**OGEHR Festival 2023 – It’s About Time**

**Conductor: Lisa Kyriakides**

**Milele** *by Jason Krug*

Listening Link: <https://www.handbellworld.com/music/MusicPiece.cfm?Piece=17591>

***Background Information:***

* “Milele” is pronounced “Mee-lay-lay” and is the Swahili word for “forever”.
* From Jason Krug: “So I'm a huge Disney fan, especially EPCOT.  Until just recently, they had a nighttime fireworks show called "Illuminations: Reflections of Earth" that I just adored -- incredible music, fantastic pyrotechnics, and a deep, meaningful narrative story guiding the whole piece.  I always found myself quite emotional after the show, and so the music they would play after the show as they were trying to shepherd everyone out of the park always seemed especially poignant to me.  That particular music had a sort of African feel to it, a nice rhythmic drumbeat with slowly-changing chords, and above it a slow, soulful choral melody line.  So, when I was trying to come up with an entry for a composition contest, that music and feeling were in my head, so I attempted to craft my own piece as something of an homage to it.  When the piece was done, then came the naming part.  Not long before, I'd been deeply involved in playing the computer game 'Civilization IV', which has a lovely African-inspired choral piece at the beginning.  It's catchy and infectious and the lyrics to "Baba Yetu" are actually the Lord's Prayer in Swahili.  Naturally, the lyrics end with "... forever and ever," which in Swahili are "...milele na milele."  In listening to the piece I wrote, there seemed a sort of forward-looking feel to it, the feeling of something that was going to keep going far, far into the future.  Putting the title "Milele" on to the piece just seemed to make perfect sense to me.”

***General Score Notes:***

* This is a massed ringing piece so we will have some 4, 5 or even 6 octave choirs. Play all the notes, including those in brackets.
* A djembe and shekere will be included in our final performance.
* Mallet all staccato notes on the table. Make sure to use alternate sticking (R-L) when malleting repeated notes. Another way to approach this this two-bar repeated malleted part (See M1-2) is to make sure all the accents are in your dominant hand. Your malleting pattern could be something like: R-R-L-R-L-R/R-L-L-R-R-L
* When malleting, picture drawing music out of the bell as opposed to hitting the bell.
* I will conduct this in 2-beats per measure and we will strive for the half note = 70 tempo.
* To contrast the rhythmic repeated pattern, make sure you make big, smooth circles with your arms on the longer notes. For the tied whole notes do one big circle (2 beats out and 2 beats in).
* Please note all the 4 and 5 octave doubling rules starting in M29. Sometimes it is doubling only the top note and other times it is all the stems up notes. This may require some added 6s (for example in M44 onward where F5, G5, A5, B5 & C6 need to be doubled one octave higher).
* M63 to M98 is the contrasting “B” section. Pay attention to the 2-bar *LV*s and the quieter volume.
* Pay close attention to the dynamics in this piece.
* Bring out the syncopations by accenting the off-beats.

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***Detailed Score Notes:***

* M29-44 – bring out the syncopated chime line. Increase the intensity of each of the 4 ½ beat motifs
* M83-96 – Note that this iteration of the “B” section is louder and all “*R*” (no *LV*)
* M128-135 – Make sure the shakes maintain their intensity throughout and *crescendo*
* M137 – The top chord should start the shake quietly and quickly *crescendo*
* M138 – From G5 downward – make sure your note ends on the rest.
* M138 – After beat 1 – everyone freezes! Wait for my cue to lower the bells.

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