

Catalog # 20385-M

4 octaves handbells  
SATB Chorus, Harp, Cello

Level 2+

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# *Illumina*



Matthew Prins

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*From the Top Music*  
Albuquerque, NM  
[www.FromTheTopMusic.com](http://www.FromTheTopMusic.com)

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Cat. 20385-M  
Conductor Score

# Illumina

Matthew Prins

Adagietto (♩ = c. 80)

The musical score is arranged in a standard choral and instrumental format. It features five vocal parts: Soprano, Alto, Tenor, and Baritone, along with instrumental parts for Harp, Cello, and Handbells. The Soprano part begins with a fermata on a whole note, followed by the lyrics "Il-lum-i-na, il-lum-i-na." in a 3/4 time signature. The music is in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked "Adagietto" with a quarter note equal to approximately 80 beats per minute. The score includes various musical notations such as dynamics (f, mf, ten.), articulation (random ring), and performance instructions (R). There are also large, stylized watermarks of a harp and musical notes overlaid on the score.

Soprano  
Alto  
Tenor  
Baritone  
Harp  
Cello  
Handbells

*f* Il-lum-i-na, il-lum-i-na.

*mf* random ring

*ten.*

*R*

*ten.*

*random ring*

7

S

Il-lum-i-na, il-lum-i-na.

Hp.

*mf*

*rit.*

*a tempo*

*p*

HB

R

*rit.*

R

*a tempo*

12

Hp.

Vc

*p*

HB

*mp*

17

Hp.

Vc

HB

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LV

23

Hp.

*rit.* *mf* *f* *gliss.*

*a tempo*

Vc

*rit.* *mf* *f*

*a tempo*

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HB

*rit.* *mf* *f*

*a tempo*

27

Hp.

gliss.

Vc

HB

*f*

31

Hp.

*mf*

Vc

*mf*

HB

*mf*

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36

Hp.

Vc

HB

40

Hp.

Vc

HB

44 *a tempo* C $\sharp$

Hp. F $\sharp$  / *rit.* / *f* gliss. /

Vc *rit.* / *a tempo* / *f*

Sk *a tempo* / *f*

48 *gliss.*

Hp. /

Vc

HB *f*

52

Hp.

*p* *cresc.*

Vc

pizz.

*p* *cresc.*

HB

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*p*

\*

56

Hp.

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Vc

HB

\* Staccato notes can be any stopped technique.



60

Hp.

Vc

*ff*

*arco*

*ff*

HB

*ff*

64

S

*dim.*

*f* Il-lum-i-na,

Hp.

*rit.*

*mp*

*a tempo*

LV

*dim.*

*rit.*

*mp*

*mf* random ring

R

HB

69

S

il-lum-i - na. Il-lum-i - na,

Hp.

*mf*

HB

*ten.* R

*random ring*

*ten.*

74

S

il - lum - i - na. *rit.* *mp*

Hp.

*rit.* *mp*

HB

*rit.* *mp*

77 *a tempo*

Hp. *mp* E<sup>b</sup> A<sup>b</sup>

Vc

*a tempo*

HB *mf*

82

Hp.

Vc *mp*

HB

R

LV LV

86

Hp.

Vc

HB

90

Hp.

Vc

HB

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*B $\flat$*

*mf*

*mf*

LV LV R LV LV LV LV LV

LV LV R LV LV R LV LV

*mf* LV LV

The image shows a musical score for three instruments: Harp (Hp.), Violoncello (Vc), and Harp (HB). The score is divided into two systems, starting at measure 86 and ending at measure 90. The key signature is B-flat major (two flats). The Harp (Hp.) part features arpeggiated chords in the right hand and a bass line in the left hand. The Violoncello (Vc) part consists of a single melodic line. The Harp (HB) part is a two-staff instrument with arpeggiated chords in both hands. A large watermark is overlaid on the score, reading 'Copyrighted material.' and 'Please return to our store to order this item.' The watermark includes a stylized harp icon. Dynamic markings include *mf* (mezzo-forte) in measures 89 and 90. Fingerings are indicated by 'LV' (left hand) and 'R' (right hand) below the notes. A '7' is written below the final note of the HB part in measure 90.

94

Hp.

Vc

HB

97

Hp.

Vc

HB

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LV LV LV LV LV LV

LV LV LV LV LV LV LV

S *mp* Il - lum - i - na te - ne - bras nos - tras,

A *mp* Il - lum - i - na te - ne - bras nos - tras,

T *mp* Il - lum - i - na te - ne - bras nos - tras,

B *mp* Il - lum - i - na te - ne - bras nos - tras,

Hp. *mp*

Vc *mp*

HB *mp*  
 R LV LV LV LV R LV LV LV LV

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S  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

A  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

T  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

B  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

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Hp.  
 Musical notation for Harp (right and left hand staves).

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HB  
 Musical notation for Harp (right and left hand staves).  
 LV LV LV LV R LV LV R LV

S *mf* Il - lum - i - na te - ne - bras nos - tras,

A *mf* Il - lum - i - na te - ne - bras nos - tras,

T *mf* Il - lum - i - na te - ne - bras nos - tras,

B *mf* Il - lum - i - na te - ne - bras nos - tras,

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Hp. *mf* B $\flat$

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Vc *mf*

HB *mf* R LV LV LV LV R LV LV LV LV



S  
 quae - su - mus Chris - ti, Ag-nus Dei, Ag - nus Dei.

A  
 quae - su - mus Chris - ti, Ag-nus Dei, Ag - nus Dei.

T  
 quae - su - mus Chris - ti, Ag-nus Dei, Ag - nus Dei.

B  
 quae - su - mus Chris - ti, Ag-nus Dei, Ag - nus Dei.

Hp.  
 Bb

Vc  
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HB  
 LV LV LV LV R LV LV R

S *f* Il - lum - i - na te - ne - bras nos - tras,

A *f* Il - lum - i - na te - ne - bras nos - tras,

T *f* Il - lum - i - na te - ne - bras nos - tras,

B *f* Il - lum - i - na te - ne - bras nos - tras,

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Hp. E♭ A♭ B♭

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Vc

HB

S *rit.*  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

A *rit.*  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

T *rit.*  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

B *rit.*  
 quae - su - mus Chris - ti, Ag - nus Dei, Ag - nus Dei.

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Hp. *rit. ff gliss.*  
 repeat gliss. until final cutoff

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Vc *rit. ff*

HB *rit. ff* Sk

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