

Level 3

AREA V WINNING COMPOSITION, 1980

# Reverberations

by  
**Sallie Lloyd**

*Revised for 5 to 7 Octave Handbell Choir by*

**Jennifer Fry**

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AREA V WINNING COMPOSITION, 1980

For the Walsh Mezza Bell Choir from Morris Plains Presbyterian Church, New Jersey,  
and the Revelation Ringers from the Presbyterian Church of Chatham Township, New Jersey

# Reverberations

For 5 - 7 Octave Handbell Choir

optional

Handbells used: 55, (65), (68)

optional

Performance suggestions are on page 8.

SALLIE LLOYD

Revised for 5 - 7 Octave Handbell Choir by JENNIFER FRY

1 Vivace

2

3

4

5 simile

6

7

8

9

*p*

*cresc.*

*mf*

*f* LV

This edition is not compatible with the 4-octave edition (HB15).

HB636-2

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Musical notation for measures 10-12. Treble clef, bass clef, and piano (p) dynamic. Measure 10: Treble has eighth-note chords, bass has a half note chord. Measure 11: Treble has eighth-note chords, bass has a half note chord. Measure 12: Treble has eighth-note chords, bass has a half note chord. Labels: LV, LV, LV.

Musical notation for measures 13-15. Treble clef, bass clef, and piano (p) dynamic. Measure 13: Treble has eighth-note chords, bass has a half note chord. Measure 14: Treble has eighth-note chords, bass has a half note chord. Measure 15: Treble has eighth-note chords, bass has a half note chord. Labels: LV, LV, LV, LV.

Musical notation for measures 16-18. Treble clef, bass clef, and piano (p) dynamic. Measure 16: Treble has a whole note chord, bass has eighth notes. Measure 17: Treble has a whole note chord, bass has eighth notes. Measure 18: Treble has a whole note chord, bass has eighth notes. Labels: R, LV.

Musical notation for measures 19-21. Treble clef, bass clef, and piano (p) dynamic. Measure 19: Treble has eighth notes, bass has a whole note chord. Measure 20: Treble has eighth notes, bass has a whole note chord. Measure 21: Treble has eighth notes, bass has a whole note chord. Labels: R.

Musical score for piano, measures 22-33. The score is in G major (one sharp) and 4/4 time. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and single notes. Measures 26, 27, 28, 29, 30, 31, 32, and 33 include 'LV' markings in the left hand. A large diagonal watermark 'Preview Copy - Not For Performance' is overlaid on the page.

34 35 36 37 38

R

39 40 41 42

LV LV

43 44 45

LV LV LV

46 47 48

LV LV LV

*Coll' 8 (6-oct.)*

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49 LV 50 R 51

52 53 54

Coll. 8 (6-oct.)

opt. D2

55 56 57 58

LV cresc.

ff LV

opt. D2

59 60 61 62

LV

LV rit.

\* D2 sustain for 8 beats (56 + 57).  
HB636-6

Coll' 8 (6-oct.)

63 64 65

LV

LV  
*a tempo*

This system contains measures 63, 64, and 65. Measure 63 features a complex chordal texture in the right hand. Measure 64 begins with a melodic line in the right hand and a bass line in the left hand. Measure 65 continues the melodic and bass lines. A bracket above the right hand staff spans measures 64 and 65, labeled 'Coll' 8 (6-oct.)'. The left hand is marked 'LV' in measure 63 and 'LV a tempo' in measure 64.

Coll' 8 (6-oct.)

66 67 68

This system contains measures 66, 67, and 68. Measure 66 shows a melodic line in the right hand and a bass line in the left hand. Measure 67 continues the melodic line with a grace note. Measure 68 features a melodic line in the right hand and a bass line in the left hand. A bracket above the right hand staff spans measures 67 and 68, labeled 'Coll' 8 (6-oct.)'.

69 71 72

LV

R

*rit.*

*fff*

This system contains measures 69, 71, and 72. Measure 69 features a complex chordal texture in the right hand and a bass line in the left hand. Measure 71 shows a melodic line in the right hand and a bass line in the left hand. Measure 72 features a melodic line in the right hand and a bass line in the left hand. A bracket above the right hand staff spans measures 71 and 72. The left hand is marked 'LV' in measure 69. The right hand is marked 'R' in measure 71. The tempo marking '*rit.*' is placed below the right hand staff in measure 71, and '*fff*' is placed below the right hand staff in measure 72.

Performance suggestions:

Tenuto markings in the melodic pattern below (measures 1 - 5) appear on the eighth notes that are on the beat. Those notes are to be sustained for a full quarter note value. They are the pattern that should also be dynamically dominant.

The repeated eighth notes in that same pattern that occur on second half of the beat should also be rung for a full quarter note value and should not be damped during that pattern.

The *simile* in the example below (measures 5) refers to that pattern throughout the composition: measure 1-8, 16-33, 42-55, and 64-69.

1 **Vivace** 2 3

4 5 *simile* 6

*p*

*cresc.*