

Catalog 20659

5 octaves handbells
5 octaves handchimes

Level 3+

Sambello



Danny Lyons



From the Top Music
Albuquerque, NM

Sambello

Just as *Sambello* the title is a combination of two words - Samba and handbell - *Sambello* the piece is a combination of two time signatures: 7/8 and 4/4. The piece is *not* a samba, but that word kept coming to mind because I could envision two dancers working their way through it. The piece *is* dance music in a way because of the regularity of the change from 7/8 to 4/4; it is something you can count on and can be followed along with dance steps even in 7/8 time.

Even if no one is dancing, the piece is a pyramid built with humble beginnings. It builds to a calm plateau with a chime section in straight 4/4 time, then another build to a massive middle section with all hands on deck and all guns blazing, followed by a moribund but spritely ending. The movement of three measures of 7/8 followed by one measure of 4/4 throughout most of the piece lends a sense of urgency and anticipation followed by a short space of calm every four measures. The serene middle section on chimes is a light breeze guiding along a lone sailboat on a flat sea followed by a build to the apex and explosion, then a gradual decline to a happy ending.

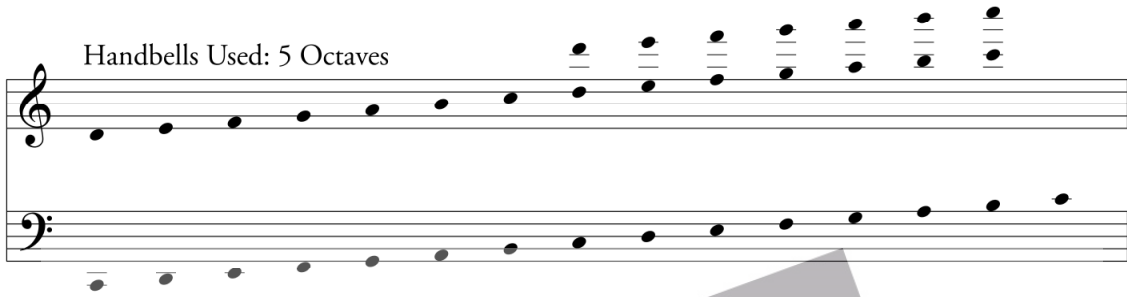
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Sambello

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Handbells Used: 5 Octaves



Handbell notation for 5 octaves, showing a sequence of notes on a treble and bass staff.

Handchimes Used: 5 Octaves



Handchime notation for 5 octaves, showing a sequence of notes on a treble and bass staff with red diamond markers.

Spritely (♩ = 120)

Danny Lyons



Piano accompaniment notation for the piece, showing a sequence of notes on a treble and bass staff. The tempo is marked as *mp*. The piece is in 7/8 time and consists of 10 measures. A watermark 'Please return to our store to order this item.' is overlaid on the notation.

11 12 13 14

mp

Detailed description: This system contains measures 11 through 14. Measure 11 is in 4/4 time with a treble clef and a bass clef. Measure 12 is in 4/4 time with a treble clef and a bass clef. Measure 13 is in 7/8 time with a treble clef and a bass clef. Measure 14 is in 7/8 time with a treble clef and a bass clef. The dynamic marking *mp* is placed between measures 12 and 13.

15 16 17 18

mf

Detailed description: This system contains measures 15 through 18. Measure 15 is in 4/4 time with a treble clef and a bass clef. Measure 16 is in 4/4 time with a treble clef and a bass clef. Measure 17 is in 7/8 time with a treble clef and a bass clef. Measure 18 is in 7/8 time with a treble clef and a bass clef. The dynamic marking *mf* is placed between measures 16 and 17.

19 20 21 22

Detailed description: This system contains measures 19 through 22. Measure 19 is in 4/4 time with a treble clef and a bass clef. Measure 20 is in 4/4 time with a treble clef and a bass clef. Measure 21 is in 7/8 time with a treble clef and a bass clef. Measure 22 is in 7/8 time with a treble clef and a bass clef.

23 24 25 26

Detailed description: This system contains measures 23 through 26. Measure 23 is in 4/4 time with a treble clef and a bass clef. Measure 24 is in 4/4 time with a treble clef and a bass clef. Measure 25 is in 7/8 time with a treble clef and a bass clef. Measure 26 is in 7/8 time with a treble clef and a bass clef.

27 28 29

30 31 32

33 34 35

36 37 38

f * *f* *

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* mm. 33-35 and 37-39: C5 & B4 temporarily scored in non-standard clef for clarity. Only the first occurrence is circled.

39 40 41

* 3 3 3 3 3

42 43 44

3 3 3 3 3

45 46 47

rit.

Moderato (♩ = c. 108)

48 49 50 51 52

p *mp*

53 54 55 56 57 *p*

58 59 60 61 62 *mp*

63 64 65 66 *accel.*

67 68 69 *mp* *f* *ff*

70 *a tempo* 71 72 73

74 *ff* 75 76 77

78 *mf* 79 80

81 82 83

84 85 86 87

88 89 90

* D5 briefly scored in bass clef mm. 81, 88, 91

91 92 93

3 3 3 3

94 95 96 97

vib.

3 3

98 99 100

4/4

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101 102 103 104

f

105 106 107 108

mf

109 110 111 112

mp *p*

113 114 115 116

pp

From the Top Music ~ Handbell Choir Catalog

<i>Allelu</i> by Jacqueline McNair & Martha Lynn Thompson	3-5 (6) oct.+ opt. chimes, SA choral & perc.	Level II
<i>Be Joyful</i> by Lee Afdahl	3 - 5 oct. bells + opt. 3-5 oct chimes	Level II
<i>Ceremonial Fanfare</i> by Michael Mazzatenta	3/4, or 5 octaves	Level II
<i>Jehova, Senor de los Cielos</i> arr. by Gail Downey	3 - 5 oct. bells, 3 oct. chimes, opt. vocal, guitar	Level II
<i>Morning Song</i> by Matthew Prins	2 - 4 octaves bells or chimes	Level II
<i>O For a Thousand Tongues to Sing</i> by V. Stephenson	4 or 5/6 octaves bells/opt. chimes	Level II
<i>Resplendent Ringing</i> by Michael Mazzatenta	3-5 oct. bells, opt 2-3 oct. chimes	Level II+
<i>Sarabande</i> by J.S. Bach, arr. by Betty Garee	4 or 5 octaves	Level II+
<i>Southwest Spirit Suite</i> by Michael Mazzatenta	3-5 octaves	Level II & II+
<i>The Strawberry Roan</i> by Fred A. Merrett	3 octaves bells/opt. chimes	Level II
<i>Entradas for Worship</i> by Gail Downey	3 - 5 oct. bells, opt. chimes & flute	Level II & III
<i>Rondo Borincano</i> by Timothy Waugh	3 or 5 oct. bells/opt. 2 choirs/opt. chimes	Level II & III+
<i>Spin the Dreydl</i> by Michael Joy	5 octaves bells	Level III-
<i>All Together May Praise</i> by Lee Afdahl	3 - 5 oct. bells/opt. chimes	Level III
<i>Carmela</i> by Fred A. Merrett	3 octaves bells	Level III
<i>Fanfare on Joyful, Joyful</i> by Bob Burroughs	3 - 5 octaves handbells	Level III
<i>Forgotten Dreams</i> arr. by Betty Garee	4 octaves + flute, C inst. or chimes	Level III
<i>Go Out in Joy</i> by Lee Afdahl	5 octaves bells	Level III
<i>Mountain Grandeur</i> by Phyllis Anschicks	3, 4, or 5 octaves	Level III
<i>My Jesus</i> by Fred A. Merrett	3 octaves bells/opt. chimes	Level III
<i>Processional on an Opening Bell</i> by M. Mazzatenta	3 (4) (5) octaves bells	Level III
<i>Winter Wonderland</i> arr. by Gail Downey	3, 4 or 5 oct. bells/opt. chimes	Level III
<i>Yellow Bird</i> arr. by Gail Downey	3 - 5 octaves +opt. chimes/percussion	Level III
<i>In the Good Old Summertime</i> by Fred A. Merrett	3 or 5 octaves + chimes	Level III+
<i>Joyous Echo Fanfare</i> by Michael Mazzatenta	3 octaves	Level III+
<i>Ton Moulin</i> by Valerie Stephenson	(3) (4) 5 octaves bells, (3) 5 oct. chimes	Level III+
<i>Badinerie</i> by J.S. Bach, arr. Leila Norris	5 oct. bells and solo flute	Level IV
<i>Cantabile: A Singing Spirit</i> by Lee Afdahl	3-5 (6) oct. bells/opt chimes	Level IV
<i>Crush Collision March</i> by Larry Sue	5 (6) oct. bells, 3 oct. chimes +opt F2	Level IV
<i>Fantasia on Spirit of God</i> arr. by Matthew Prins	5 oct.	Level IV
<i>O the Deep, Deep Love of Jesus</i> by Derek Hakes	(3) (4) 5 octaves bells, 3 oct. chimes	Level IV
<i>Blessedness of Unity</i> Psalm 133 by Lee Afdahl	3 or 4-5 oct. bells/ Opt.chimes	Level IV+
<i>Nocturne</i> by Kenneth Hytch	5 octaves bells with harp solo	Level IV+
<i>Air</i> by J.S. Bach, transcribed by Valerie Stephenson	5 oct. bells and opt. chimes	Level V
<i>Masters in This Hall</i> arr. Gail Downey	3 or 5 octaves	Level V
<i>Jazzin'</i> by Kathleen Wissinger	3 or 4/5 octaves bells	Level V
<i>That Old Black Magic</i> by Paul W. Allen	5 octaves bells	Level V
<i>Triple Threat</i> by Kathleen Wissinger	3-5 octaves bells	Level V
<i>The Rakes of Mallow</i> arr. by Carol Lynn Mizell	5/6 octaves bells + percussion	Level VI

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