

Level
3-

THE JANTZ A. BLACK
HANDBELL SERIES

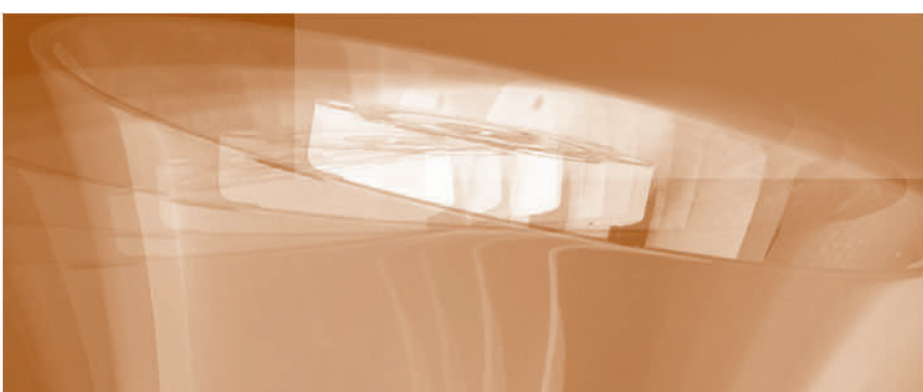
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Jubilant Praise

*Arranged for 3-6 octave handbells
with optional 3-5 octave handchimes,
and percussion by*

Jantz A. Black

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Notes to the performers

Connie Nicholson is a gifted bell ringer, bell choir director, and musician. E6-F6 is her favorite ringing position, so that was the initial starting point for this piece. The main theme starts and ends with these two notes, and the secondary theme still utilizes these pitches quite frequently as well.

Connie is known for her love of rhythmic, energetic bell compositions and also enjoys freely composed works that are not built on a hymn tune. (She loves hymns as well.) Her choir, Joyful Bells, has included Arnold Sherman's "Gaudeamus"—one of Connie's favorites—as part of their standard repertoire for quite some time. The tone and energy of that composition served as one of the other creative seeds for this work. The inclusion of percussion serves to enhance the rhythmic vitality and interest, reflective of Connie's energy for sharing the joy of bells with others.

A choir of considerable size could choose to add some lower bells, especially an F2 in some key places, and measure 92 to the end could include treble doublings all the way up to A7 if desired. Similarly, lower chimes could double the bass m. 57–78, and other appropriate places if low bells are not available.

This piece could be performed alone (without percussion), but the ending martellato might be changed to a rung chord, at the discretion of the director. In the absence of chimes, the entire piece could easily be played on bells.

I am honored to be a part of celebrating Connie Nicholson's countless contributions to the art of handbells, to Midland First United Methodist Church, and to her students and fellow ringers. I am blessed to call her a mentor and friend.

— Jantz A. Black, composer

Commissioned in honor of Connie Nicholson for her twenty-nine exemplary years directing Prime Chimers, Genesis Ringers, Rejoice Ringers, Joyful Bells, and the Carillon Choir, and forty-four dedicated years ringing bells at the First United Methodist Church of Midland, Michigan. Through her music ministry, Connie taught others to love God, to love each other, and to love handbells.

Jubilant Praise

For 3-6 Octave Handbells, Optional 3-4 Octave Handchimes, and Optional Percussion

Handbells used: 3 oct. (31 bells);
4 oct. (38 bells);
5 oct. (46 bells);
6 oct. (49 bells)

Handbell notation on a grand staff (treble and bass clefs). The music consists of a series of notes in a descending sequence. There are two sets of optional handbell clusters, one in the treble clef and one in the bass clef, indicated by the word "optional" and a bracket. A large watermark "HOPE Publishing Company since 1892" is overlaid on the notation.

Handchimes used: 3 oct. (20 chimes);
4 oct. (22 chimes);
5 oct. (27 chimes)

Handchime notation on a grand staff (treble and bass clefs). The music consists of a series of notes in a descending sequence. There is one set of optional handchime clusters in the bass clef, indicated by the word "optional" and a bracket. A large watermark "FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE" is overlaid on the notation.

3 octave choirs omit notes in ().
3 and 4 octave choirs omit notes in < > .
4 octave choirs omit notes in [].
5 octave choirs omit notes in { } .

1 **Allegro, with joy** (♩ = 130) 2 3 Jantz A. Black

Handbells *mp* *mf*

Handbell notation on a grand staff (treble and bass clefs) in 4/4 time. The music is marked *mp* and *mf*. Below the bass staff are rhythmic markings: a series of '+' signs for the first two measures and a series of 'x' signs for the third measure. Percussion notation is shown on a separate staff below, with 'x' marks indicating the shaker part. The tempo is **Allegro, with joy** (♩ = 130).

Percussion* Shaker *mp*

***Percussion:**

Player 1: Djembe (or Cajon, or similar), Windchimes
Player 2: Shaker, Suspended cymbal

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Djembe/Cajon (fill)

5 Octave choirs may double upstem notes 8va

f
mf

14 15 16

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17 18 19

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20 21 22 23

mf *f* (bring out melody)

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*Throughout, D4 with cue-sized notes, plays only in absence of B \flat 3.

Jubilant Praise

Musical score for measures 24-26. The score is written for piano in a grand staff (treble and bass clefs). Measure 24 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes, marked with 'LV' (left hand) above it. The bass clef has a bass line with eighth notes, marked with '(2.)' below it. Measures 25 and 26 continue the melodic line in the treble clef, also marked with 'LV'. Measure 26 ends with a fermata and a 'R' (right hand) marking. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

Musical score for measures 27-29. The score is written for piano in a grand staff. Measure 27 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes, marked with 'subito p' below it. The bass clef has a bass line with eighth notes. Measure 28 has a treble clef with a melodic line and a bass clef with a bass line. Measure 29 has a treble clef with a melodic line and a bass clef with a bass line. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

5 Octave choirs may double upstem notes *8va*

Musical score for measures 30-33. The score is written for piano in a grand staff. Measure 30 starts with a treble clef and a bass clef. The treble clef has a melodic line with eighth notes, marked with 'f' below it. The bass clef has a bass line with eighth notes. Measure 31 has a treble clef with a melodic line and a bass clef with a bass line. Measure 32 has a treble clef with a melodic line and a bass clef with a bass line. Measure 33 has a treble clef with a melodic line and a bass clef with a bass line. A large watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid on the score.

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mp
rit.
LV
Wind chimes
p

Andante cantabile (♩ = 60) ("in two")

mf
mp
LV
LV
LV
Andante cantabile (♩ = 60) ("in two")
Susp. cym.
pp (restrained) *mp*

47 48 49 50 51 52

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53 54 55 56 57 58

a tempo
mf molto espressivo
rit.
rit. Wind chimes
a tempo
mp

59 60 61 62 63 64

Susp. cym.
mp (fuller) *mf* *mp*

65 66 67 68 69 70

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mf

LV

This system contains measures 65 through 70. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various note values and rests. The bottom staff is in bass clef, providing a harmonic accompaniment with chords and single notes. A watermark for 'HOPE Publishing Company Since 1892' is overlaid across the center. The dynamic marking *mf* is placed below the first measure. The letters 'LV' are written above the bass staff in measures 65, 66, 67, 68, and 69.

71 72 73 74 75 76

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rit.

LV

R

rit.

This system contains measures 71 through 76. The notation continues from the previous system. A large diagonal watermark reading 'PREVIEW COPY ONLY NOT FOR PERFORMANCE' is superimposed over the score. The dynamic marking *rit.* appears above the treble staff in measure 74 and below the bass staff in measure 75. The letters 'LV' are above the bass staff in measures 71, 72, and 73, while 'R' is above the bass staff in measure 75.

77 78 79 80

Tempo I (♩ = 130)

mp

(LV bass chimes through m. 78)

mp

p

Tempo I (♩ = 130)

This system contains measures 77 through 80. It begins with a tempo change to **Tempo I (♩ = 130)**. The top staff features a melodic line starting with a half note chord in measure 77, followed by eighth notes. The bottom staff has a rhythmic accompaniment of eighth notes, with a dynamic marking of *p*. A note in the bass staff of measure 78 is marked with a diamond symbol, indicating it is played by the left hand (LV). The dynamic marking *mp* is used in measures 77 and 79. A watermark 'PREVIEW COPY ONLY NOT FOR PERFORMANCE' is visible across the page.

81 *mf* *molto. cresc.* 82 83 *ff*

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5 Octave choirs may double upstem notes 8va

84 85 86 87

busier than before, ad. lib.

(fill) B T S

mf

88 89 90

Musical score for measures 91-94. The score is written for piano and includes a drum line. Measures 91-92 feature a complex texture with many beamed notes and accents. Measure 93 is marked with a fermata and a dynamic of *mf*. Measure 94 features a dynamic of *f* and the instruction "(bring out melody)". The piece is in a minor key, indicated by the key signature of one flat. A watermark for "HOPE Publishing Company" and "Since 1892" is visible across the score.

Musical score for measures 95-97. Measures 95-97 are marked with a dynamic of *mf* and include the instruction "LV" (Left Hand). The music consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 98-100. Measures 98-100 are marked with a dynamic of *mf* and include the instruction "LV" (Left Hand). Measure 100 ends with a fermata and a dynamic of *f*. The piece is in a minor key, indicated by the key signature of one flat.

Musical score for measures 101-103. Measure 101 is marked with a dynamic of *subito p*. Measure 102 is marked with a dynamic of *mf*. Measure 103 is marked with a dynamic of *ff* and includes the instruction "R" (Right Hand). The music features a complex texture with many beamed notes and accents.

5 Octave choirs may double upstem notes *8va*

104 105 106 107

f

(fill) *mf*

busier than before, ad. lib.

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5 Octave choirs may double upstem notes *8va*

108 109 110 111

ff *mf* *ff* *mf*

f

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5 Octave choirs may double upstem notes *8va*

112 113 114 115

f *ff* *ff* *ff*

ad. lib. *broadening*

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116

LV *mf* *molto. cresc.* R *ff*

117

118

Maestoso (♩ = 92)

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mp *ff* **Maestoso** (♩ = 92) *mp*

Susp. cym.

f ad. lib., ceremonial/military

119

120

121

ff *mp* *ff*

fp *ff*

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Jubilant Praise

For 3-6 Octave Handbells, Optional 3-4 Octave Handchimes, and Optional Percussion

Percussion

Player 1: Djembe (or Cajon, or similar), Windchimes

Player 2: Shaker, Suspended cymbal

Jantz A. Black

Allegro, with joy (♩ = 130)

1-2 **2** 3 4 5 6 4 7 8 9

Shaker *mp*

10 Djembe/Cajon (fill) 11 B T S 12 13 14

mf

15 16 17 18 19

20-29 **10** 30 (fill) 31 32 33

mf

34 35 36 37

Andante cantabile (♩ = 60) ("in two")

38 39 *rit.* 40 Wind chimes 41-43 **3** 44 Susp. cym. 45

p *pp* (restrained) *mp*

46-47 **2** 48 49 50-55 **6** 56 Wind chimes *rit.* 57-59 **3** *a tempo*

pp *mp* *mp*

60 Susp. cym. 61 > 62-63 **2** 64 65 > 66-73 **8** 74-76 **3** *rit.*

mp < *mf* (fuller) *mp* < *mf*

Tempo I (♩ = 130)

77-80 **4** 81-83 **3** 84 (fill) 85 B T S

busier than before, ad. lib.

mf

86 87 88 89 90

91 92 93 94-103 **10** 104 (fill)

105 *busier than before, ad. lib.* 106 107 108 109 > > > >

mf

f

110 111 > > > > 112 113 *ad. lib.* 3 3 114 *broadening*

ff

115 116 Susp. cym. 117 *mp* *ff* **Maestoso** (♩ = 92) *mp*

Maestoso (♩ = 92)

119 *ff* *mp* *ff* 120 *f* *ad. lib., ceremonial/military* 121 *fp* *ff*

Jubilant Praise:
Percussion

Handbell Music

| <u>Code No.</u> | <u>Title</u> | <u>Composer / Arranger</u> |
|-----------------|--|-------------------------------|
| 2694 | 10,000 Reasons (Bless the Lord) (3-5 oct.) | Myrin & Redman/Arr. Bettcher |
| 2655 | Away in a Manger (3-5 oct.) | Arr. Joel Raney |
| 2806 | Bound for the Promised Land (3-7 oct.) | Arr. Derek K. Hakes |
| 2533 | Bwana Awabariki (3-5 oct.) | Arr. Susan T. Nelson |
| 2335 | Cantad Al Señor (3-5 oct.) | Arr. Susan Geschke |
| 2375 | Carol of the Bells (3-5 oct.) | Arr. Arnold B. Sherman |
| 2289 | Christ Arose! (3-5 oct.) | Cynthia Dobrinski |
| 2863 | Come, Christians, Join to Sing (3-5 oct.) | MADRID/Arr. Sherman |
| 2856 | Contemplation on "BEAUTIFUL SAVIOR" (3-5 oct.) | Arr. Matthew Compton |
| 2078 | Fantasy on "HYFRYDOL" (3-5 oct.) | Arr. Hal Hopson |
| 2134 | Fantasy on "KINGSFOLD" (3-5 oct.) | Arr. H. Dean Wagner |
| 2495 | God Rest Ye Merry, Gentlemen (3-7 oct.) | Arr. Cynthia Dobrinski |
| 2843 | Great Is Thy Faithfulness (3-5 oct. & Piano) | Arr. Lloyd Larson |
| 2674 | Hallelujah (3-5 oct.) | Leonard Cohen/Arr. Joel Raney |
| 2140 | Here I Am, Lord (3-5 oct.) | Arr. Arnold B. Sherman |
| 2578 | How Great Thou Art (3-5 oct.) | Hine/Arr. Joel Raney |
| 2829 | How Great Thou Art <i>with</i> Majesty (3-5 oct. & Piano) | Arr. Joel Raney |
| 2635 | I Want Jesus to Walk with Me (3-6 oct.) | Arr. Tammy Waldrop |
| 2697 | I Wonder as I Wander (3-6 oct.) | Niles/Arr. Bettcher |
| 2343 | I'm Just a Poor Wayfaring Stranger (3-5 oct.) | Arr. Tammy Waldrop |
| 2427 | In Christ Alone (3-5 oct.) | Townend & Getty/Arr. Eithun |
| 2877 | Jesus Loves Me (3-5 oct. & Piano) | Arr. Joel Raney |
| 1880 | Joshua Fit the Battle of Jericho (3-5 oct.) | Arr. Thompson |
| 1973 | Joy in the Morning (3-5 oct.) | Sleeth/Arr. Thompson |
| 2210 | Let There Be Peace on Earth (2-3 oct.) | Arr. Arnold B. Sherman |
| 2418 | Lo, How a Rose E'er Blooming (3-6 oct.) | Arr. Joel Raney |
| 2329 | Lord, I Lift Your Name on High (3-6 oct.) | Founds/Arr. Sherman |
| 2530 | O Holy Night (3-5 oct.) | Arr. Joel Raney |
| 2367 | Plink, Plank, Plunk (3-5 oct.) | Anderson/Arr. Thompson |
| 1499 | Praise to the Lord, the Almighty (2-3 oct.) | Arr. McChesney |
| 2274 | Soon and Very Soon (3-6 oct.) | Crouch/Arr. Morris |
| 2337 | The First Noel (3-5 oct.) | Arr. Cynthia Dobrinski |
| 2231 | The Gift of Grace (3-5 oct.) | Arnold B. Sherman |
| 2896 | The Herald Angels Sing (3-5 oct.) | Arr. Joel Raney |
| 2855 | The Moon of Wintertime (3-5 oct.) | Arr. Karissa Dennis |
| 2628 | The Prayer (3-5 oct.) | Arr. Joel Raney |
| 2845 | To the World Joy! (3-6 oct.) | Arr. Joel Raney |
| 2767 | Toccata on "KING'S WESTON" (3-6) | Arr. Matthew Compton |
| 2656 | We Gather Together (3-5 oct.) | Arr. Joel Raney |
| 2482 | We Three Kings (3-6 oct.) | Arr. Joel Raney |
| 1701 | Were You There on That Christmas Night? (3-5 oct.) | Sleeth/Arr. Thompson |
| 2872 | What Wondrous Love Is This (3-6 oct.) | Arr. Brenda E. Austin |
| 2592 | You Raise Me Up (3-5 oct.) | Graham & Lovland/Arr. Raney |

Price Code: Q

