Performance Notes

The opening eight bars should be very delicate and mysterious, giving away nothing of what is to follow. At m. 9, everything changes suddenly and becomes very percussive. The x-shaped note heads should be played by hitting mallets on the foam table pads, though ensembles are encouraged to experiment with striking different surfaces to find what they prefer. For both those striking the table and those malleting bells, keep a constant, subdivided count in your head (1-&-2-&-3-&-4-&) to prevent rushing during these sections.

At certain places, dissonant notes make an appearance (for example, the A-flat 4 in m. 17 and m. 23). Play these notes out to emphasize the momentary dissonance—don't shy away from them!

Don't decrescendo in m. 32—stay loud through the end of the measure, and then suddenly disappear in m. 33.

Make sure the D/E-flat 5 handchime figure in mm. 44–54 is present the whole time—don't let it be totally swallowed by the handbells.

Really go for the fortissimo in m. 60—the louder the better. Just be sure to crescendo up to it. Then make sure m. 61 is immediately soft.

Pay careful attention to the malleted notes in mm. 70–80—they don't always fall where you think they should or where you want them to. If everyone hits them together on the right beat, this can be an energetic section; if even one player is off, it loses the momentum. Count carefully!

Measures 83–91 should feel more legato than the rest of the piece thus far—think strong hits and fluid follow-throughs.

In m. 96, we return to the same mysterious feel as the opening. It should feel very reminiscent of how the piece began, helping to tie it all back together. Make sure this stays legato and isn't influenced by the staccato notes we just left.

Strive for a consistent accelerando in mm. 108–110—don't forget to accelerate and perform it all in the last measure. Once you hit m. 111, play powerfully and get stronger through the downbeat of m. 115, get immediately soft on beat 2, and then play a huge crescendo through to the last note.

Jason W. Krug (b. 1978) is a native of Indianapolis, Indiana. He holds a degree in music from the Massachusetts Institute of Technology.

Jason is a full-time freelance composer, arranger, clinician, and teacher. Since his first publication in 2006, he's had over 150 compositions and arrangements accepted for handbells, piano, strings, choir, and organ. His works have been featured at festivals and workshops in the United States and beyond.

In his spare time, Jason enjoys writing fiction, and has spent several years working on a young-adult fantasy series, *The Sadonian Chronicles.* He also frequently participates in the National Novel Writing Month event in November.

Jason continues to live in Indianapolis with his wife Ellen, his son Daniel, and his feline creative consultants Marcus and Susan.

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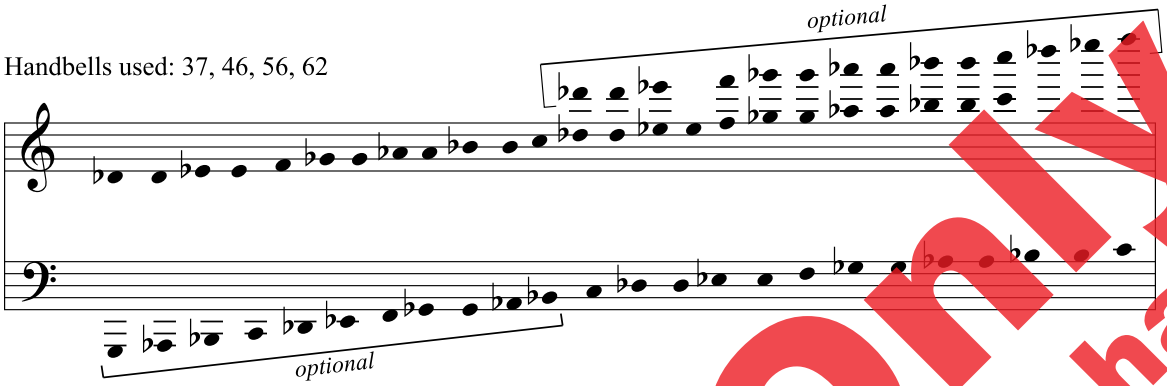
The Huron Carol

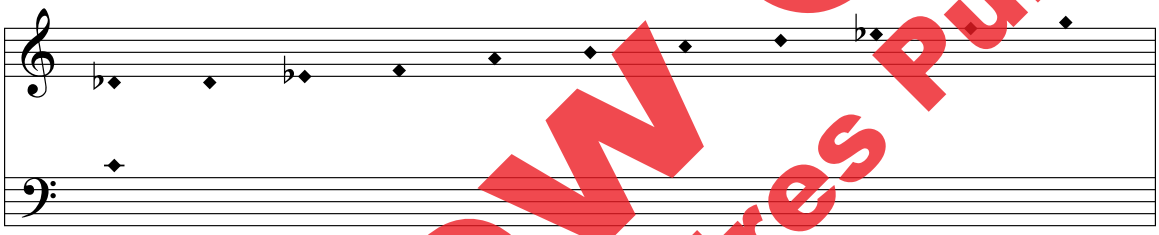
'Twas in the Moon of Wintertime

for 3–6 octaves of Handbells with optional Handchimes and Hand Drum*

Handbells used: 37, 46, 56, 62

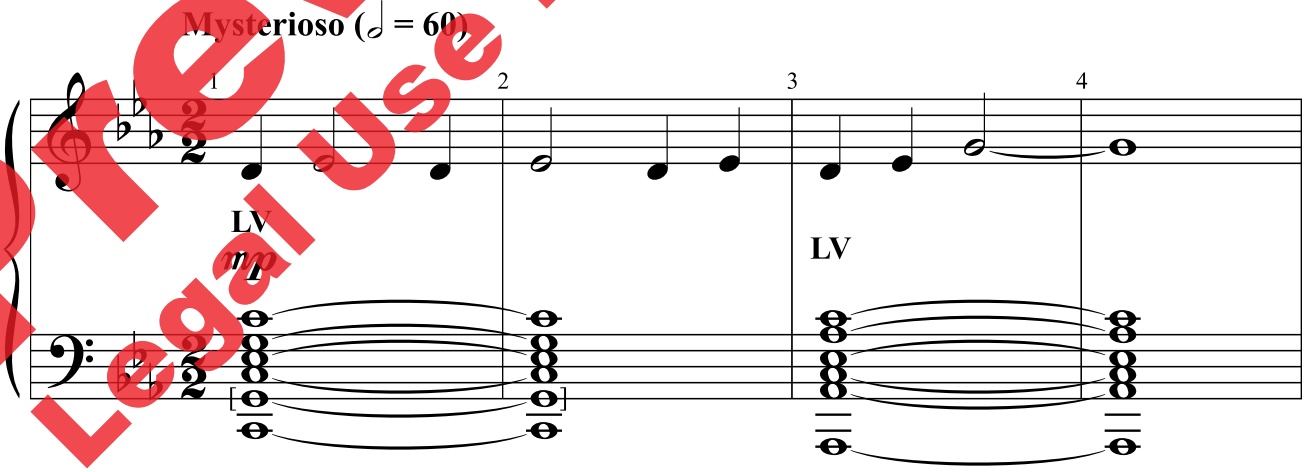


Handchimes used: 12



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

Traditional Canadian Carol
Attributed to Jean de Brébeuf (1593–1649)
***Arranged by* JASON W. KRUG (ASCAP)**



*A part for Hand Drum is on pages 13–14.

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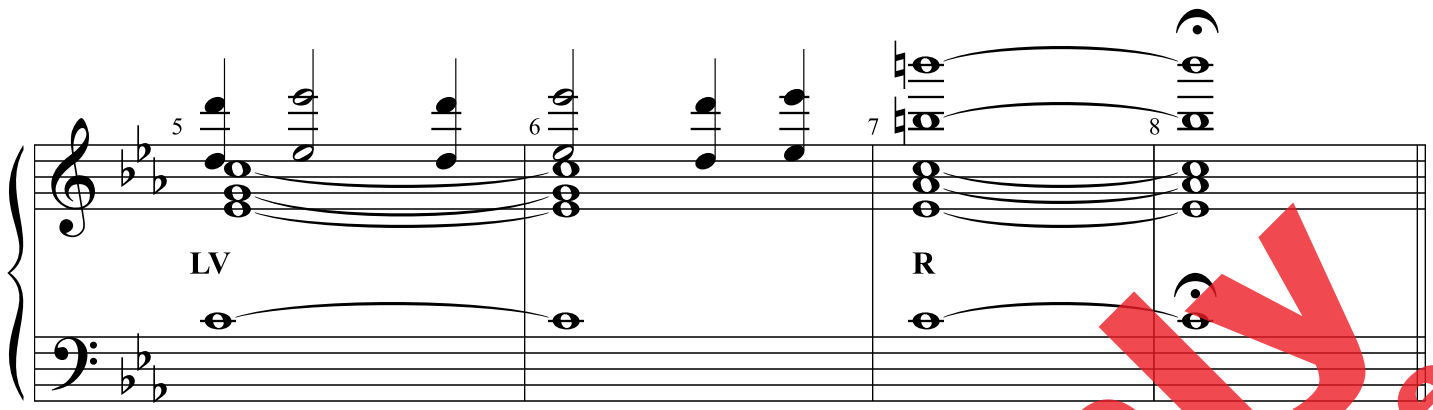

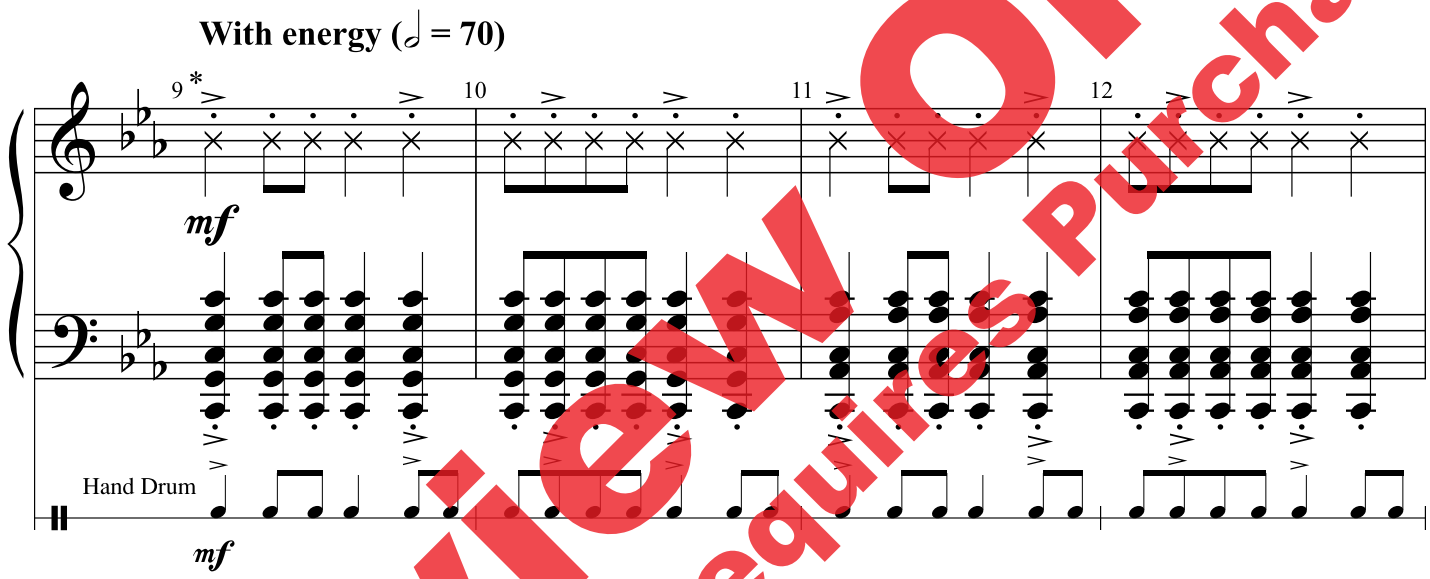

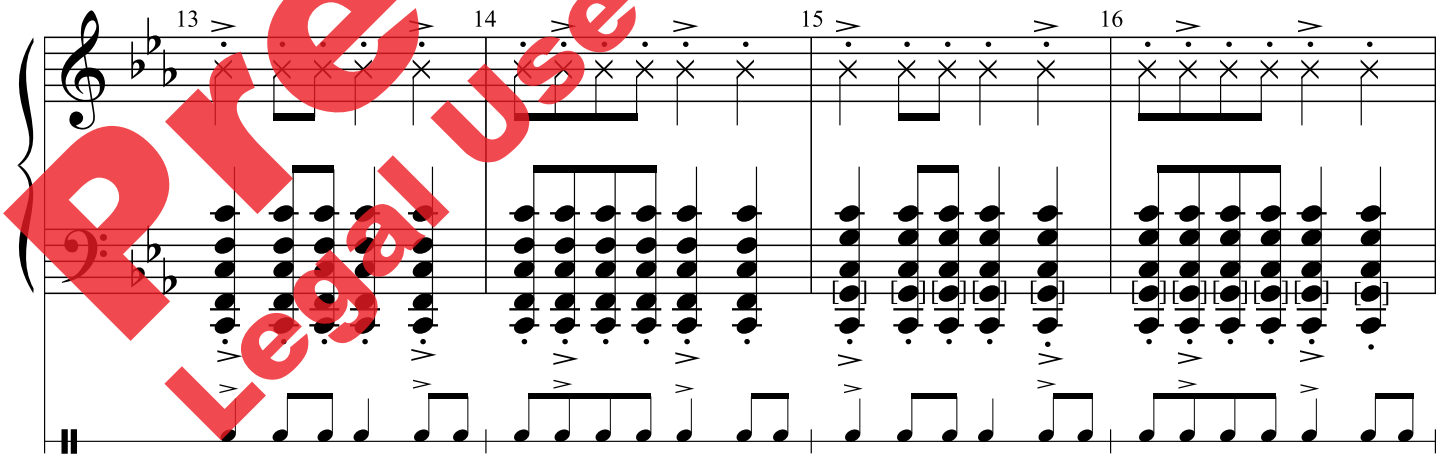

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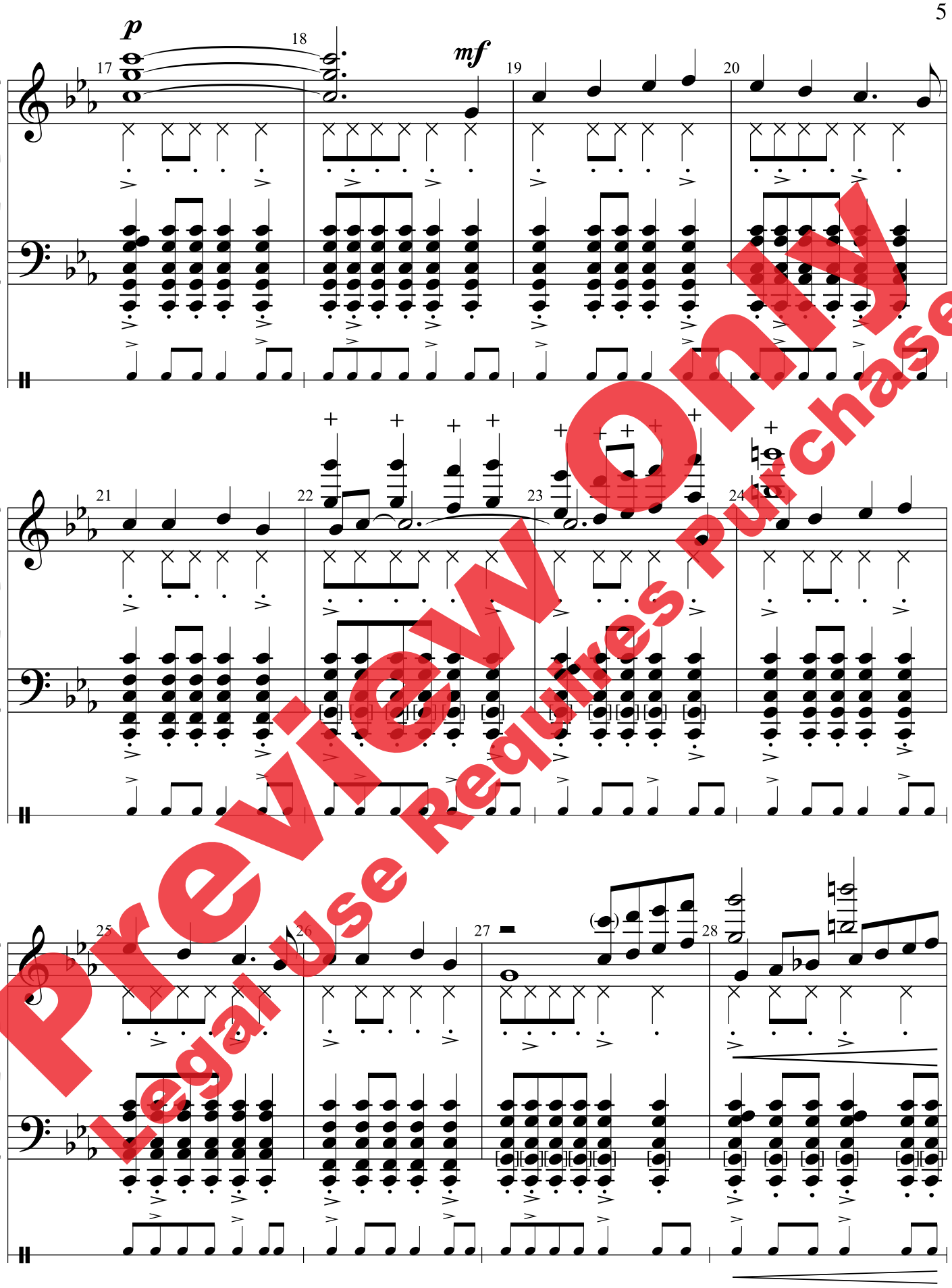
*Mallet all staccato notes on table. X-shaped noteheads in treble clef should be played by striking mallets on table pads, for all musicians not playing other notes.



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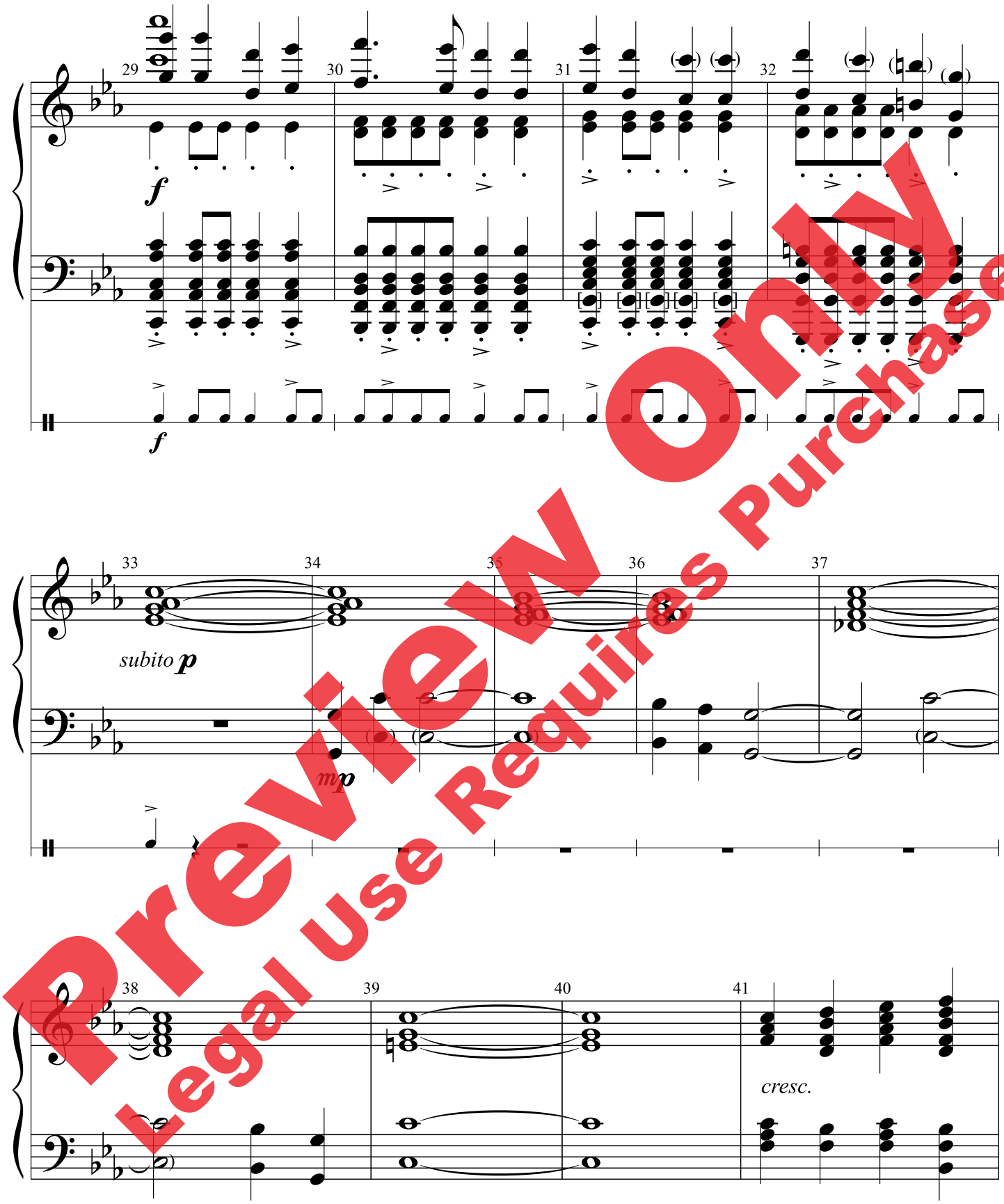

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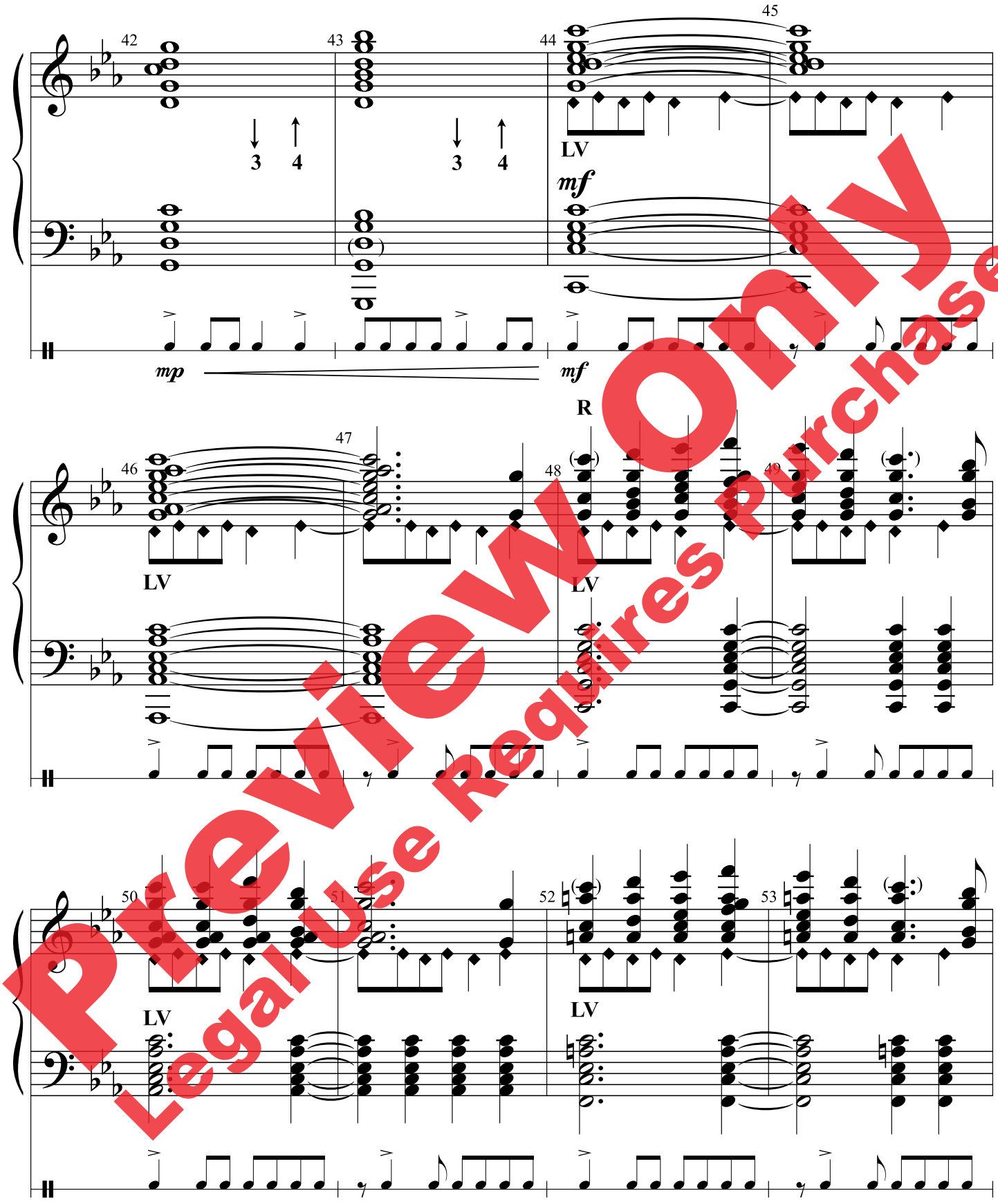

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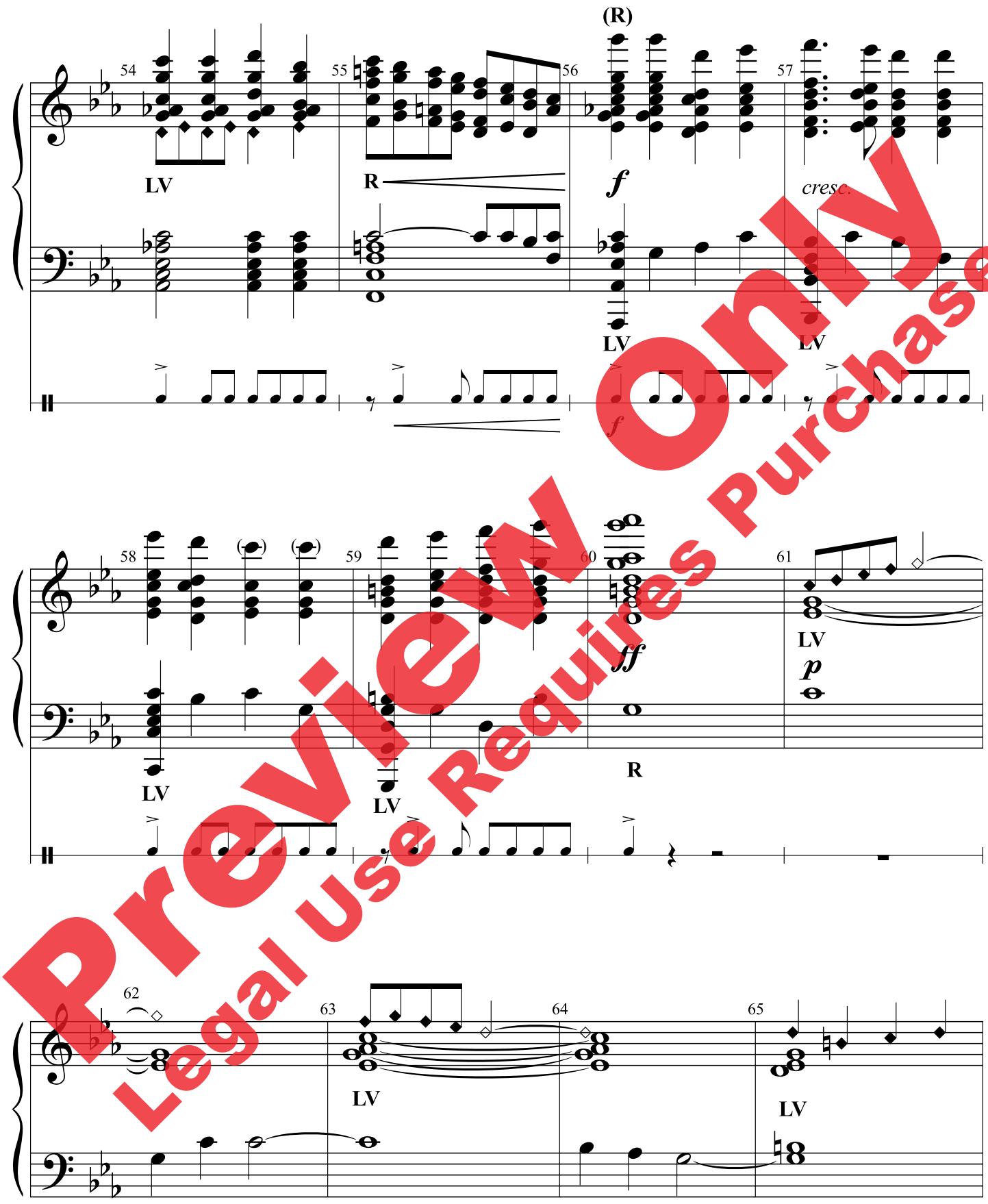

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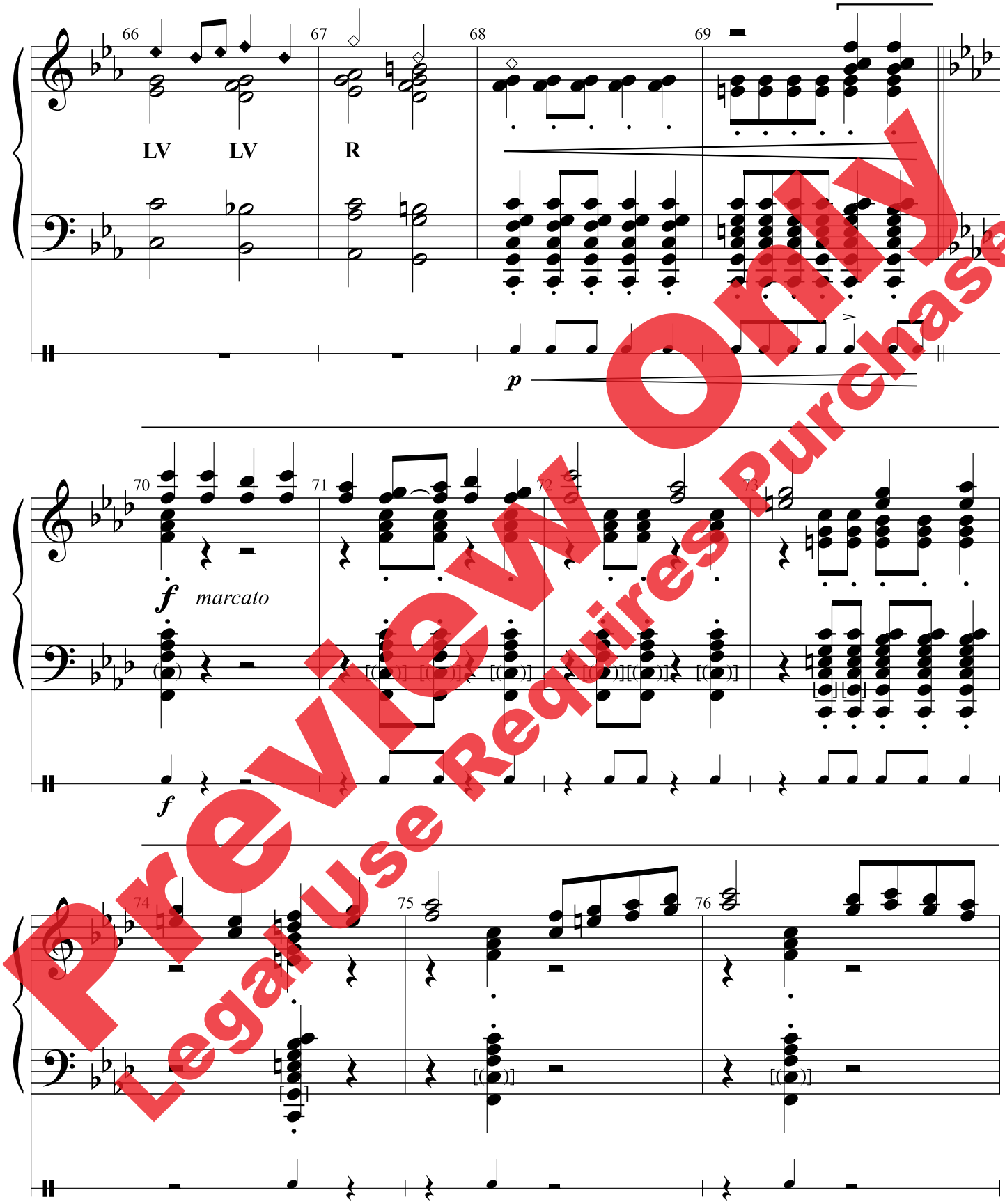
5 and 6 octave choirs may double upstem notes 8va through measure 82



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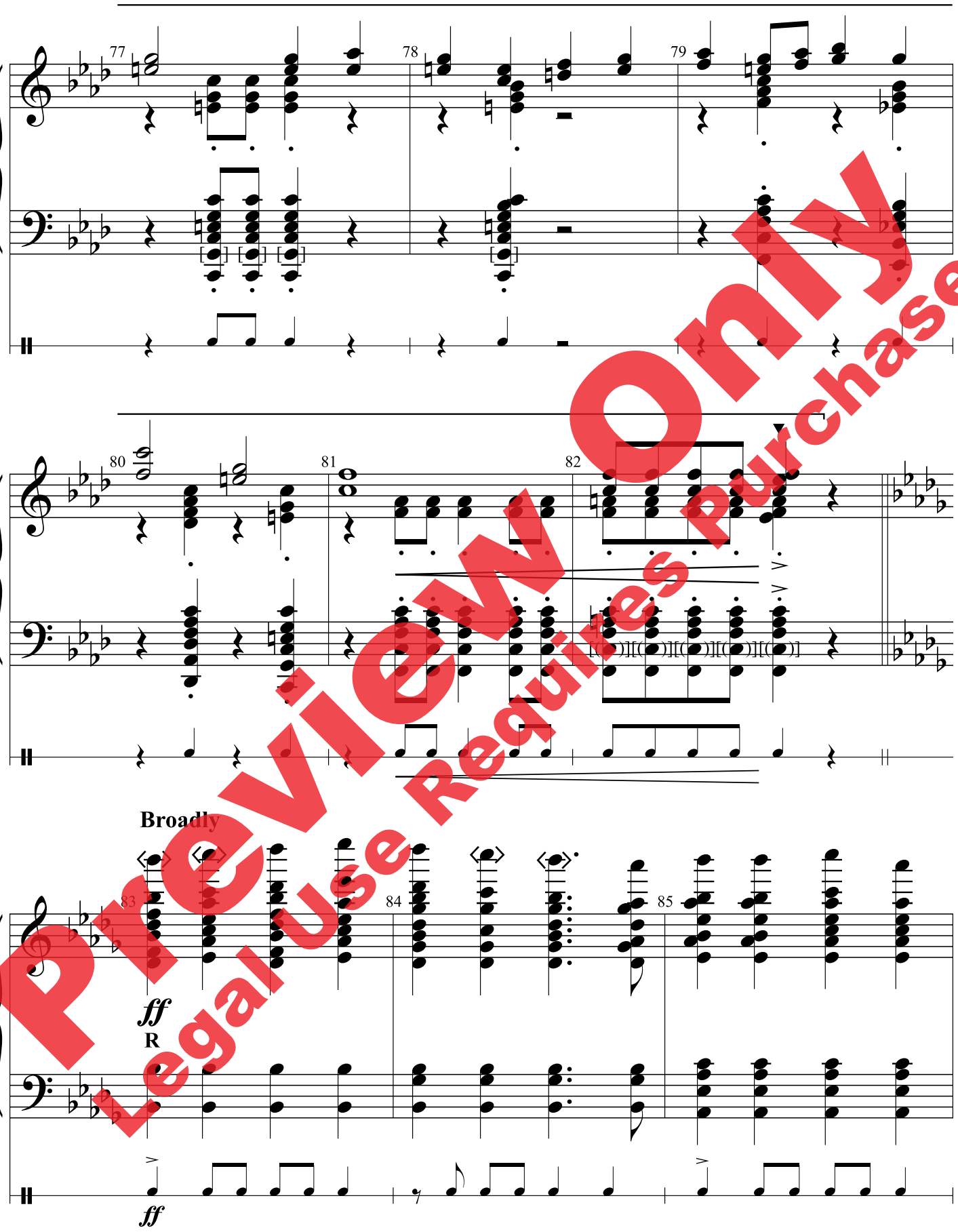

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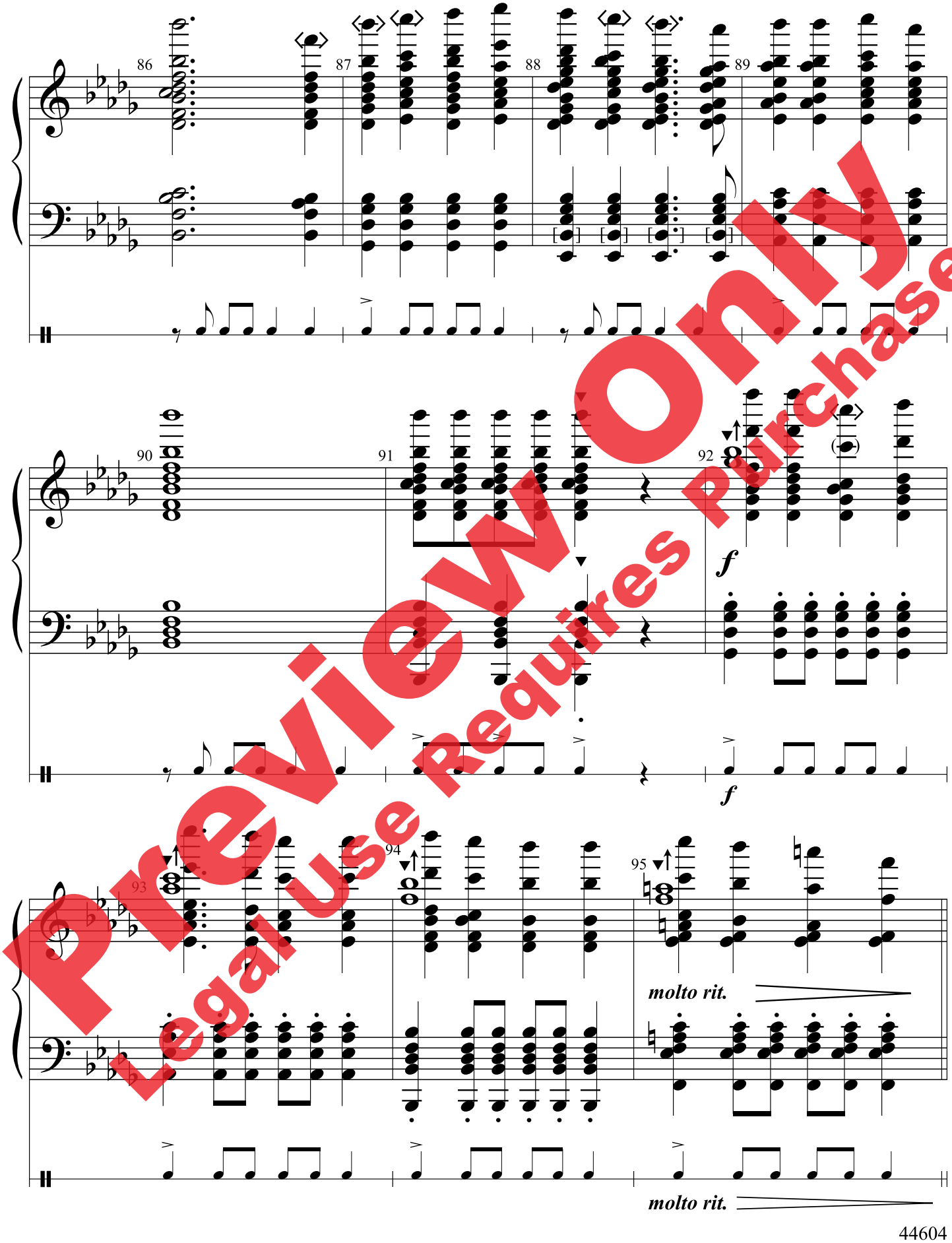

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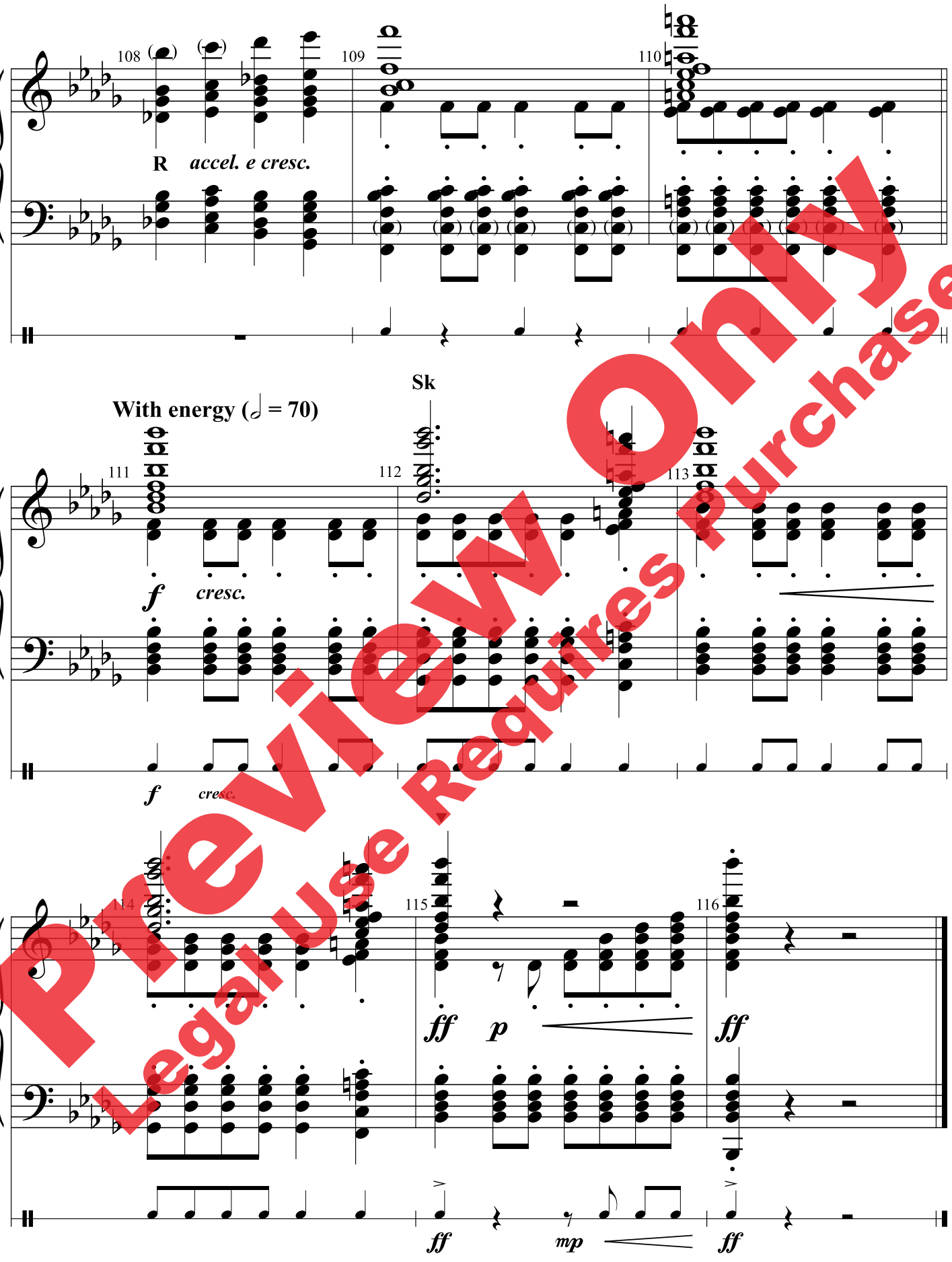

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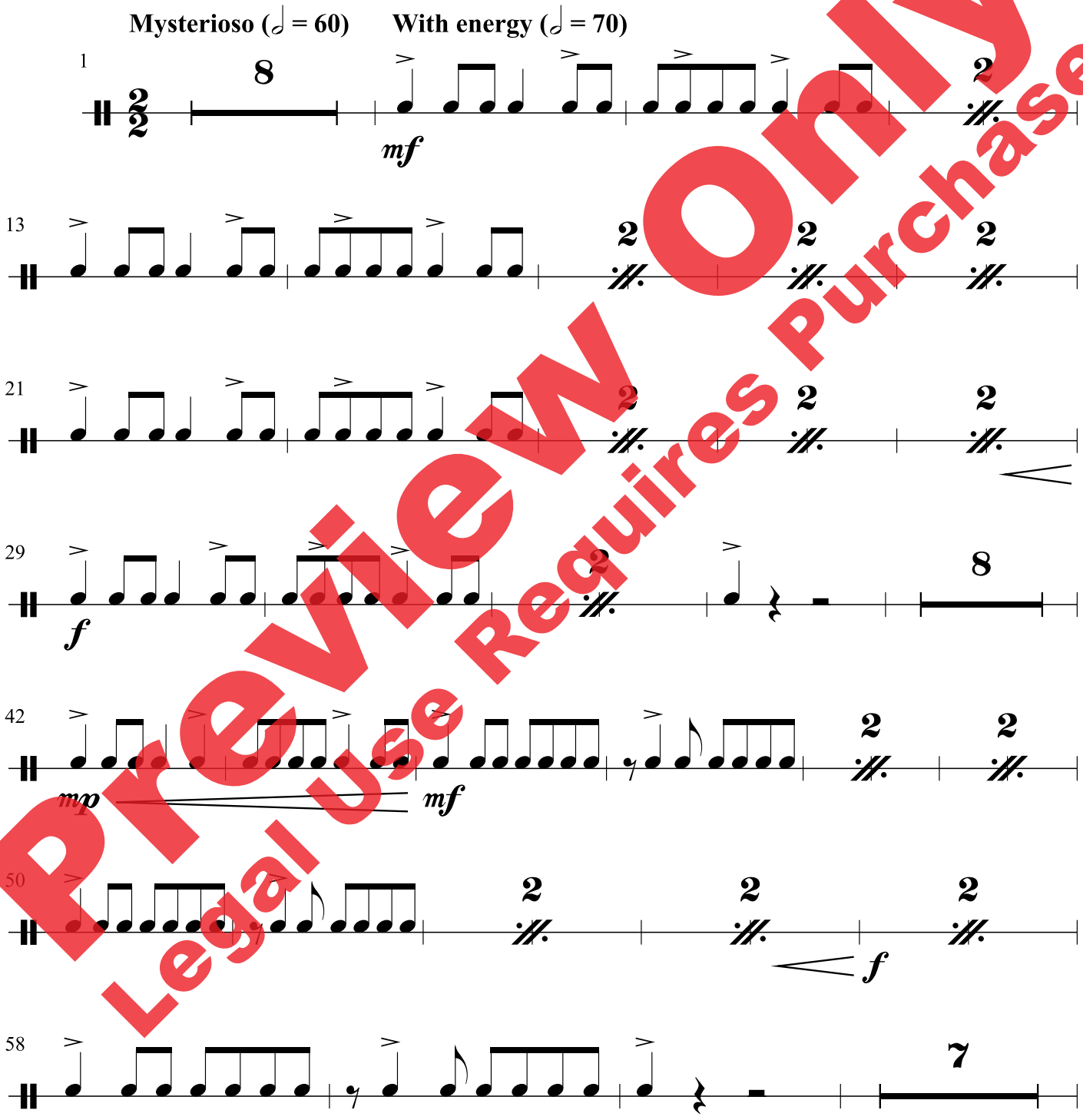

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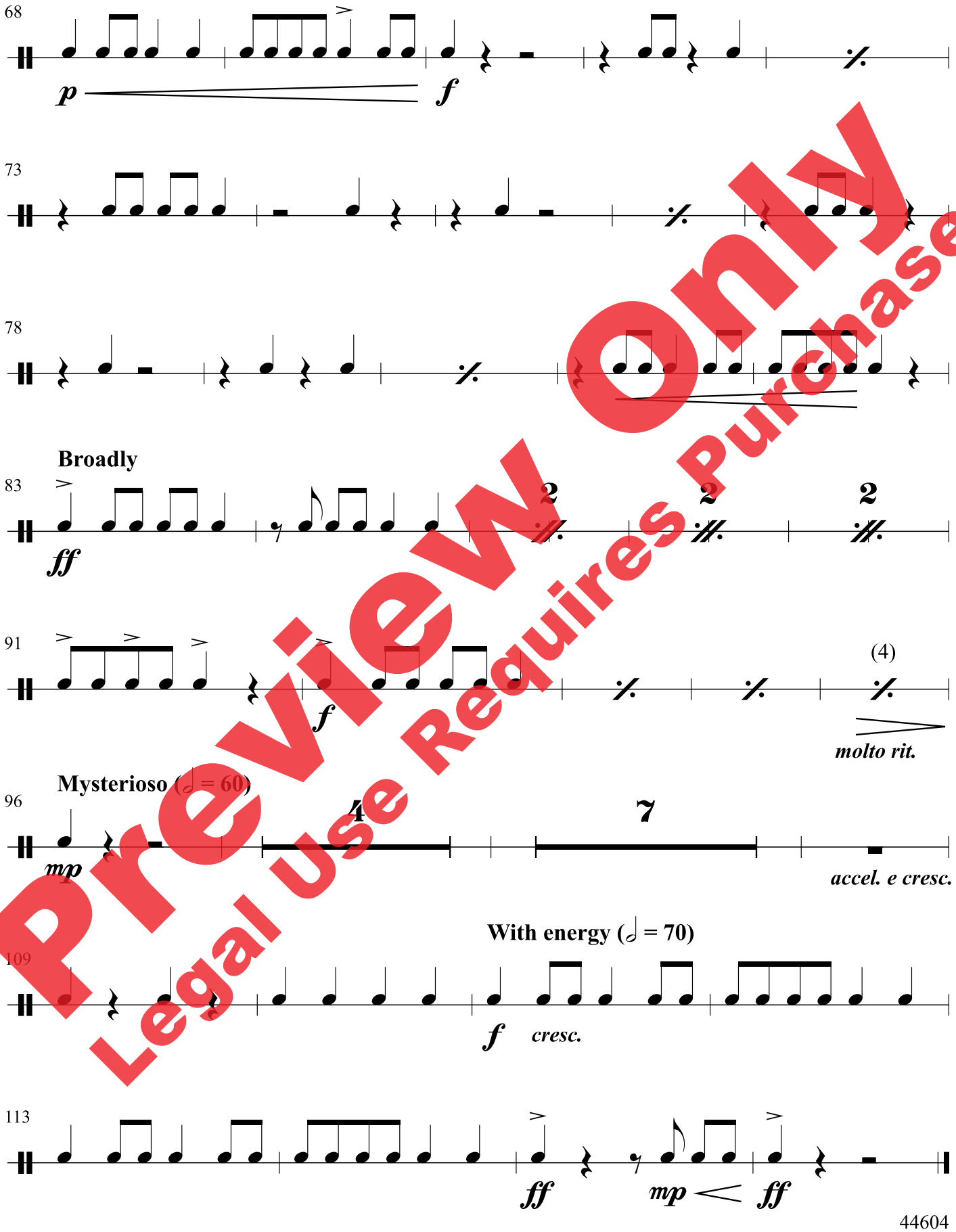

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