

Cat # 20416

Choir 1

Level 3-

5 or 6 octaves handbells and 5 or 6 octaves handchimes

Choir 2

Level 1+

3 octaves handbells

plus

optional 3 octaves of alternate bells (Petit & Fritsen, Silver Melody etc.)

Énergique



composed by

Matthew Prins

From the Top Music
Albuquerque, NM
www.FromTheTopMusic.com

Énergique

Cat. 20416

Choir 1 - Level 3-

Choir 2 - Level 1+

Full Score: Choir 1 and Choir 2

Handbells Used: 5 or 6 Octaves

Ch 1

Handchimes Used: 6 Octaves

Ch 1

* Pitches Used: 3 Octaves

* Petit & Fritsen or other 'alternate' bells

*Note: May be rung on chimes or handbells
if alternate bells are not available.*

Handbells Used: 3 Octaves

Ch 2

For *Bellistic!* (SuLin Kotowicz, Director) and
Embellish (Stephanie Wiltse, Director), Grand Rapids, Michigan

Cat. 20416
Choir 1 - Level 3-
Choir 2 - Level 1+

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Slowly; freely

The musical score is written for two choirs, Ch 1 and Ch 2, in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Slowly; freely".

Ch 1: The first staff of Ch 1 contains a melodic line with a dynamic marking of *mp* at the beginning. It features a series of eighth-note chords. Measures 2, 3, and 4 are marked with "ten." (tension) above the staff. The second staff of Ch 1 is mostly empty, with some red diamond-shaped markings in measures 5, 6, 7, and 8.

Ch 2: The first staff of Ch 2 is empty. The second staff of Ch 2 contains a series of chords, with a dynamic marking of *mp* and "vib." (vibrato) above the staff in measures 5, 6, and 7. Measure 8 is marked with "rit." (ritardando) above the staff. The piece concludes with a double bar line and repeat signs in both staves of Ch 2.

Allegro (♩ = 120-136)

Ch 1

9 10 11

f

Ch 2

9 10 11

f

Ch 1

12 13 14

Ch 2

12 13 14

Ch 1

15 16 17

Ch 2

15 16 17

mf

Ch 1

18 19 20 21

mf

Ch 2

18 19 20 21

22 23 24 25

Sk

Sk

Ch 1

cresc.

22 23 24 25

Ch 2

cresc.

26 27 28

Ch 1

f

26 27 28

Ch 2

f

Ch 1

29 30 31

Ch 2

29 30 31

Ch 1

32 33 34

Ch 2

32 33 34

p

mf

* mm. 34-47, hit mallet suspended notes with mallet handle

Ch 1

35 36 37

Ch 2

35 36 37

mf

Ch 1

38 39 40

Ch 2

38 39 40

Ch 1

41 42 43

Ch 2

41 42 43

Ch 1

LV

44 45 46

Ch 2

44 45 46

Ch 1

47 48 49 50 51

Ch 2

47 48 49 50 51

Ch 1

52 53 54 55 56 57

mp RT

Ch 2

52 53 54 55 56 57

mp RT RT

* mm. 50-60, triangular notes are played with Petit & Fritsen or other 'alternate' bells

58 59 60 *vib.* 61 *f* Sk

Ch 1

58 59 60 61 *f* TD

Ch 2

62 63 64

Ch 1

62 63 64

Ch 2

65 66 67

Ch 1

Musical score for Ch 1, measures 65-67. The treble staff contains chords and moving lines, while the bass staff provides harmonic support with chords and some melodic fragments. Fingerings are indicated by dots and plus signs.

65 66 67

Ch 2

Musical score for Ch 2, measures 65-67. The treble staff features chords with downward-pointing triangles indicating articulation. The bass staff contains chords and some single notes.

68 69 70

Ch 1

Musical score for Ch 1, measures 68-70. Measure 70 includes the instruction *p cresc. poco a poco*. The bass staff shows a melodic line with fingerings.

68 69 70

Ch 2

Musical score for Ch 2, measures 68-70. Measure 70 includes the instruction *p cresc. poco a poco*. The bass staff shows a simple melodic line.

71 72 73

Ch 1

Ch 2

Detailed description: This system covers measures 71, 72, and 73. Channel 1 (Ch 1) is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a dense texture of notes, many with stems pointing upwards, and includes several rests in the upper staff. Channel 2 (Ch 2) is also in a grand staff but is much sparser, consisting of a few notes in the bass staff and rests in the treble staff.

74 75 76

Ch 1

Ch 2

ff

$\frac{2}{4}$

Detailed description: This system covers measures 74, 75, and 76. Channel 1 (Ch 1) continues with a complex texture of notes and stems. In measure 76, there is a dynamic marking of *ff* (fortissimo) and a time signature change to 2/4. Channel 2 (Ch 2) is simpler, with notes in the bass staff and rests in the treble staff. The time signature change to 2/4 is indicated at the end of measure 76.

77 78 79

Ch 1

Ch 2

This block contains the musical notation for measures 77, 78, and 79. It is divided into two channels, Ch 1 and Ch 2. Ch 1 consists of a grand staff with a treble and bass clef. In measure 77, the time signature is 2/4. In measure 78, it changes to 4/4. Ch 2 also consists of a grand staff. Measures 78 and 79 are marked with a forte *f* dynamic. The notation includes various rhythmic patterns, including chords and single notes, with some notes marked with a '+' sign.

80 81 82

Ch 1

Ch 2

This block contains the musical notation for measures 80, 81, and 82. It is divided into two channels, Ch 1 and Ch 2. Ch 1 consists of a grand staff with a treble and bass clef. Ch 2 also consists of a grand staff. The notation includes various rhythmic patterns, including chords and single notes, with some notes marked with a '+' sign.

83 84 85

Ch 1

mp

83 84 85

Ch 2

86 87 88

Ch 1

ff

Sk RT

86 87 88

Ch 2

mp *ff*

From the Top Music ~ Handbell Choir Catalog

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

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