THE BELLSS

For eight-part mixed choir

Text: Edgar Allan Poe

A CREATIVE PROJECT
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT FOR THE DEGREE
MASTER OF MUSIC IN COMPOSITION

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The Bells is an eight-part chamber choral setting of Edgar Allan Poe’s poem by the same name. The piece conveys numerous sound images seen throughout the text making it ideal for a musical setting. Poe’s use of rhyme and alliteration as sound imagery are conveyed in the work using bell-like vertical sonorities and cascading textures. Onomatopoeia, and extended vocal techniques such as Sprechstimme, a sung speech technique; inhalation, words or spoken sounds made while inhaling; whistling; and both voiced and unvoiced sighing are also used in the piece. These techniques and held fricatives such as [s] as in the word set are employed to increase the timbral possibilities of the choir.

The topic of bells provides a musical image in itself, but metaphors concerning traditional musical terms such as tune, harmony, and time are also used. The piece captures the drama and wide range of emotions from delight and even child-like nostalgia regarding the bells to terror and macabre fear invoked by their ringing. The text of The Bells has been set by other composers, most notably by Sergei Rachmaninoff as a choral symphony in 1913. Joseph Holbrooke composed a musical setting of the text as a symphonic poem with chorus and orchestra in 1903. Ball State professor Jody Nagel also set this text for baritone voice and eight instruments in 1995. While these pieces share the
same text with my creative project, they have no compositional influence on my setting of *The Bells*.

The conception of this piece was a reaction to *Nuits, Adieux*, a choral piece by Kaija Saariaho composed in 1997. I studied this piece in a special topics course on spectral music in 2008. Saariaho is known for her careful attention to timbral effects in her pieces, and her setting of Balzac’s poetry in this work is certainly a testament to that attention. *Nuit, Adieux* calls for eight-part choir and additional soprano, alto, tenor, and bass soloists. Using this setup the piece conveys small-thin textures with contrasting large-thick textures. The piece also employs *Sprechstimme*, whispering, phonetic non-pitched sounds, and other extended vocal techniques that provide a very attractive and sensual musical experience. *Parimarabo*, a chamber piece composed by Claude Vivier in 1979, was also discussed in the spectral music class and was also an influence on the conception of my creative project through his use of timbral effects. The music of Benjamin Britten also provided influence in regards to melody and drama, in particular his *Serenade for Tenor, Horn, and Strings* composed in 1943.

A characterizing portrayal of bell-like qualities plays a large role in the piece. Vertical sonorities that imitate bell-like harmonies are capitalized on with tertian harmonies with added notes such as added 4ths, 6ths, 7ths, and 9ths as seen in mm. 179 – 182. Root and 5th octave-doublings often occur with the chordal third being omitted in major chords. These bell-like chords occur by themselves but are also mixed within the vocal parts, juxtaposing melodic lines and providing support and accompaniment to the lines conveying the text as seen in mm. 260 – 267. These sonorities also musically serve
to depict the imagery and mood being conveyed by the text they occur with.

Onomatopoeia with vowel combinations are used with these bell chords to create a greater sense of timbral effect. For instance in mm. 64 – 69 the soprano 1 and tenor 2 voices are providing the melodic line that is conveying the text while all other voices are accompanying the melody with repetitive minimalistic-like motives. The soprano 2 voice that is singing the bell chords with the baritone and bass parts sings her note on the word “bohm” while the lower voices sing the word “bahm”. These chords are often given longer note values and are attacked with an accent, a fortепиано, or a heightened dynamic marking with an immediate decrescendo. This consistent treatment of these chords mimics the pealing-like quality heard in bells.

In orchestrating for the choir, the melodic writing that conveys the text is often heard in the first part of each voice type such as soprano 1 or tenor 1 with the juxtaposing bell chords pealing in the second voice type such as soprano 2 or tenor 2, as seen in mm. 90 – 94 and mm. 277 – 288. This orchestration of the choir almost implies a double choir setup, but this orchestration is not a consistent treatment of the ensemble. Homophonic bell chords as seen in mm. 49 – 52, and cascading imitative bell structures as seen in mm. 195 – 213, use all the voices and provide ample thicker textures. Smaller textures are used as well, with small imitative motives being passed around between solo and tutti voices as seen in mm. 79 – 83.

The opening section of the second stanza is a good example of the previously mentioned treatment of texture and bell mimicking. The opening texture is thin, depicting wider leaps beginning with one voice giving away to other voices entering in imitation—
as if accumulating in happiness as expressed in the text in mm. 43 – 54. These building
lines are juxtaposed with vertical bell chords spread across the voice types that attack and
quickly decay with solo voices weaving between them. This setting supplies a ceremonial
feeling or call to arrival along with an attention to individual emotional display—fitting
in a description of a wedding.

A similar orchestrating of the voices is used in mm. 280 – 289. Here the text
describes the tolling and rolling nature of the bells, which is heard in soprano 1, alto 1,
tenor 1, and bass 1, with the mimicking rolling and tolling heard in the alternate voice
parts. This same technique is used later in the stanza in mm. 293 – 300, in depicting the
rolling and swelling of the king bell. This section is the sectional climax of the last
stanza. From here until the end of the piece the voices enter one by one with repeating
motives similar to what is heard earlier in the piece in mm. 56 – 70. The voices taper off
one by one just as they have entered, leaving the lower voices to slowly grind to a halt
depicting the final moaning and groaning of the lower and larger bells.

Extended techniques are employed to create a greater use of timbre, as well as for
word painting or to convey the images described in the text. For these same reasons
*Sprechstimme* and whispering are also used in the more climatic sections, however these
techniques also provide a horrific chant-like quality in describing the fearful bells. Use of
extended techniques are displayed in the beginning stanza where the text speaks of stars
twinkling in the heavens in mm. 24 – 31. While the voices convey this text and denote
their repetitive twinkling, one voice supplies a triplet figure with a repeating unvoiced [s]
consonant that represents stars twinkling in the night sky. This [s] sound is also seen later
in the word “stars,” where the consonant is notated separately to align the twinkling consonants with their name. In mm. 74 – 77, unvoiced techniques are also used to represent “What a liquid ditty floats.” While the voices melodically ascend to a floating note and provide word painting, other voices provide breathy inhalation and exhalation to personify the airy quality of floating.

*Sprechstimme* is used frequently in the third stanza. In mm. 153 – 156, the text describes the bells as startled and screaming. While voices sing this text on descending melodic lines, other voices use the *Sprechstimme* technique on the rhyming words “night” and “fright.” The words are repetitive and building among the voices with forte crescendos and rising pitch approximation to denote their screaming. This technique is used significantly in mm. 214 – 246, where it is used with dynamics and articulations to convey the rising wildness of the text to a terrifying climax.

The form of the piece is largely governed by the form of the poem; four stanzas with each stanza becoming longer than the previous one as it builds on previous material. A sectional variation form is used to align similar placed phrases between stanzas that unify the piece. As the poem progresses, the festive and child-like bells in the first stanza give way to greater promise of marriage and union in the second stanza. The third stanza conveys a darker, more macabre, and fiery vision of the bells that dramatically increases to a horrific climax, leaving the fourth stanza to mournfully consider the wreck and contend with the devastation. From Christmas bells to wedding bells, then Hell’s bells to funeral bells, the emotional changes of the bells are musically traversed and experienced. Weaving melodic lines are used to denote the swinging or jingling of bells. These lines
were expanded upon in corresponding phrases of the text from the different stanzas that have a similar placement in their respective stanzas. This recurring sectional melodic variation gives the piece consistency as well as draws out the relations between the stanzas of the text. These melodies are used with more simple textures in the beginning. These melodies grow more rhapsodic with thicker and more varying textures as the work progresses with increasingly dissonant harmonies and timbral effects as the drama of the piece unfolds.

The first line of the first stanza is set to a weaving stepwise melodic contour seen in mm. 1 – 2. This treatment provides an innocent, simple characterization of the phrase “sledges with the bells.” In mm. 43 – 45, this contour is then later applied in variation to the first sentence of the second stanza, “Hear the mellow wedding bells.” While the contour is similar, the intervals have been widened with successive leaps to give the melody a more floating light hearted feeling that represents romantic feelings. The beginning line of the third stanza, “Hear the loud alarum bells” found in mm. 143 – 146, follows the same contour with a more angular melody to depict the fearful emotions soon to be represented in the rest of the stanza. The fourth stanza in mm. 256 – 257 begins describing “the tolling bells” that use the same contour but in a more descending manner and at a softer dynamic to represent the mourning nature of this stanza.

The last line of each stanza reads “from the jingling and the tinkling of the bells,” “to the rhyming and the chiming of the bells,” “in the clamor and the clanging of the bells,” and “to the moaning and the groaning of the bells.” Each of these stanzas are also treated in similar melodic ways. The second line of each stanza reads, “Silver Bells,”
“Golden Bells,” “Brazen Bells,” and “Iron Bells,” respectively. These all share a similar motivic nature that helps unify the piece. Other smaller phrases used in the four stanzas are “on the moon,” “out of tune,” “all in tune,” and “all alone.” These also share a motivic nature. This similar technique of shared contours and motives is found with other similar phrases between the stanzas. Similar text phrases are all melodically similar but altered to fit the emotional connotation of the individual stanza in which they belong. In this way the piece is compositionally unified but still explores the emotional development narrated through the course of the poem.

In conclusion, The Bells is an eight-part chamber choral setting of Edgar Allan Poe’s poem by the same name. Poe’s many uses of rhyme and alliteration as sound imagery are conveyed in the work using bell-like vertical chords and cascading textures. Onomatopoeia and extended vocal techniques such as Sprechstimme, inhalation, whistling, and both voiced and unvoiced sighing are also used in the piece. These techniques increase the timbral palette of the choir in conveying the sound images seen in the text and help to portray the musical experience as an abstract narration, which is an appropriate response to its influence.
Appendix A

The Bells

I

Hear the sledges with the bells -
Silver bells!
What a world of merriment their melody
foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells -
From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells -
Golden bells!
What a world of happiness their harmony
foretells!
Through the balmy air of night
How they ring out their delight! -
From the molten - golden notes,
And all in tune,
What a liquid ditty floats
To the turtle - dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! - how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells -
Of the bells, bells, bells, bells,
Bells, bells, bells -
To the rhyming and the chiming of the bells!

III

Hear the loud alarum bells -
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now - now to sit, or never,
By the side of the pale - faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear, it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells -
Of the bells -
Of the bells, bells, bells, bells,
Bells, bells, bells -
In the clamor and the clanging of the bells!
IV

Hear the tolling of the bells -
Iron bells!
What a world of solemn thought their monody
compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people - ah, the people -
They that dwell up in the steeple,
All alone,
And who, tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone -
They are neither man nor woman -
They are neither brute nor human -
They are Ghouls: -
And their king it is who tolls: -
And he rolls, rolls, rolls,
Rolls
A paean from the bells!
And his merry bosom swells
With the paean of the bells!
And he dances, and he yells;
Keeping time, time, time,
In a sort of Runic rhyme,
To the paean of the bells: -
Of the bells:
Keeping time, time, time
In a sort of Runic rhyme,
To the throbbing of the bells -
Of the bells, bells, bells: -
To the sobbing of the bells: -
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells -
Of the bells, bells, bells -
To the tolling of the bells -
Of the bells, bells, bells, bells,
Bells, bells, bells, -
To the moaning and the groaning of the bells.
Appendix B

THE BELLS

For eight-part mixed choir

Text: Edgar Allan Poe

BY
S. ANTHONY AMSTUTZ
Performance notes

Phonetic sounds
s as in stars
ah as in father
huh an inhaled gasped
Bohm as in foam
Bahm as in psalm,
Boom as in gloom

The unvoiced consonant [s] in the word stars may be notated separately from the rest of the sung word. The voiced consonant [l] in the word bell and the voiced consonant [m] in the words bohm, bahm, and boom will also be notated separately. The singer should close to the ending syllable to imitate the sound of a bell.

Sprechstimme on 3 line staff indicates a sung spoken technique with non-specified melodic contour indications.

A single line staff indicates a rhythmic a non-pitch specified speech. Whispering is indicated by the dashed note stems.
Ex → indicates exhalation of breath on that syllable indicated. In ← indicates inhalation on the syllable indicated. An approximate pitch to the gasp is indicated.

A solo whistle indicates that a solo singer should whistle the specified notes and rhythms provided. The technique is meant to imitate a cuckoo clock.

Tongue clicks indicate that the singers are meant to click their tongues to the rhythms provided. The technique is meant to imitate the ticking of a clock.
The Bells

Text: Edgar Allan Poe

Music: S. Anthony Amstutz

Optimistically  \( \dot{\text{}} = 112 \)

Soprano 1

Hear the sledges with the bells, be-ll, be-ll.

Soprano 2

Hear the sledges with the bells, be-ll, be-ll.

Alto 1

Hear the sledges with the bells, be-ll, be-ll.

Alto 2

Hear the sledges with the bells, be-ll, be-ll.

Tenor 1

be-ll.

Tenor 2

be-ll.

Baritone

Bass

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Silver bells!

Sil - ver bells! Bah-m, Boh-m,

What a world of merri - ment their mel-o - dy fore-tells!

Bah-m,
Sil-VER bells!

bells.

What a world of mer-riment
Boh-m,

What a world of mer-riment

Bah-m,
Silver bells, silver bells, silver bells, silver bells

Boh·m,

Tinkle, tinkle, tinkle, in the icy air of night.

Boh·m,

Bah·m,

Boh·m,

Boh·m,

How they tinkle,
silver bells, silver bells, silver bells, silver bells
How they tinkle, tinkle, tinkle,
Boo m, Boo m, Boo m, Boh m, Boh m, Boh m, Boh m, Boh m, Boh m,
tinkle, tinkle, Boh m, Boh m, Boh m, Boh m, Boh m, Boh m, Boh m, Boh m,
sil-ber bells, sil-ber bells, sil-ber bells, sil-ber bells, sil-ber bells

Boh-m, Boh-m,

tin-kle, tin-kle, tin-kle, tin-kle, tin-kle, tin-kle, tin-kle, tin-kle, tin-kle, tin-kle

Boh-m, Boh-m, Boh-m, Boh-m,

Boh-m, Boh-m, Boh-m, Boh-m,

Boh-m, Boh-m, Boh-m, Boh-m,

While the stars that
silver bells, silver bells silver bells silver bells silver bells,
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silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells,
silver bells, silver bells. With a crystalline delight. Keeping

Bah-m. With a crystalline delight. Keeping

tinkle, tinkle, tinkle, tinkle, tinkle stars

tinkle, tinkle, tinkle, tinkle, tinkle, tinkle, tinkle, tinkle

Bah-m. stars

Bah-m. stars

Bah-m. stars

kle stars
time, time, time, in a sort of run-ic rhyme, to the tin-tin-nab-u-lation to the
time, time, time, in a sort of run-ic rhyme, to the tin-tin-nab-u-lation to the
Keep-ing time, time, time, in a sort of run-ic rhyme, in a
Keep-ing time, time, time, keep-ing

solo whistle
tin-tin-nab-u-la-tion that so mu-sic-al-ly wells— from the jing-ling and the

sort of run-ic rhyme, that so mu-sic-al-ly wells— from the jing-ling and the

time, time, time, that so mu-sic-al-ly wells— from the jing-ling and the

Boh-m,
tink-ling of the bells. Boh-m. Boh-m. Boh-m, Boh-m.
Reverently $\frac{\text{d}}{= 112}$

Hear the mellow wedding bells.
Hear the mellow wedding bells.

Hear the bells.

wedding bells.

Hear the bells.
What a world of happiness!

Gold-en bells! Gold-en bells! Gold-en bells!

Gold-en bells! Gold-en bells! Gold-en bells!

Gold-en bells! Gold-en bells! Gold-en bells!
ness their harmony fore-tells!

ness their harmony fore-tells!

bells! Golden bells! Golden bells! Golden bells! Golden bells!


Golden bells! Golden bells! Golden bells! Golden bells! Golden bells!

Golden bells! Golden bells! Golden bells! Golden bells! Golden bells!

ness their harmony fore-tells!

ness their harmony fore-tells!
Bohm, Bahm, Bohm. Bohm, Bahm, Bohm.

bells! Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Gold-en bells bells

Gold-en Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Gold-en bells!

en bells! Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Bells, gold-en bells, gold-

T. 2

Bells, gold-en bells, gold-

Bar.

Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Boh-m, Bo
Through the balm - y air

Gold - en bells — bells
Gold - en bells — bells — bells!

Gold - en bells!
Gold - en bells!
Gold - en bells!

Through the balm - y air

Bah - m,
of night, how they ring out their de-light!

Gold-en bells bells bells!

Gold-en bells bells bells!

Gold-en bells bells bells! Gold-en bells bells bells!

Gold-en bells! Gold-en bells!

Gold-en bells! Gold-en bells!

Gold-en bells! Gold-en bells!

Gold-en bells! Gold-en bells!


of night, how they ring out their de-light!

Bah-m, Bah-m, Bah-m, Bah-m, Bah-m, Bah-m, Bah-m, Bah-m.
From the molt-en gold-en notes, and all in tune.

Boh-m.

Gold-en bells bells bells! Gold-en bells bells bells!

Gold en bells! Gold en bells! Gold en bells! Gold en bells!

en bells, gold-en bells, gold-en bells, gold-en bells, gold-en bells, gold-en bells, gold-

From the molt-en gold-en notes, and all in tune.

Bah-m.

Bah-m.
all in tune, Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

Gold en bells! Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

en bells Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

all in tune, Bohm, Bahm, Bohm.

Bahm, Bohm, Bahm, Bohm.
Bohm.

Bohm.

Bohm.

Bohm.

what a gush of euphony,

what a gush of euphony,

what a gush of euphony,

What a gush of euphony,
How it swells!

Bah-m,

eu-pho-ny vo-lu-mi-nous-ly wells!

How it swells!

eu-pho-ny vo-lu-mi-nous-ly wells!

Bah-m,

gush of eu-pho-ny vo-lu-mi-nous-ly wells!

How it swells!

Gush of eu-pho-ny vo-lu-mi-nous-ly wells!

Bah-m,
How it dwells!  
On the future!

S. 2

Boh-m.

A. 1

Boh-m.  
On the future!

A. 2

Boh-m.  
On the future!

T. 1

Boh-m.

T. 2

Bar.

B.
how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

how it tells__ Of the rap-ture

On the fut-ure! how it tells rap-ture,
that impells To the swing-ing and the ring-ing.

that impells To the swing-ing and the ring-ing.

that impells Bah-m, Boh-m, Boh-m.

that impells Bah-m, Boh-m, Boh-m.

im-pells Bah-m, Boh-m, Boh-m.

im-pells Bah-m, Boh-m, Boh-m.

rap-ture, impells Bah-m, Boh-m, Boh-m.
Swing!  Ring!  Ring!  Of the bell.
Swing!  Ring!  Ring!  Of the bell.
Swing!  Ring!  Ring!  Of the bell.
Swing!  Swing!  Swing!  Of the bell.
Swing!  Swing!  Swing!  Of the bell.
Swing!  Swing!  Swing!
swinging and the ringing.  Ring!
swinging and the ringing.  Ring!
Swing!  Swing!  Swing!
Of the bell, Bells, bells, bells,

Boh-m, Bells, bells, bells,
s. 1

s. 2

a. 1

a. 2

t. 1

t. 2

bells, bells, bells,

bar.

bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells,

b. 1

bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells,
To the rhyming of the bells,
Of the bells, bells, bells.

bells, bells, bells, bells, bells, bells, bells,
bells, bells, bells, bells, bells, bells, bells,
bells, bells, bells, bells, bells, bells, bells,
and the chiming of the bells, To the rhyming of the bells, and the chiming of the bells!

Of the bells, bells. Of the bells,
To the rhyming and the chiming of the bells!
D Frantically $\frac{3}{4}$ = 140

S. 1

S. 2

A. 1

f

Bah-m, Bah-m

A. 2

f

Bah-m, Bah-m

Hear the loud a-lar-um bells.

T. 1

Bah-m, Bah-m

T. 2

Bah-m, Bah-m

Bar.

B.

Bah-m, Bah-m

Hear the loud a-lar-um bells. Hear the loud a-lar-um bells.
Brα-zen bells! Boo-m

Brα-zen bells! Brα-zen bells! Boo-m tur-bu-len-

Brα-zen bells! Brα-zen bells! What a tale of ter-ror now their tur-bu-len-

Brα-zen bells! Boo-m tur-bu-len-

Brα-zen bells! Brα-zen bells! What a tale of ter-ror now their tur-bu-len-

Brα-zen bells! Boo-m tur-bu-len-
tur-bu-len- cy tells! Night, night,

tur-bu-len-cy tells, tur-bu-len-cy tells!

tur-bu-len-cy tells!

- cy tells, tur-bu-len-cy tells, tur-bu-len-cy tells!

- cy tells!

- cy tells, tur-bu-len-cy tells, tur-bu-len-cy tells!

In the star-tled

- cy tells!

In the star-tled
night, night, night, night!

Night, night, night, night!

Night, night!

How they scream out their fright!

Fright, fright, fright, fright, fright, fright!

ear of night

Fright, fright, fright, fright!

ear of night

ear of night

Fright, fright!
Too much horrified to speak, they can only

Too much horrified to speak, they can only

Speak, they can, can only

Speak, they can, can only

Speak, they can, can only

Speak, they can, can only

Speak, they can, can only

Too much horrified to speak, they can only

Speak, they can, can only
shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

Hear the

shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

shriek, shriek, shriek,

Boh - m.
loud a-lar-um bells.

Boh-m, Boh-m, Boh-m, Boh-m.

Boh-m, Boh-m, Boh-m, Boh-m.

a-lar-um bells.

a-lar-um bells.
Suddenly Slower $\downarrow = 40$

Frantically $\downarrow = 140$

S. solo

Out of tune, out of tune,___

S. 1

In a

S. 2

A. solo

Out of tune, out of tune,___

A. 1

A. 2

T. 1

T. 2

Bar.

B. solo

of tune,___

B.
clamorous appealing to the mercy of the fire, in a mad exposition with the
deaf and frantic fire, in a clamorous appeal to the mercy of the fire, in a
mad exposition with the deaf and frantic fire,

Bah-m,

Bah-m, Boo-m, Boh-m.

Bah-m, Boo-m, Boh-m.

Bah-m, Boo-m, Boh-m.

Bah-m, Boo-m, Boh-m.

Bah-m, Boo-m, Boh-m. Clamorous

Bah-m, Boo-m, Boh-m. Clamorous
S. 1
higher, higher, higher with a desperate desire and a resolute endeavor.

S. 2
higher, higher, higher with a desperate desire, Bohm.

A. 1
higher, higher, higher, Bohm.

A. 2
higher, higher, higher, Bohm.

T. 1
Bohm.

T. 2
Bohm.

Bar.
Bohm.

B.
Bohm.
Now to sit, or nev'er
by the side of the pale face'd moon. Oh, the bell.
Oh, the bells.
Little Slower $\text{=} 120$

S. 1

Boh-m, $\text{fp}$

S. 2

Boh-m, ___________ de - spair $\text{mp}$

A. 1

What a tale, $\text{mf}$

A. 2

What a tale, of de - spair ___________ of de - $\text{mp}$$\text{mp}$

T. 1

Boh-m. $\text{fp}$

T. 2

Boh-m. ___________ de - spair $\text{mp}$

Bar.

Their ___________ ter - ror tells $\text{mf}$

B.

Their ___________ ter - ror tells $\text{mf}$
Frantically \( \mathcal{f} = 140 \)

- **S. 1**
  - 2\( \frac{1}{4} \) in **mp**
  - \( pp \) in **f**
  - **ff**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **S. 2**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **A. 1**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **A. 2**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **T. 1**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **T. 2**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **Bar.**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**

- **B.**
  - 2\( \frac{1}{4} \) in **f**
  - **pp**
  - **ex**
  - **ah**
  - **huh!**
  - **voiced gasp**
How they clang, and clash and roar!

How they clang, and clash and roar!

and clash and roar!

and clash and roar!

What a hor-ror they out-pour

On the bos-om of the

What a hor-ror they out-pour

On the bos-om of the

and clash and roar!

On the bos-om of the

and clash and roar!

On the bos-om of the
Yet the ear, it fully knows,

Yet the ear, it fully knows,

Yet the ear, it fully knows,

Yet the ear, it fully knows,

Yet the ear, it fully knows,

Yet the ear, it fully knows,

páptating air!

páptating air!

páptating air!

páptating air!

páptating air!
How the danger ebbs and flows;

Yet the ear distinctly tells,
in the jangling, and the wrangling,

in the jangling, and the wrangling,

in the jangling, and the wrangling,
How the danger sinks and swells,

How the danger sinks and swells,

How the danger sinks and swells,

How the danger sinks and swells,

by the sinking

by the sinking
in the anger of the bells.

or the swelling in the anger of the bells.

or the swelling in the anger of the bells.

or the swelling in the anger of the bells.
of the bells. bells, bells, bells, bells, Clang, clash, roar, hor-ror they out-pour,

of the bells. bells, bells, bells, bells, Clang, clash, roar, hor-ror they out-pour,

of the bells. bells, bells, bells, bells, Pal-pi-tat-ing, twang-ing

of the bells. bells, bells, bells, bells, Pal-pi-tat-ing, twang-ing

of the bells. bells, bells, bells, bells,

of the bells. bells, bells, bells, bells,

of the bells. bells, bells, bells, bells,
night, fright, shriek, speak, tells, bells high-er, high-er high-er, bells, bells, bells,

clan-ging, jan-gling, wran-gling, sink-ing, swell-ing, bells, bells, bells, bells, bells,

Bells, bells, bells, bells, bells, bells, bells, bells,

Bells, bells, bells, bells, bells, bells, bells, bells,

Bells, bells, bells, bells, bells, bells, bells, bells,
bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clanging of the bells!

bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clanging of the bells!

bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clanging of the bells!

bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clanging of the bells!

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bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clanging of the bells!
![Music notation](image-url)
S. 1

Boh-m,                     I-ron bells,  i-ron bells!

S. 2

Boh-m,                     I-ron bells,  i-ron bells!

A. Solo

Hear the toll-ing of the bells,  i-ron bells!  i-ron bells!

A. 1

Boh-m,                     i-ron bells!  i-ron bells!

A. 2

Boh-m,                     i-ron bells!  i-ron bells!

T. 1

Boh-m,

T. 2

Boh-m,

Bar.

Boh-m.

B.
What a world of solemn thought their monody compels!
m, Doo - m, Doo - m, Doo - m.

m, Boh - m, Boh - m, Boh - m, Boh - m.

In the si - lence of the night, how we shiv - er with af-fright,

In the si - lence of the night, how we shiv - er with af-fright,

m, Boh - m, Boh - m, Boh - m, Boh - m.

m, Boh - m, Boh - m, Boh - m, Boh - m.

m, Boh - m, Boh - m, Boh - m, Boh - m.
at the melancholy menace of their tone!

Bohm. Bohm. sound that floats

Bohm. Bohm. Bohm. sound that floats

Bohm. Bohm. Bohm. sound that floats

For every sound that floats

For every sound that floats
S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

Bar.

B.

from the rust with-in their throats is a groan.
And the people, ah, the people, they that dwell up in the

ah, the people, they that dwell up in the

ah, the people, they that dwell up in the

ah, the people, they that dwell up in the

ah, the people, they that dwell up in the
steeple, all alone, and who tolling, tolling,
in that muffled monotone, feel a glory in so rolling,

Bohm, Bohm,
meno moso

They are neither man nor

on the human heart of stone.

on the human heart of stone.
They are neither brute nor human,
they are Ghouls.

They are Ghouls,
are Ghouls,
are Ghouls,
are Ghouls,
are Ghouls,
are Ghouls.
and their king it is who tolls, and he

Tolls, tolls,

and their king it is who tolls, and he

Tolls, tolls,

and their king it is who tolls, and he

Tolls, tolls,

and their king it is who tolls, and he

Tolls, tolls,
rolls, rolls, rolls, rolls, a paean from the bells! And his

rolls, rolls, rolls, rolls, a paean from the bells! And his

rolls, rolls, rolls, rolls, a paean from the bells! And his

rolls, rolls, rolls, rolls, a paean from the bells! And his

rolls, rolls, rolls, rolls, a paean from the bells! And his

pae an from the bells! And his

pae an from the bells! And his

pae an from the bells! And his

pae an from the bells! And his

pae an from the bells! And his
S. 1

\[ \text{V}\]

\[ \text{mer-ry bos-om swells and he dan-ces, and he yells.} \]

S. 2

\[ \text{V}\]

\[ \text{m, Bah-m, Boh-m.} \]

A. 1

\[ \text{V}\]

\[ \text{mer-ry bos-om swells and he dan-ces, and he yells.} \]

A. 2

\[ \text{V}\]

\[ \text{m, Bah-m, Boh-m.} \]

T. 1

\[ \text{V}\]

\[ \text{mer-ry bos-om swells and he dan-ces, and he yells.} \]

T. 2

\[ \text{V}\]

\[ \text{m, Bah-m Boh-m.} \]

Bar.

\[ \text{V}\]

\[ \text{mer-ry bos-om swells and he dan-ces, and he yells. Boh-m.} \]

B.

\[ \text{V}\]

\[ \text{m, Bah-m Boh-m. Keeping time, time, time,} \]
In a sort of růnic rhyme, in a sort of růnic rhyme,

To the pae-an of the bells,
Of the bells, bells, bells,

Bah, Bah, Bah,

in a sort of ru-nic rhyme, in a sort of ru-nic rhyme,

to the paean of the bells, to the throbing of the bells,

keep-ing time, time, time, keep-ing time, time, time,
as he knells, knells, knells,

in a sort of runic rhyme, of the bells, bells, bells,

to the sobbing of the bells, to the rolling of the bells,

keep ing time, time, time, of the bells, bells, bells,
S. 1

S. 2

m.

A. 1

m.

A. 2

Bells, bells, bells.

T. 1

m.

T. 2

to the tolling of the bells,

Bar.

m.

B.

Of the bells, bells, bells, bells, bells, bells.
To the moaning and the groaning of the bells.