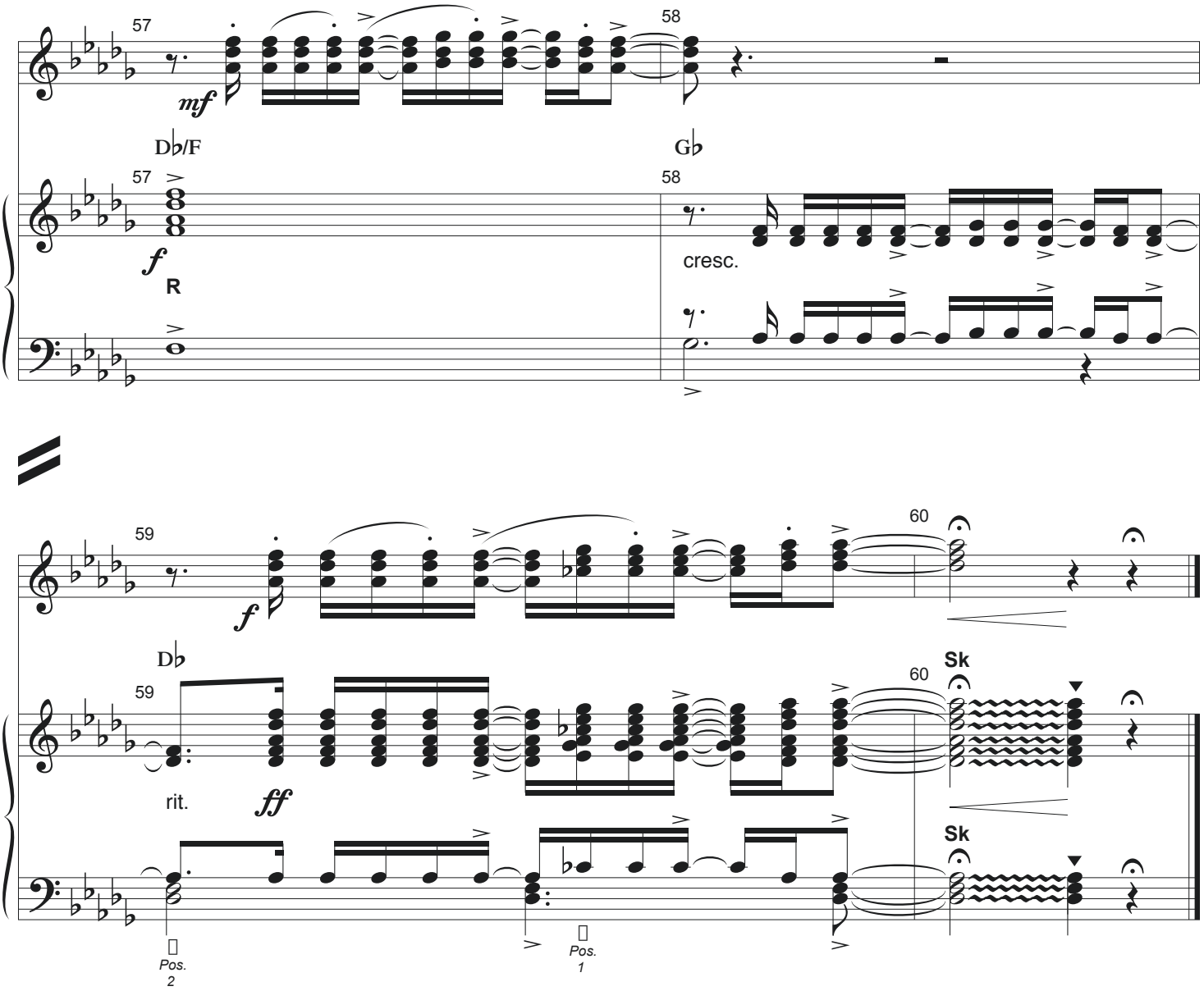

Am
G
C
23
24
LV
LV
cresc.
R
LV
LV
LV
LV
Pos. 1
Pos. 2
25
26
mf
C
G/B
25
26
f
LV
LV
27
28
Am
G
27
28
LV
LV


29
30
C
G/B
LV
Am
G
31
32
mf
F
33
34
R
FMaj7
C9
35
36


FMaj7
C9
G
Sk
37
38
LV
LV
LV
R
cresc.
GbMaj7
Db9
GbMaj7
Db9
39
40
f
LV
LV
LV
LV
GbMaj7
Db9
Ab
41
42
R
LV
LV
LV
43
44
mf
Db
Cb
43
44
f
LV
LV


45
46
Bbm
Ab/C
Ebm
Gb
Db
F
Ab
Db
LV
R
LV
R
47
48
(Db)
Ab/C
LV
LV
Bbm
Ab
Gb
Ab
49
50
mf
LV
LV
LV
LV


B♭m
A♭7
D♭
51
52
LV
LV
LV
R
decresc.
53
1.
54
a2
p
cresc.
G♭Maj7
D♭9
G♭Maj7
D♭9
53
54
mp
cresc.
LV
LV
LV
LV
55
a3
56
mp
G♭Maj7
D♭9
A♭
55
56
mf
LV
LV
LV
R


57
58
mf
D♭/F
G♭
57
58
f
R
cresc.

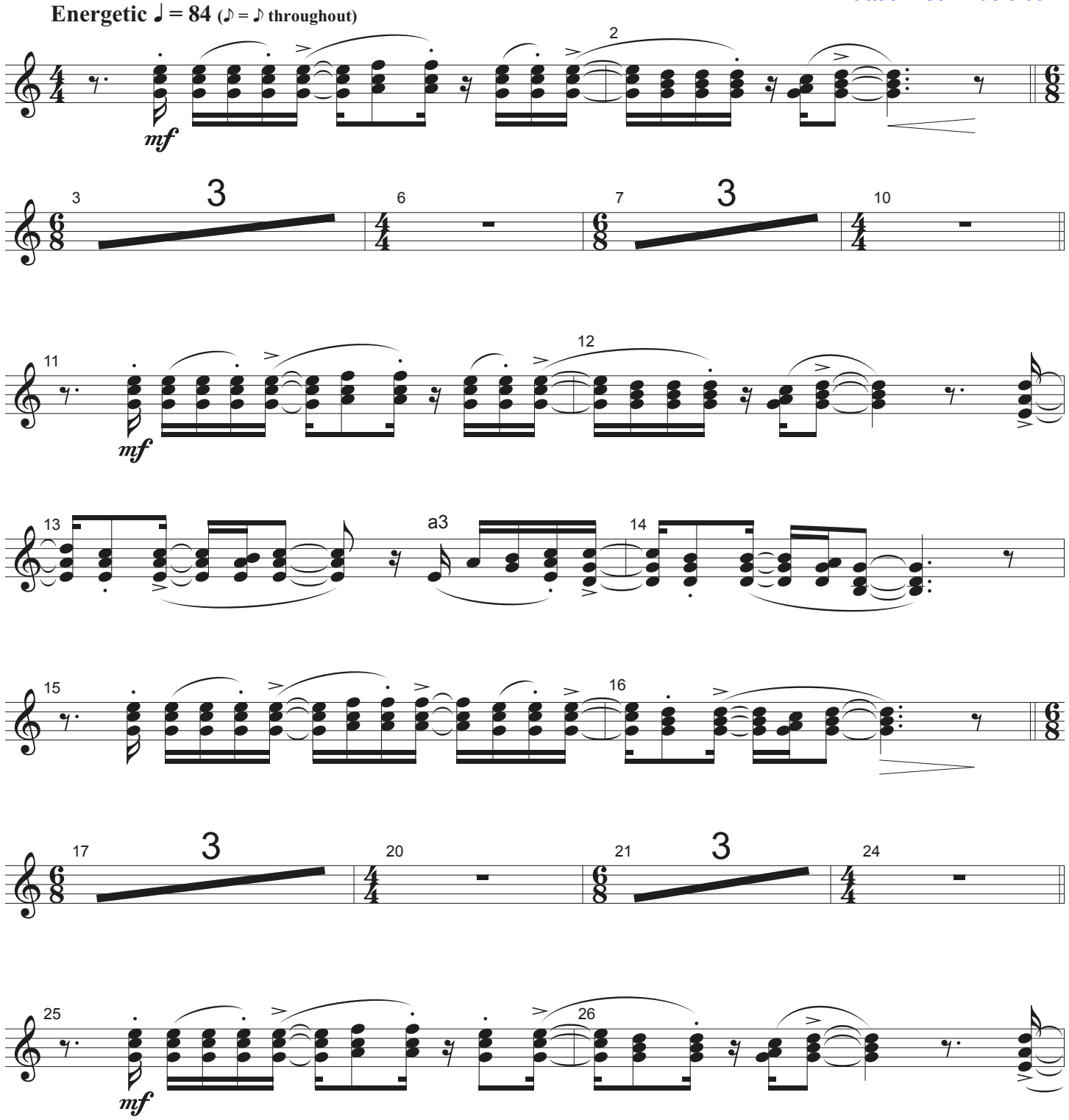
59
60
f
D♭
59
60
Sk
rit.
ff
Sk
Pos. 2
Pos. 1

Brells
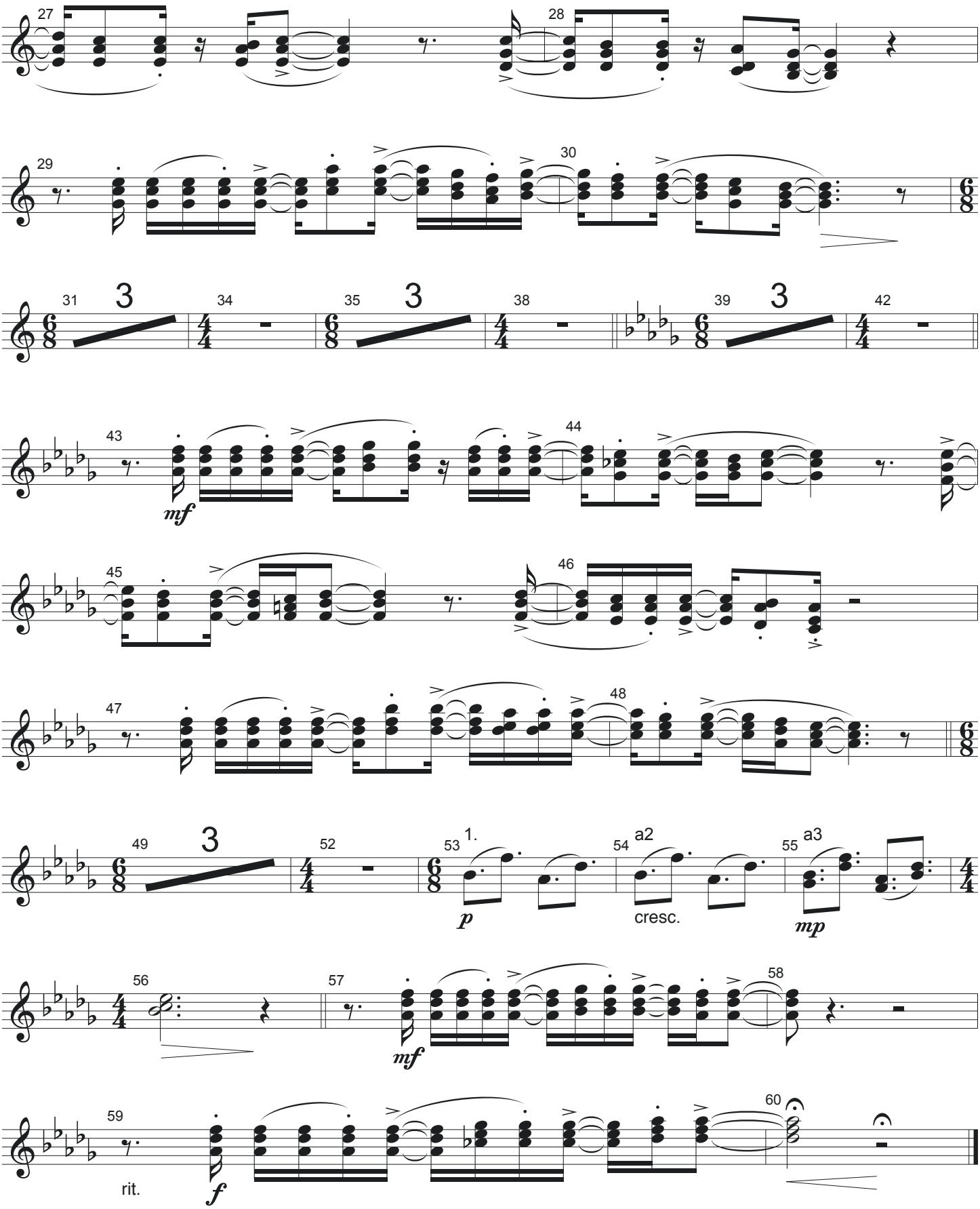
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BRASS PARTS
Concert pitch

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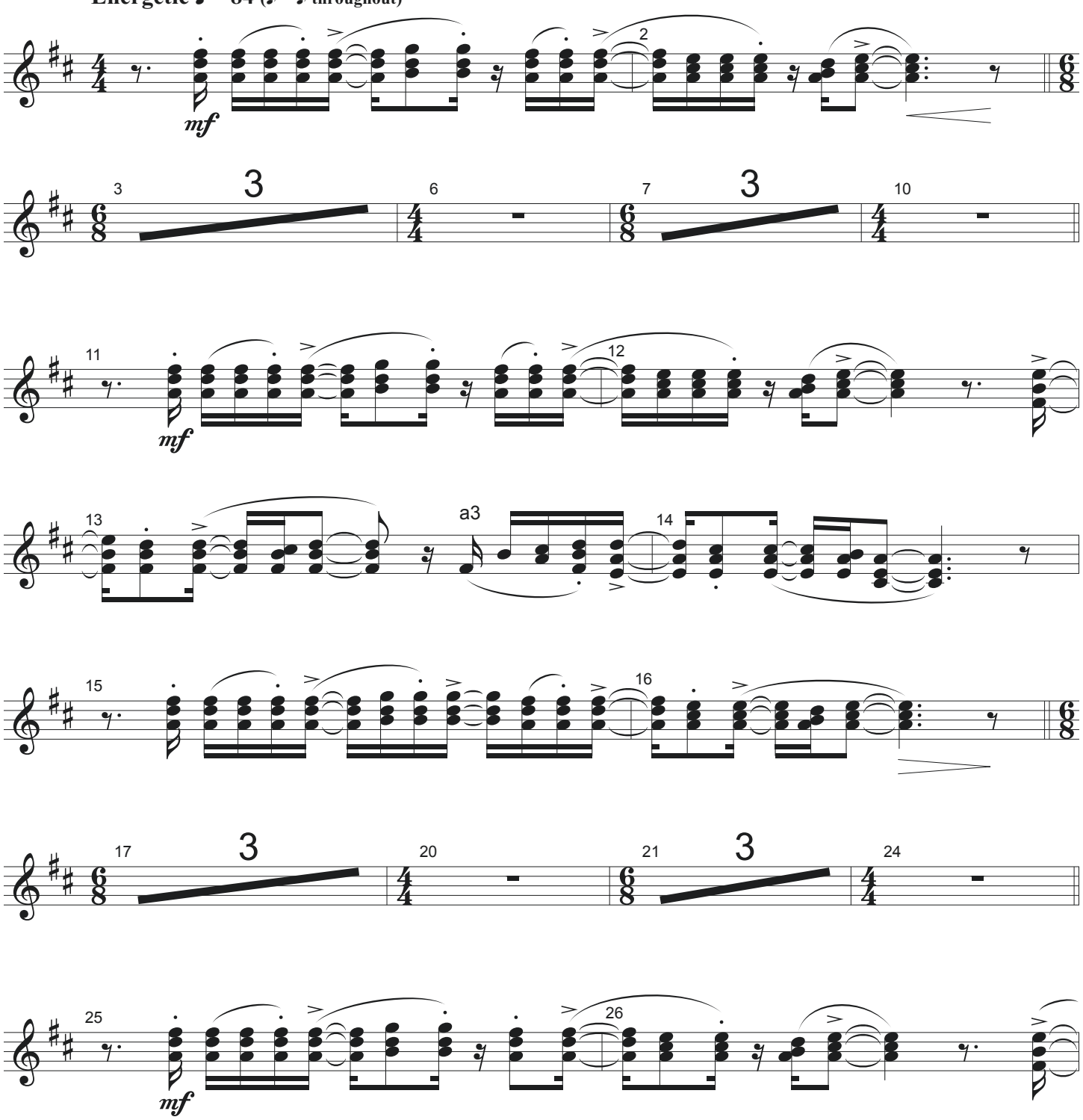

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3
34
35
3
38
39
3
42
43
mf
44
45
46
47
48
49
3
52
53
1.
p
54
a2
cresc.
55
a3
mp
56
57
mf
58
59
rit.
f
60

Brells
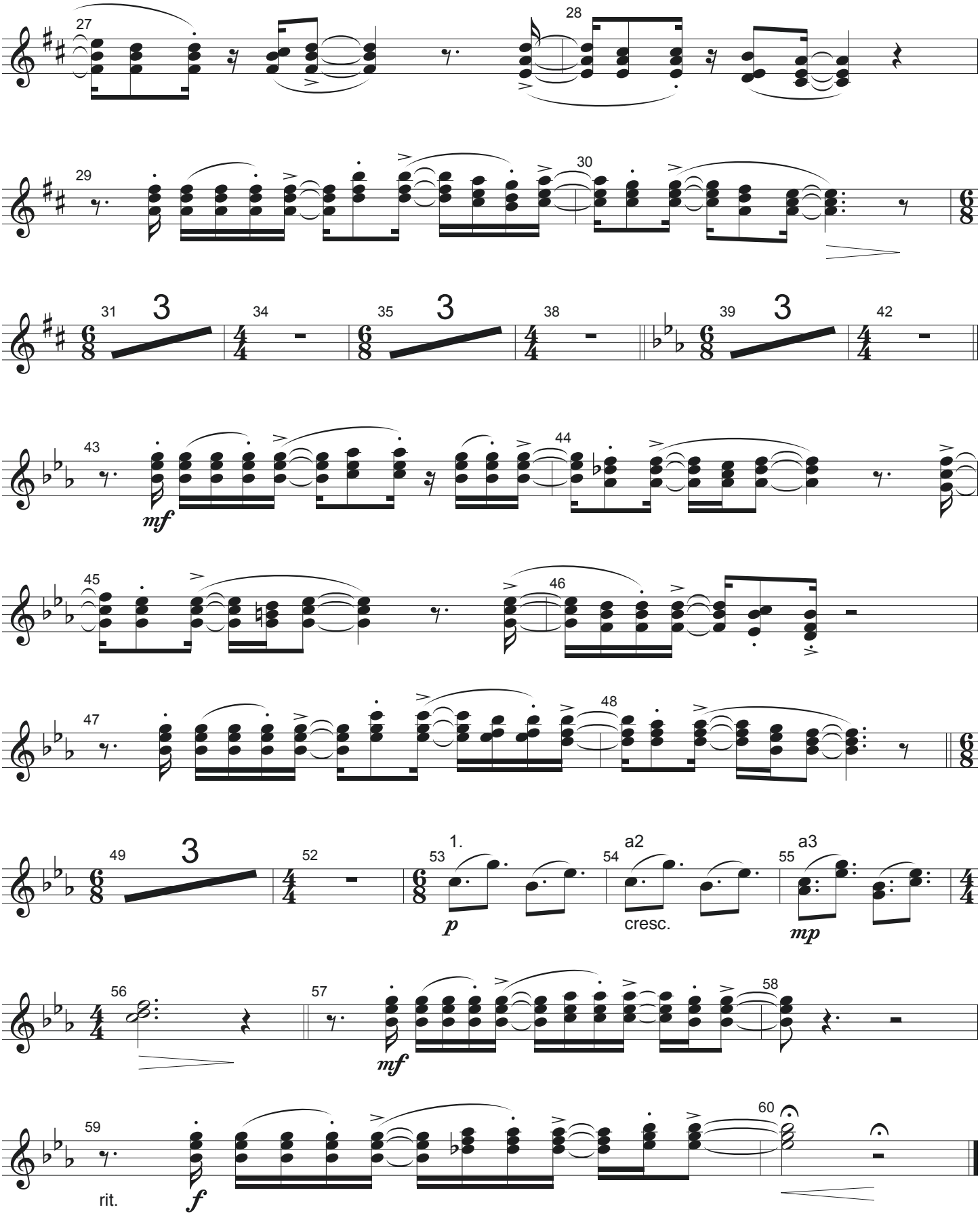
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BRASS PARTS
B-flat Instruments

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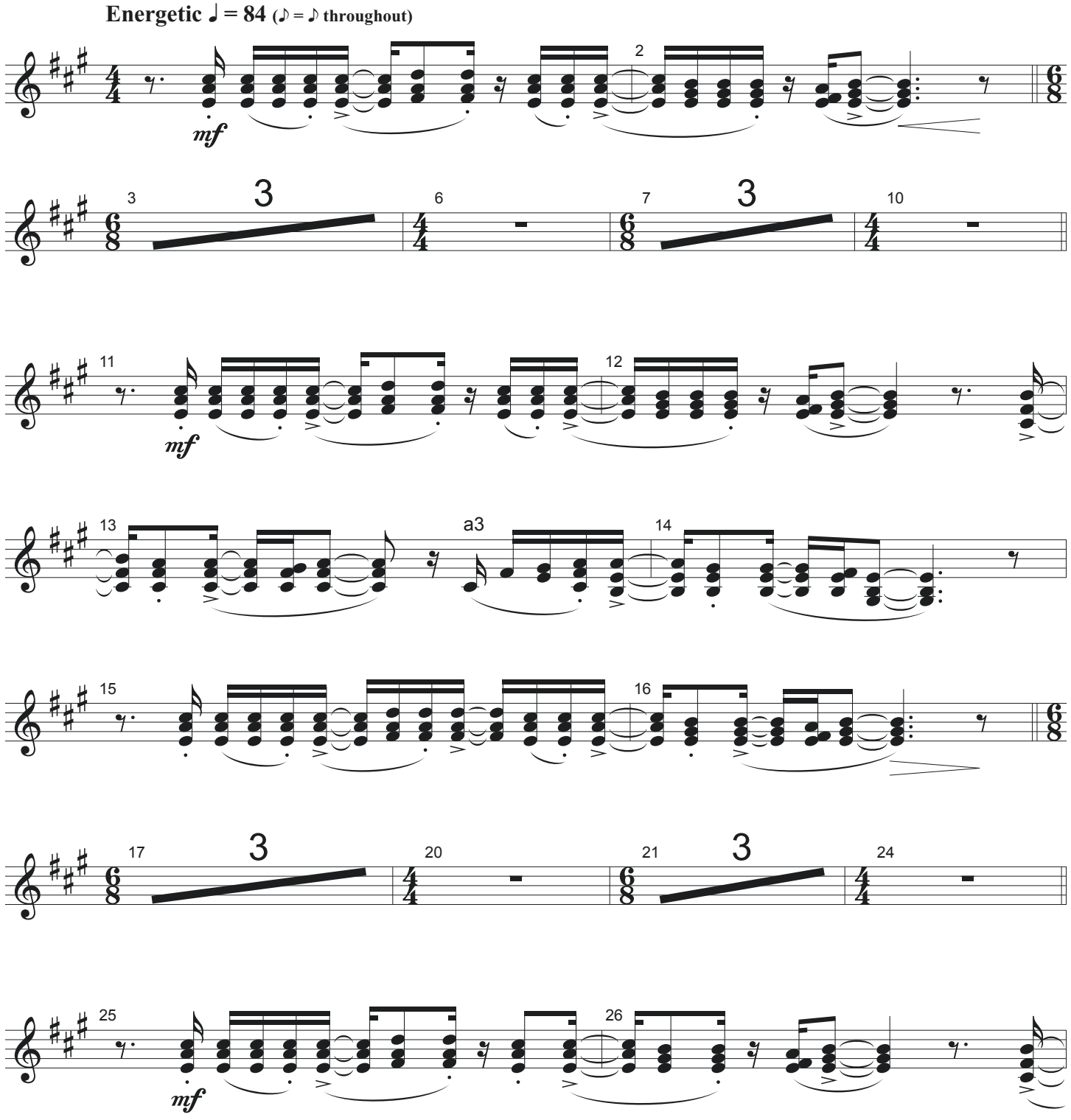

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Brells
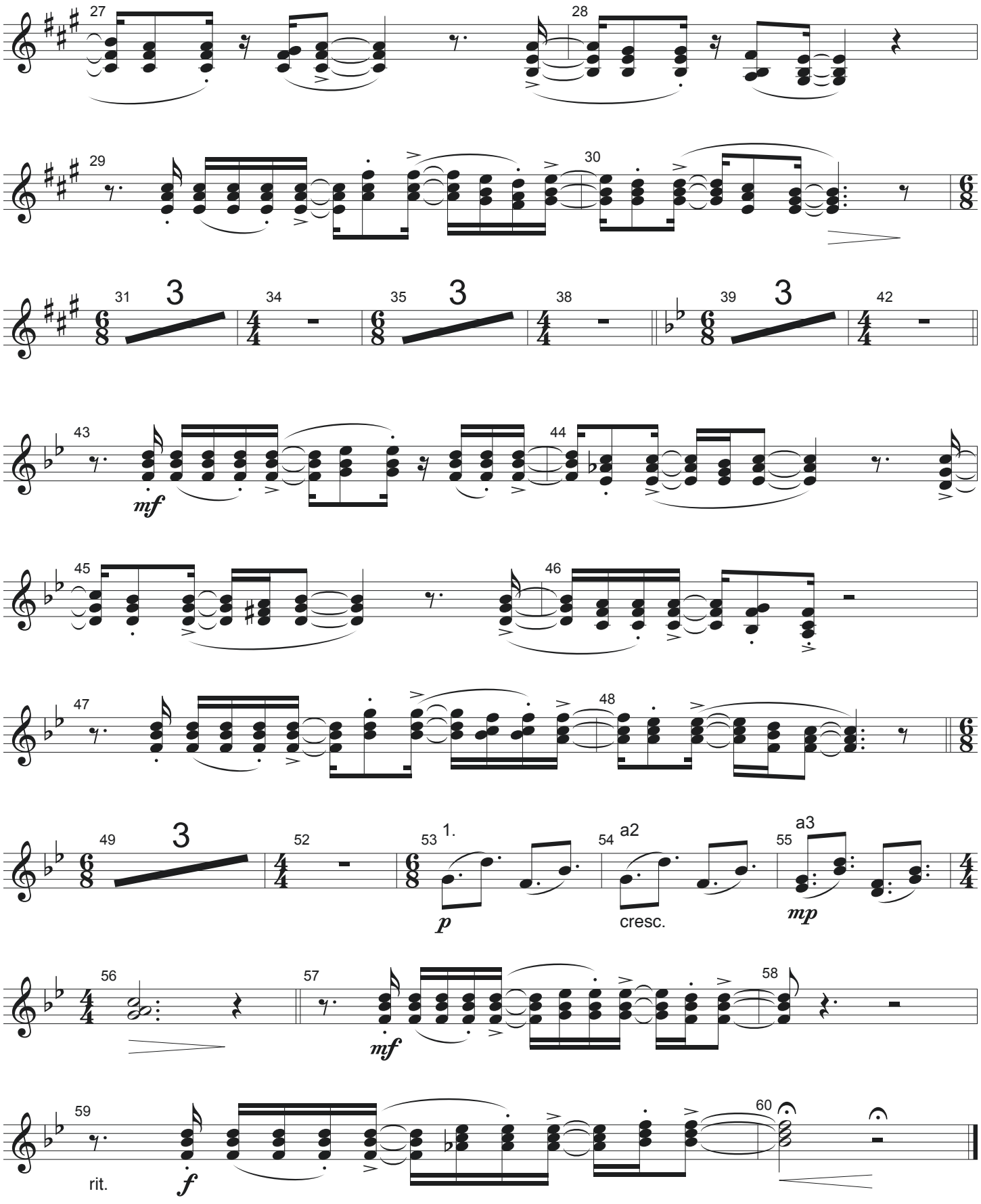
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BRASS PARTS
E-flat Instruments

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34
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3
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39
3
42
43
mf
44
45
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47
48
49
3
52
53
1.
p
54
a2
cresc.
55
a3
mp
56
57
mf
58
59
rit.
f
60

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Peace,





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