

THE BELLS

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

BY
S. ANTHONY AMSTUTZ

DR. KEITH KOTHMAN
ADVISOR

BALL STATE UNIVERSITY
MUNCIE, INDIANA
JULY 2009

Table of Contents

SUPPORTING DOCUMENT.....	1
APPENDIX A	8
APPENDIX	10

Supporting Document

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 *fortepiano*, 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 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 are 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 paeon from the bells!
 And his merry bosom swells
 With the paeon of the bells!
 And he dances, and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the paeon 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

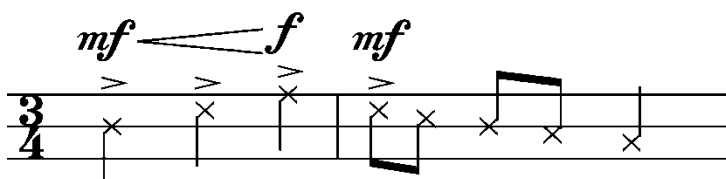
BY
S. ANTHONY AMSTUTZ

Performance notes

Phonetic sounds

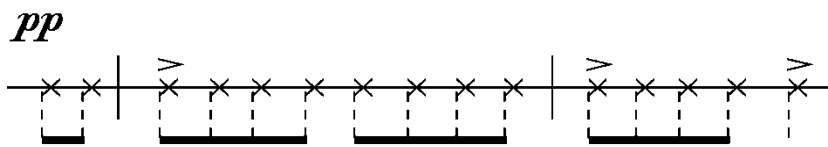
s	as in <u>s</u> tars
ah	as in fa <u>th</u> er
huh	an inhaled gasped
Bohm	as in foam
Bahm	as in psalm,
Boom	as in gloom

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 boh**m**, bah**m**, and bo**m** will also be notated separately. The singer should close to the ending syllable to imitate the sound of a bell.



Clang, clash, roar, hor-ror they out-pour,

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



In a clam-or-ous ap-peal-ing to the mer-cy of the fire,

A single line staff indicates a rhythmic a non-pitch specified speech. Whispering is indicated by the dashed note stems.

airy and unvoiced voiced gasp

pp *f* *ff*

ex → in ←

ah huh!

Ex → indicates exhalation of breath on that syllable indicated. In ← indicates inhalation on the syllable indicated. An approximate pitch to the gasp is indicated.

solo whistle

f

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

mp

Tounge 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 ♩ = 112

The musical score is for the song "The Bells" and is written for a choir with the following parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass. The music is in 4/4 time and is marked "Optimistically" with a tempo of ♩ = 112. The lyrics are "Hear the sledges with the bells, be - ll, be - ll." The score includes dynamic markings such as *mf*, *fp*, and *p*, and a *port.* (portamento) marking for the Alto 1 part. The lyrics are written below the vocal staves, with the words "be - ll" appearing on the final notes of the phrases.

6

S. 1 *n. mf* *p* *fp*
Sil-ver be-ll! Boh - m

S. 2 *n.* *mf* *fp*
Sil-ver be-ll! Boh - m

A. 1 *n.* *mf* *p* *fp*
Sil-ver be-ll! Boh - m

A. 2 *n.* *fp*
Boh - m

T. 1 *n.* *fp*
Boh - m

T. 2 *n.* *fp*
Boh - m

Bar. *fp*
Boh - m

B. *fp*
Boh - m

mp *fp* *mp*
 S. 1 Sil - ver be - ll Sil - ver be - ll! _____

fp
 S. 2 _____ be - ll _____ Sil-ver

fp *mp* *fp* *fp*
 A. 1 _____ be - ll _____ Sil - ver bells! Bah-m, Boh-m, _____

fp *fp* *fp*
 A. 2 _____ be - ll _____ Bah-m, Boh-m,

mf
 T. 1 _____ What a world of mer-ri-ment their mel-o-dy fore-tells! Bah-m, _____

fp *fp* *fp*
 T. 2 _____ be - ll _____ Bah-m, Boh-m, _____

fp *fp* *fp*
 Bar. _____ be - ll _____ Bah-m, Boh-m, _____

fp *fp* *fp*
 B. _____ be - ll _____ Bah-m, Boh-m, _____

16

S. 1
Sil-ver bells! _____

S. 2
bells. _____

A. 1
How they

A. 2
Sil-ver bells! _____

T. 1
What a world of mer-ri-ment Boh - m, _____

T. 2
What a world of mer - ri - ment

Bar.

B.
Bah - m,

mf

fp

The image shows a page of a musical score for page 16. It contains eight staves of music. The top staff is for Soprano 1 (S. 1) with the lyrics 'Sil-ver bells!'. The second staff is for Soprano 2 (S. 2) with the lyrics 'bells.'. The third staff is for Alto 1 (A. 1) with the lyrics 'How they'. The fourth staff is for Alto 2 (A. 2) with the lyrics 'Sil-ver bells!'. The fifth staff is for Tenor 1 (T. 1) with the lyrics 'What a world of mer-ri-ment Boh - m,'. The sixth staff is for Tenor 2 (T. 2) with the lyrics 'What a world of mer - ri - ment'. The seventh staff is for Baritone (Bar.) and the eighth staff is for Bass (B.) with the lyrics 'Bah - m,'. There are dynamic markings *mf* and *fp* in the score. The page number '16' is written at the top left of the first staff.

A
 19

S. 1 *mf* *f* *mp* *p*
 Sil - ver bells, sil - ver bells, sil - ver bells, sil - ver bells

S. 2 *fp*
 Boh - m, _____

A. 1
 tin - kle, tin - kle, tin - kle, in the i - cy air of night.

A. 2 *fp* *mf* *p*
 Boh - m, _____ Bah - m, _____

T. 1 *fp* *mf* *p*
 Boh - m, _____ Bah - m, _____

T. 2 *fp* *mf* *p*
 Boh - m, _____ Boh - m, _____

Bar. *fp* *mf*
 Boh - m, _____ How they tin - kle,

B. *fp* *mf* *p*
 Boh - m, _____ Boh - m, _____

21

S. 1
sil - ver bells, sil - ver bells sil - ver bells, sil - ver bells

S. 2
mp
How they tin - kle, tin - kle, tin - kle,

A. 1
mf
How they tin - kle,

A. 2
mp *mf* *p* *fp*
Boo - m, Boh - m, Boh - m,

T. 1
mf *p* *fp*
Boo - m, Boh - m, Boh - m,

T. 2
fp *fp*
Boh - m, Bah - m,

Bar.
fp
tin - kle, tin - kle, Boh - m,

B.
fp *fp*
Boh - m, Boh - m,

23

S. 1
sil-ver bells, sil-ver bells sil-ver bells, sil-ver bells sil-ver bells, sil-ver bells

S. 2
fp Boh-m, *fp* Boh-m, —

A. 1
p tin-kle, tin-kle, tin-kle, tin-kle tin-kle, tin-kle, tin-kle, tin-kle tin-kle, tin-kle, tin-kle, tin-kle *ppp*

A. 2
fp — Boh-m, *ppp* tin-kle, tin-kle, tin-kle, tin-kle *p*

T. 1
fp — Boh-m, *fp* Boh-m,

T. 2
fp — Boh-m, *fp* Boh-m,

Bar.
fp — Boh-m, — *fp* Boh-m, —

B.
fp — Boh-m, — *mf* While the stars that

29

S. 1 *pp* *mf*
 sil - ver bells, sil-ver bells. With a crys - tal - line de - light. Keeping

S. 2 *fp* *mf*
 Bah - m. With a crys - tal - line de - light. Keeping

A. 1 *mp* *pp* *mp*
 tin - kle, tin-kle, tin-kle, tin-kle, tin - kle s - tars

A. 2 *ppp*
 tin - kle, tin-kle, tin-kle, tin-kle, tin - kle tin-kle, tin-kle, tin-kle, tin-kle

T. 1 *fp* *mp*
 Bah - m. s - tars

T. 2 *fp* *mp*
 Bah - m. s - tars

Bar. *fp* *mp*
 Bah - m. s - tars

B. *mp*
 kle s - tars

32

S. 1
time, time, time, in a sort of run-ic rhyme, to the tin-tin-nab-u-la-tion to the

S. 2
time, time, time, in a sort of run-ic rhyme, to the tin-tin-nab-u-la-tion to the

A. 1
mf
Keep-ing time, time, time, in a sort of run-ic rhyme, in a

A. 2
mf
Keep-ing time, time, time, keep-ing

T. 1
tongue clicks
mp

T. 2
tongue clicks
mp

Bar.
tongue clicks
mp

B.
solo whistle
f

35

S. 1
tin - tin - nab - u - la - tion that so mu - sic - al - ly wells _____ from the jing - ling and the

S. 2
tin - tin - nab - u - la - tion that so mu - sic - al - ly wells _____ from the jing - ling and the

A. 1
sort of run - ic rhyme, that so mu - sic - al - ly wells _____ from the jing - ling and the

A. 2
time, time, time, that so mu - sic - al - ly wells _____ from the jing - ling and the

T. 1
fp
Boh - m, _____

T. 2
fp
Boh - m, _____

Bar.
fp
Boh - m, _____

B.
fp
Boh - m, _____

38

S. 1
tink-ling of the bells. _____ Boh-m, _____

S. 2
tink-ling of the bells. _____ Boh-m, _____

A. 1
tink-ling of the bells. _____ Boh-m, _____ Boh - m,

A. 2
tink-ling of the bells. _____ Boh-m, _____ Boh-m, _____

T. 1
_____ Boh - m, Boh-m, _____

T. 2
_____ Boh-m, _____ Boh-m, _____ Boh-m, _____

Bar.
_____ Boh-m, _____ Boh-m, _____

B.
_____ Boh-m. _____ Boh-m. _____ Boh-m. _____

Dynamics: *ppp*, *fp*, *f*

B Reverently ♩ = 112

42

S. solo *mf* Hear the mel - low wed-ding bells. *mp* *ppp*

42

S. 1

S. 2

A. 1 *mf p* Boh-m. ___

A. 2

T. 1 *mf* Hear the mel - low

T. 2 *mf p* Boh-m. ___

Bar. *mf p* Boh-m. ___

B. *mf p* Boh-m. ___

46 *mf*

S. 1 Hear the mel - low wed - ding bells. *mp* *pp*

S. 2

A. 1

A. 2 *mf* *pp*
Hear the bells.

T. 1 *mp* *pp*
wed - ding bells.

T. 2 *mf* *pp*
Hear

Bar. *mf* *pp*
Hear the bells.

B. *mf* *pp*
Hear the bells.

49 *mp*
S. solo
Gold-en bells!

49 *fp* *p* *fp* *p*
S. 1
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *fp* *p* *fp* *p*
S. 2
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *mf*
A. solo
Gold - en bells!

49 *fp* *p* *fp* *p*
A. 1
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *fp* *p* *fp* *p*
A. 2
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *fp* *p* *fp* *p*
T. 1
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *fp* *p* *fp* *p*
T. 2
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *fp* *p* *fp* *p*
Bar.
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

49 *mf*
B. solo
Gold-en

49 *fp* *p* *fp* *p*
B.
Bah - m, ___ Bah - m, ___ Bah - m, ___ Bah - m, ___

53 *mf*
S. solo Gold-en bells!

53 *p*
S. 1 Bohm, bahm, boh.

p
S. 2 Bohm, bahm, boh.

53 *mf* *p*
A. solo Gold-en bells! _____

p *mp*
A. 1 Bohm, bahm, boh. Gold - en bells! Gold-en

solo mf *p* *tutti p* *mp*
A. 2 Gold-en bells! _____ Bohm, bahm, boh. Gold - en bells!

mp
T. 1 Gold - en bells! Gold -

solo mf *tutti mp*
T. 2 Gold - en bells! Gold - en bells! _

Bar.

53 *p*
B. solo be - ll! _____

B.

56

f

S. 1
What a _____ world of hap - pi -

f

S. 2
What a _____ world of hap - pi -

pp

A. 1
bells! Gold - en bells! Gold - en bells! Gold - en bells! Gold - en

pp

A. 2
Gold - en bells! Gold - en bells! Gold - en bells! Gold - en bells!

pp

T. 1
en bells! Gold - en bells! Gold - en bells! Gold - en bells! Gold -

pp

T. 2
_____ Gold - en bells! _____ Gold - en bells! _____ Gold - en bells! _____ Gold - en bells! _____

f

Bar.
What a _____ world of hap - pi -

f

B.
What a _____ world of hap - pi -

58

S. 1
ness _____ their _____ har - mo - ny fore - tells!

S. 2
ness _____ their _____ har - mo - ny fore - tells!

A. 1
bells! Gold - en bells! Gold - en bells! Gold - en bells! Gold - en

A. 2
Gold - en bells! Gold - en bells! Gold - en bells! Gold - en bells!

T. 1
en bells! Gold - en bells! Gold - en bells! Gold - en bells! Gold -

T. 2
_____ Gold - en bells! _____ Gold - en bells! _____ Gold - en bells! _____ Gold - en bells! _____

Bar.
ness _____ their _____ har - mo - ny fore - tells!

B.
ness _____ their _____ har - mo - ny fore - tells!

60

p

S. 1 Bohm, Bahm, Bohm. Bohm, Bahm, Bohm.

p

S. 2 Bohm, Bahm, Bohm. Bohm, Bahm, Bohm.

p *p*

A. 1 bells! Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Gold-en bells _____ bells

p *p*

A. 2 Gold - en Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Gold-en bells!

p

T. 1 en bells! Bohm, Bahm, Bohm. Bohm, Bahm, Bohm. Bells, gold - en bells, gold -

fp *fp*

T. 2 _____ Boh - m, _____ Boh - m, _____

fp *fp*

Bar. Boh - m, _____ Boh - m, _____

fp *fp*

B. Boh - m, _____ Boh - m, _____

63

f

S. 1 Through the balm - y air

fp

S. 2 Boh - m,

A. 1 Gold - en bells _____ bells Gold - en bells _____ bells bells!

p *p*

A. 2 Gold - en bells! Gold - en bells! Gold - en bells! _____

T. 1 en bells, gold - en bells, gold - en bells, gold - en bells, gold - en bells, gold -

f

T. 2 Through the balm - y air

fp

Bar. Bah - m, _____

fp

B. Bah - m, _____

65

S. 1
of night, _____ how they ring out their de - light! _____

S. 2
fp Boh - m, _____ *fp* Boh - m, _____

A. 1
Gold-en bells _____ bells bells! Gold-en bells _____ bells bells!

A. 2
_____ Gold-en bells! Gold-en bells! _____ Gold-en bells! Gold-en bells! _____

T. 1
en bells, gold-en bells, gold-en bells, gold - en bells, gold-en bells, gold-en bells, gold-

T. 2
of night, _____ how they ring out their de - light! _____

Bar.
fp Bah - m, _____ *fp* Bah - m, _____

B.
fp Bah - m, _____ *fp* Bah - m, _____

67

S. 1 From the molt - en gold - en notes, _____ and all in tune, _____

S. 2 *fp* _____ Boh - m, _____ *fp* Boh - m, _____

A. 1 Gold - en bells _____ bells bells! Gold - en bells _____ bells bells! _____

A. 2 _____ Gold en bells! Gold en bells! _____ Gold en bells! _____ Gold en bells!

T. 1 ⁸ en bells, gold - en bells, gold - en bells, gold - en bells, gold - en bells, gold - en bells, gold -

T. 2 ⁸ From the molt - en gold - en notes, _____ and all in tune, _____

Bar. *fp* _____ Bah - m, _____ *fp* Bah - m, _____

B. *fp* _____ Bah - m, _____ *fp* Bah - m, _____

69

S. 1
all in tune, Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

S. 2
Boh - m, Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

A. 1
Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

A. 2
Gold en bells! Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

T. 1
en bells. Bohm, Bahm, Bohm, Bohm, Bahm, Bohm.

T. 2
all in tune, Boh, - m, Boh - m.

Bar.
Bah - m, Boh, - m, Boh - m.

B.
Bah - m, Boh, - m, Boh - m.

72 C *mf*

S. 1 *mf* What a liq -

S. 2 *p* liq -

A. 1 *mp* What a liq - uid dit - ty floats, *p* liq -

A. 2 *mp* What a liq - uid dit - ty floats, *p* liq -

T. 1 *p* What a liq - uid dit - ty floats. *p* in [s]

T. 2 *p* in [s]

Bar. *p* in [s]

B. *p* in [s]

75

mp

S. 1
uid dit - ty floats, _____ to the tur - tle dove that list - ens while she

S. 2
divisi
uid floats _____ to tur - tle dove that list - ens while she

A. 1
uid floats _____ to the tur - tle dove that list - ens while she

A. 2
uid floats _____

T. 1
pp
ex →
ah

T. 2
pp
ex →
ah

Bar.
pp
ex →
ah

B.
pp
ex →
ah

79

S. 1
gloats
On the moon! _____ Bohm, Bahm,

S. 2
gloats _____
On the moon!

A. 1
gloats
Bohm, Bahm,

A. 2
On the moon! _____ Bohm, Bahm,

T. 1
On the moon! _____

T. 2
On the moon!

Bar.

B.
On the moon! _____

Dynamics: *mf*, *p*

83

S. 1
Bohm.

S. 2

A. 1
Bohm.

A. 2
Bohm.

T. 1
mf what a gush of eu-pho-ny, *f* eu-pho-ny,

T. 2
mf what a gush of eu-pho-ny *f* eu-pho-ny,

Bar.
mf What a gush of eu - pho - ny, *f*

B.

87

S. 1
How it swells! _____

S. 2
Bah-m, _____

A. 1
How it swells! _____

A. 2
Bah-m, _____

T. 1
eu - pho - ny _____ vo - lu - mi - nous - ly wells! How it swells! _____

T. 2
eu - pho - ny _____ vo - lu - mi - nous - ly wells! Bah - m, _____

Bar.
gush of eu - pho - ny vo - lu - mi - nous - ly wells! How it swells! _____

B.
Gush of eu - pho - ny vo - lu - mi - nous - ly wells! Bah - m, _____

92

S. 1 *ff* How it dwells! _____ *mf* On the fut-ure! _____ *p*

S. 2 *fp* _____ Boh-m. _____

A. 1 *ff* How it dwells! _____ *mf* On the fut-ure! _____ *p*

A. 2 *fp* _____ Boh-m. _____ *mf* On the fut-ure! _____ *p*

T. 1 *ff* How it dwells! _____ *mp* On the fut -

T. 2 *fp* _____ Boh-m. _____

Bar. *ff* How it dwells! _____

B. *fp* _____ Boh-m. _____

97 *mf* *p*

S. 1
how it tells _____ Of the rap-ture

S. 2
how it tells _____ Of the rap-ture

A. 1
how it tells _____ Of the rap-ture

A. 2
mf *p*
how it tells _____ Of the rap-ture

T. 1
p *mp* *p*
- ure! _____ how it tells _____ rap - ture,

T. 2
mp
On the fut - ure! _____ how it tells _____ rap - ture,

Bar.
p
On the fut - ure! how it tells

B.
p
On the fut - ure! how it tells

104

mf

S. 1 that im - pells To the swing-ing and the ring-ing.

mf

S. 2 that im - pells To the swing-ing and the ring-ing.

mp *mf p* *mf p*

A. 1 that im - pells Bah - m, Boh-m, Boh-m.

mp *mf p* *mf p*

A. 2 that im - pells Bah - m, Boh-m, Boh-m.

mp *mf p* *mf p*

T. 1 im - pells Bah - m, Boh-m, Boh-m.

mp *mf*

T. 2 im - pells Bah - m, To the

mp *mf*

Bar. rap - ture, im - pells Bah - m, To the

mp *mf p* *mf p*

B. rap - ture, im - pells Bah - m, Boh-m, Boh-m.

113 *mf-p* *fp* *fp* *mf* *p*

S. 1
Swing! _____ Ring! Ring! Of the be - ll, _____

mf-p *fp* *fp* *mf* *p*

S. 2
Swing! _____ Ring! Ring! Of the be - ll, _____

mf-p *fp* *fp* *mf* *p*

A. 1
Swing! _____ Ring! Ring! Of the be - ll, _____

mf-p *fp* *fp* *mf*

A. 2
Swing! _____ Swing! _____ Swing! Of the be -

mf-p *fp* *fp*

T. 1
Swing! _____ Swing! _____ Swing!

fp

T. 2
swing - ing and the ring - ing. Ring!

fp

Bar.
swing - ing and the ring - ing. Ring!

mf-p *fp* *fp*

B.
Swing! _____ Swing! _____ Swing!

121 *mf* *p* *fp*

S. 1
Of the be - ll, _____ Boh-m. _____

S. 2
mf p *fp*
Boh-m, _____ Boh-m. _____

A. 1
mf *p* *f*
_____ Of the be - ll, _____ Bells, ³ bells, bells,

A. 2
p *mf p* *f* ³
ll, Boh-m, _____ Bells, bells, bells,

T. 1
mf *p* *fp*
Of the be - ll. Boh-m. _____

T. 2
mf p *fp*
Boh-m, _____ Boh-m. _____

Bar.
mf *f*
Of the bells. Bells, ³ bells, bells,

B.
mf p *f* ³
Boh-m, _____ Bells, bells, bells,

135 *mf*

S. 1
Bells, bells, bells, bells,

S. 2
Bells, bells, bells, bells,

A. 1
and the chim-ing of the bells, To the rhy-m-ing of the bells, and the chim-ing of the bells!

A. 2
Of the bells, bells, bells. Of the bells,

T. 1
bells, bells, bells, bells, bells, bells, bells.

T. 2
bells, bells, bells, bells, bells, bells, bells, bells, bells,

Bar.
bells, bells, bells, bells, bells, bells.

B.
bells, bells, bells, bells, bells, bells.

138 *f*

S. 1
To the rhy - ing and the chim - ing of the bells! _____

S. 2
To the rhy - ing and the chim - ing of the bells! _____

A. 1
To the rhy - ing and the chim - ing of the bells! _____ Bah - m, _____ *fp*

A. 2
To the rhy - ing and the chim - ing of the bells! _____ Bah - m, _____ *fp*

T. 1
Bah - m, Bah - m, _____ *f* *fp* *fp*

T. 2
Bah - m, Bah - m, _____ *fp* *fp*

Bar.
Bah - m, Bah - m, _____ *fp* *fp*

B.
Bah - m, Bah - m, _____ *fp* *fp*

D Frantically ♩ = 140

142

S. 1

S. 2

A. 1 *fp* *fp*
Bah-m, ___ Bah-m. ___

A. 2 *f* *fp* *fp* *f*
Bah - m, Bah - m. ___ Hear the ___ loud ___ a - lar - um bells.

T. 1 *fp* *fp*
Bah-m, ___ Bah - m. ___

T. 2 *fp* *fp*
Bah-m, ___ Bah - m. ___

Bar.

B. *fp* *mf*
Bah-m. ___ Hear the ___ loud ___ a - lar - um bells. Hear the ___ loud ___ a - lar - um bells.

147

S. 1 *ff* Bra - zen bells! ____ *p* Boo-m ____

S. 2 *ff* Bra - zen bells! ____

A. 1 *ff* Bra-zen bells! ____ Bra - zen bells! ____ *p* Boo-m ____ *mf* tur - bu-len -

A. 2 *ff* Bra-zen bells! ____ Bra - zen bells! ____ *mf* What a ____ tale of ter-ror now their tur - bu-len -

T. 1 *ff* Bra - zen bells! ____ *mf* What a ____ tale of ter-ror now their tur - bu-len -

T. 2 *ff* Bra - zen bells! ____ *p* Boo-m ____ *mf* tur - bu-len -

Bar. *ff* Bra-zen bells! ____ Bra - zen bells! ____ *mf* What a ____ tale of ter-ror now their tur - bu-len -

B. *ff* Bra-zen bells! ____ Bra - zen bells! ____ *p* Boo-m ____ *mf* tur - bu-len -

151

S. 1 *ff*
tur - bu - len - cy tells! Night, night,

S. 2 *f* *ff*
tur - bu - len - cy tells, tur - bu - len - cy tells!

A. 1 *f* *ff*
- cy tells, tur - bu - len - cy tells, tur - bu - len - cy tells!

A. 2
- cy tells!

T. 1
- cy tells!

T. 2 *f* *ff* *f*
- cy tells, tur - bu - len - cy tells, tur - bu - len - cy tells! In the star - tled

Bar. *f*
- cy tells! In the star - tled

B. *f* *ff*
- cy tells, tur - bu - len - cy tells, tur - bu - len - cy tells!

154 *f*

S. 1
night, night, night, night!

S. 2
mf *f*
Night, night, night, night!

A. 1
mf <
Night, night!

A. 2
f
How they scream out their af - fright!

T. 1
mp *f*
Fright, fright, fright, fright, fright, fright!

T. 2
mf *mp* *f*
ear of night Fright, fright, fright, fright!

Bar.
ear of night

B.
mf <
Fright, fright!

Detailed description of the musical score: The score is for a full choir. It consists of seven staves. The first two staves are for Soprano 1 and Soprano 2. The next two are for Alto 1 and Alto 2. The fifth and sixth staves are for Tenor 1 and Tenor 2. The seventh staff is for Baritone and Bass. The music is in 2/4 time, with a 3/4 time signature at the end of each line. The lyrics are: 'night, night, night, night!', 'Night, night, night, night!', 'Night, night!', 'How they scream out their af - fright!', 'Fright, fright, fright, fright, fright, fright!', 'ear of night Fright, fright, fright, fright!', 'ear of night', and 'Fright, fright!'. Dynamics include *f*, *mf*, *mp*, and *f*. There are also hairpins and accents.

157 *f*

S. 1
Too much hor - ri - fied to speak, they can on - ly

S. 2
Too much hor - ri - fied to speak, they can on - ly

A. 1 *mf*
Speak, _____ they _____ can, can on - ly

A. 2 *mf*
Speak, _____ they _____ can, can on - ly

T. 1 *mf*
Speak, _____ they _____ can, can on - ly

T. 2 *mf*
Speak, _____ they _____ can, can on - ly

Bar.

B.

162

S. 1 *mf* *f* *ff* *f*
 shriek, shriek, shriek, Hear the ___

S. 2 *mf* *f* *ff* *f*
 shriek, shriek, shriek, Hear the ___

A. 1 *mf* *f* *ff*
 shriek, shriek, shriek,

A. 2 *ff* *p* *mp* *p* *ff* *mp* *mf* *f* *ff*
 shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek,

T. 1 *mf* *f* *ff*
 shriek, shriek, shriek,

T. 2 *mf* *f* *ff*
 shriek, shriek, shriek,

Bar. *mf* *ff* *mp* *f* *mp* *p* *ff* *p* *ff* *fp*
 shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek, Boh - m, ___

B. *p* *mf* *ff* *mp* *p* *f* *p* *mf* *ff* *fp*
 shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek, shriek, Boh - m, ___

166

S. 1
loud _____ a - lar - um bells.

S. 2
loud _____ a - lar - um bells.

A. 1
mf
Boh - m, Boh - m, Boh - m, Boh - m.

A. 2
mf
Boh - m, Boh - m, Boh - m, Boh - m.

T. 1
mf
a - lar - um bells.

T. 2
mf
a - lar - um bells.

Bar.
fp Boh-m, _____ *fp* Boh-m, _____

B.
fp Boh-m, _____ *fp* Boh-m, _____

Suddenly Slower ♩ = 40

Frantically ♩ = 140

171

S. solo of ___ tune, ___ of ___ tune, ___

S. 1 *pp* x x x In a

S. 2

171

A. solo Out of tune, ___ out of tune, ___

A. 1

A. 2

T. 1

T. 2

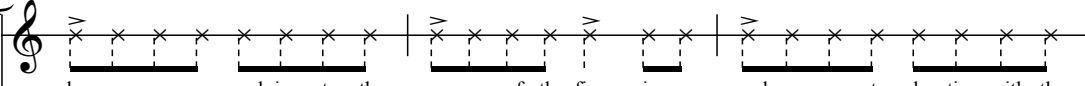
Bar.


171

B. solo of tune, ___

B.


175

S. 1 
clam-or-ous ap-peal-ing to the mer-cy of the fire, in a mad ex-pos-tu-la-tion with the

S. 2 

A. 1 

A. 2 

T. 1 

T. 2 

Bar. 

B. 

178

S. 1
deaf and fran-tic fire, in a clam-or-ous ap-peal-ing to the mer-cy of the fire, in a

S. 2
mf p
Bah - m, _____

A. 1
mf p
Boh - m, _____

A. 2
mf p
Bah - m, _____

T. 1
mf p
Boh - m, _____

T. 2
mf p
Boo - m,

Bar.
mf p
Boo - m,

B.
mf
Boo - m,

181

S. 1
mad ex - pos - tu - la - tion with the deaf and fran - tic fire,

S. 2
mf p
Bah - m, _____

A. 1
mf p *mf p* *mf p*
Bah - m, _____ Boo - m, Boh - m.

A. 2
mf p *mf p* *mf p*
Bah - m, _____ Boo - m, Boh - m.

T. 1
mf p *mf p* *mf p*
Bah - m, _____ Boo - m, Boh - m.

T. 2
mf p *mf p* *mf p*
Bah - m, _____ Boo - m, Boh - m.

Bar.
mf p *mf p* *mf p* *f*
Bah - m, _____ Boo - m, Boh - m. Clam - or - ous _____

B.
mf p *mf p* *mf p* *f*
Bah - m, _____ Boo - m, Boh - m. Clam - or - ous _____

184

S. 1 *f* fran - tic fire, ___ *mf* leap - ing

S. 2 *f* fran - tic fire, ___ *mf* leap - ing

A. 1 *f* fran - tic fire, ___

A. 2 *f* fran - tic fire, ___

T. 1 *f* fran - tic fire, ___ *mf* leap - ing high - er, high - er, high - er

T. 2 *f* fran - tic fire, ___ *mf* leap - ing high - er, high - er, high - er

Bar. *f* fran - tic fire, ___

B. *f* fran - tic fire, ___

186

S. 1
high-er, high-er, high-er with a des-per-ate de-sire, and a res - o - lute en-deav -

S. 2
high-er, high-er, high-er with a des-per-ate de-sire, Boh-m. _____ *fp*

A. 1
high-er, high-er, high-er, boh - m. _____ *fp* Boh-m. _____ *fp*

A. 2
high-er, high-er, high-er, boh - m. _____ *fp* Boh-m. _____ *fp*

T. 1
Boh - m. Bah - m, Boh-m, _____ *fp* *fp* *fp*

T. 2
Boh - m. Bah - m, Boh-m, _____ *fp* *fp* *fp*

Bar.
Boh - m. _____ Bah - m, _____ *fp*

B.
Boh - m. _____ Bah - m, _____ *fp*

189

mf

S. 1
- or. _____ Now to sit, or nev-er

fp fp fp mf

S. 2
- Bah-m, Boh-m. Now Now to sit, or nev-er,

fp fp fp fp

A. 1
- Bah-m, Boh-m. Now Bah-m,

fp fp fp fp

A. 2
- Bah-m, Now Bah-m,

fp fp fp fp fp

T. 1
- Bah-m, Bah-m, Boh-m. Now. Bah-m,

fp fp fp fp fp

T. 2
- Bah-m, Bah-m, Boh-m. Now. Bah-m,

fp fp fp fp

Bar.
boh-m. Bah-m. Now. Bah-m,

fp fp fp fp

B.
- boh-m. Bah-m. Now, Bah-m,

193

S. 1 by the side of the pale fac'd moon. Oh, the be - ll.

S. 2 Bah - m, Bah - m. Oh, the be -

A. 1 Bah - m, Bah - m.

A. 2 Bah - m, Bah - m.

T. 1 Bah - m, Boh - m, Bah - m.

T. 2 Bah - m, Boh - m, Bah - m.

Bar. Boh - m, Bah - m.

B. Boh - m, Bah - m.

197

S. 1 *mf* *p*
Oh, the be - ll.

S. 2 *p* *mf p*
ll. Boh-m,

A. 1 *mf* *p* *mf* *p*
Oh, the be - ll. Oh, the be - ll.

A. 2 *mf* *p* *mf p*
Oh, the be - ll. Boh-m,

T. 1 *mf* *p*
Oh, the be - ll.

T. 2 *mf p*
Boh-m,

Bar. *mf*
Oh, the bells.

B. *mf p*
Boh-m,

203 *fp* Little Slower $\text{♩} = 120$

S. 1 *fp* Boh-m,

S. 2 *fp* Boh-m, *mp* de - spair

A. 1 *mf* What a tale,

A. 2 *mf* What a tale, *mp* of de - spair *mp* of de -

T. 1 *fp* Boh-m. _____

T. 2 *fp* Boh-m. _____ *mp* de - spair

Bar. *mf* Their _____ ter - ror _____ tells

B. *mf* Their _____ ter - ror _____ tells

Frantically ♩ = 140

211 *mp* **E** *pp* *f* *ff* voiced gasp

S. 1 *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

S. 2 *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

A. 1 *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

A. 2 *pp* *f* *ff* voiced gasp
spair ex → ah in ← huh!

T. 1 *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

T. 2 *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

Bar. *pp* *f* *ff* voiced gasp
ex → ah in ← huh!

B. *mp* *pp* *f* *ff* voiced gasp
de - spair ex → ah in ← huh!

217

mf *f*

S. 1
How they clang, and clash and roar!

f *f*

S. 2
How they clang, and clash and roar!

f

A. 1
and clash and roar!

f

A. 2
and clash and roar!

f *mf* *mf*

T. 1
and clash and roar! What a hor-ror they — out-pour On the bos-om of the

f *mf* *mf*

T. 2
and clash and roar! What a hor-ror they — out-pour On the bos-om of the

f *mf*

Bar.
and clash and roar! On the bos-om of the

f *mf*

B.
and clash and roar! On the bos-om of the

220

mf

S. 1
Yet the ear, _____ it ful - ly knows,

mf

S. 2
Yet the ear, _____ it ful - ly knows,

mf

A. 1
Yet the ear, it ful - ly knows,

mf

A. 2
Yet the ear, it ful - ly knows,

f

T. 1
pal - pi - tat - - ing air! _____

f

T. 2
pal - pi - tat - - ing air! _____

f

Bar.
pal - pi - tat - - ing air! _____

f

B.
pal - pi - tat - - ing air! _____

222

mf

S. 1
by the twang - - ing, — and the clang - - - ing, —

S. 2
by the twang - - ing, — and the clang - - - ing, —

A. 1
by the twang - - ing, — and the clang - - - ing, —

A. 2
by the twang - - ing, — and the clang - - - ing, —

T. 1

T. 2

Bar.

B.

224

mf *f*

S. 1 How the dan - ger ebbs ___ and ___ flows; ___

mf *f*

S. 2 How the dan - ger ebbs ___ and ___ flows; ___

mf *f*

A. 1 ebbs ___ and ___ flows; ___

mf *f*

A. 2 ebbs ___ and ___ flows; ___

mf *f* *mf*

T. 1 How the dan - ger ebbs ___ and ___ flows; ___ yet the ear dis-tinct - ly tells,

mf *f* *mf*

T. 2 How the dan - ger ebbs ___ and ___ flows; ___ yet the ear dis-tinct - ly tells,

mf *f* *mf*

Bar. ebbs ___ and ___ flows; ___ yet the ear dis-tinct - ly tells,

mf *f* *mf*

B. ebbs ___ and ___ flows; ___ yet the ear dis-tinct - ly tells,

226

mf

S. 1
in the jan - - - gling, — and the wran - - - gling, —

S. 2
in the jan - - - gling, — and the wran - - - gling, —

A. 1
in the jan - - - gling, — and the wran - - - gling, —

A. 2
in the jan - - - gling, — and the wran - - - gling, —

T. 1

T. 2

Bar.

B.

228

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

Bar.

B.

mf *ff*

mf *ff*

mf *ff*

mf *ff*

How the dan - ger sinks ___ and ___ swells, ___

How the dan - ger sinks ___ and ___ swells, ___

How the dan - ger sinks ___ and ___ swells, ___

How the dan - ger sinks ___ and ___ swells, ___

mf

mf

by the sink - ing ___

by the sink - ing ___

230

S. 1 *f* *ff*
in the an - ger of the bells.

S. 2 *f* *ff*
in the an - ger of the bells.

A. 1 *f* *ff* *mp*
in the an - ger of the bells. of the bells.

A. 2 *f* *ff* *mp*
in the an - ger of the bells. of the bells.

T. 1 *mf* *f* *ff*
or the swell - ing in the an - ger of the bells.

T. 2 *mf* *f* *ff*
or the swell - ing in the an - ger of the bells.

Bar. *mf* *f* *ff*
or the swell - ing in the an - ger of the bells.

B. *mf* *f* *ff*
or the swell - ing in the an - ger of the bells.

234

mp *ff* *mf* *f* *mf*

S. 1 of the bells. bells, bells, bells, bells, bells, bells, Clang, clash, roar, hor-ror they out - pour,

S. 2 of the bells. bells, bells, bells, bells, bells, bells, Clang, clash, roar, hor-ror they out - pour,

A. 1 of the bells. bells, bells, bells, bells, bells, bells, Pal - pi - tat - ing, twang-ing

A. 2 of the bells. bells, bells, bells, bells, bells, bells, Pal - pi - tat - ing, twang-ing

T. 1 of the bells. bells, bells, bells, bells, bells, bells,

T. 2 of the bells. bells, bells, bells, bells, bells, bells,

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

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

238

S. 1 *f* *ff* *f* *mf* *f*
 night, fright, shriek, speak, tells, bells high-er, high-er high-er, bells, bells, bells,

S. 2 *f* *ff* *f* *mf* *f*
 night, fright, shriek, speak, tells, bells high-er, high-er high-er, bells, bells, bells,

A. 1 *f* *mf* *f*
 clan-ging, jan-gling, wran-gling, sink-ing, swell-ing. bells, bells, bells, bells, bells, bells,

A. 2 *f* *mf* *f*
 clan-ging, jan-gling, wran-gling, sink-ing, swell-ing. bells, bells, bells, bells, bells, bells,

T. 1 *mp* *mf* *f*
 Bells, bells, bells, bells, bells, bells, bells, bells, bells,

T. 2 *mp* *mf* *f*
 Bells, bells, bells, bells, bells, bells, bells, bells, bells,

Bar. *p* *mp* *mf* *f*
 Bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells,

B. *p* *mp* *mf* *f*
 Bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells, bells,

242

ff

S. 1
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

S. 2
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

A. 1
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

A. 2
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

T. 1
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

T. 2
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

Bar.
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

ff

B.
bells, bells, bells, bells, bells, bells, bells, bells, bells, in the clam-or and the clan-ging of the bells!

247 **Suspiciously** ♩ = 116

mf p

S. 1 Boh - m, _____ Boh - m, _____

mf p

S. 2 Boh - m, _____ Boh - m, _____

mf p *mf p* *mf p* *mf p* *mf p* *mf p*

A. 1 Boh - m, _____ Bah - m, _____ Boh - m, Bah - m, _____ Boh - m, _____ Bah - m, _____

mf p *mf p* *mf p* *mf p* *mf p*

A. 2 Boh - m, _____ Bah - m, _____ Boh - m, _____ Boh - m, _____ Bah - m, _____

mf p *mf p*

T. 1 Boh - m, _____ Boh - m, _____

mf p *mf p*

T. 2 Boh - m, _____ Boh - m, _____

mf p *mf p*

Bar. Boh - m, _____ Boh - m, _____

mf p *mf p*

B. Boh - m, _____ Boh - m, _____

rit.

250

S. 1
Boh-m, ___ Boh-m, ___ Bah-m, ___

S. 2
Boh-m, Boh-m, ___ Boh-m, ___ Bah-m, ___

A. 1
Boh-m, Bah-m, Boh-m, ___ Bah-m, ___ Boh-m, Bah-m, Boh-m, ___ Bah-m, ___

A. 2
m, Boh-m, Boh - m, ___ Bah - m, Boh-m, Boh-m, ___ Bah-m, ___

T. 1
Boh-m, ___ Boh-m, ___ Bah-m, ___

T. 2
Boh-m, ___ Boh-m, ___ Bah-m, ___

Bar.
Boh-m, ___ Boh-m, ___ Bah-m, ___

B.
Boh-m, ___ Boh-m, ___ Bah-m, ___

♩ = 100

255 *mf p* *p*

S. 1 Boh-m, I - ron bells, i - ron bells!

S. 2 Boh-m, I - ron bells, i - ron bells!

255 *mf* *mp*

A. solo Hear the toll - ing of the bells, i - ron bells! i - ron bells!

A. 1 *mf p* *p*

A. 1 Boh-m, i - ron bells! i - ron bells!

A. 2 *mf p* *mp*

A. 2 Boh-m, i - ron bells! i - ron bells!

T. 1 *mf p*

T. 1 Boh-m,

T. 2 *mf p*

T. 2 Boh-m,

Bar. *mf p*

Bar. Boh-m,

B. *mf p*

B. Boh-m.

260

S. 1 *p*
Doo - m, Doo - m, Doo -

S. 2 *p*
Bah - m, Boh - m, Boo - m, Bah - m, Boh -

A. 1 *mp*
What a world of sol - emn thought their mon - o - dy com-pels!

A. 2 *p*
Bah - m, Boh - m, Boo - m, Bah - m, Boh -

T. 1 *mp*
What a world of sol - emn thought their mon - o - dy com-pels!

T. 2 *p*
Bah - m, Boh - m, Boo - m, Bah - m, Boh -

Bar. *p*
Bah - m, Boh - m, Boo - m, Bah - m, Boh -

B. *p*
Bah - m, Boh - m, Boo - m, Bah - m, Boh -

264

S. 1
m, Doo - m, Doo - m,, Doo - m.

S. 2
m, Boh - m, Boh - m, Boh - m. Boh - m.

A. 1
In the si - lence of the night, how we shiv - er with af - fright,

A. 2
m, Boh - m, Boh - m, Boh - m. Boh - m.

T. 1
In the si - lence of the night, how we shiv - er with af - fright,

T. 2
m, Boh - m, Boh - m, Boh - m. Boh - m.

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

B.
m, Bah - m, Boh - m, Boh - m. Boh - m.

f
fp
f
fp
f
fp
fp
fp

268 *mf*

S. 1
at the mel - an - chol - y men - ace ___ of ___ their tone!

S. 2

A. 1
fp Boh - m. *mp* Boh - m. ___ sound that floats

A. 2

T. 1
fp Bah - m, ___ *fp* Boh - m. *mp* Boh - m. ___ sound that floats

T. 2
fp Bah - m, ___ *fp* Boh - m, Boh - m. ___

Bar.
mf For eve - ry sound that floats

B.
mf For eve - ry sound that floats

272

The musical score is for a vocal ensemble with lyrics. It consists of eight staves: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Baritone (Bar.), and Bass (B.). The music is in 3/4 time. The lyrics are: "rust ___ throats is a groan, ___". The score includes dynamic markings: *fp* (fortissimo piano) and *mp* (mezzo-piano). The lyrics are: "rust ___ throats is a groan, ___".

S. 1

S. 2

A. 1 *fp* *mp*
rust ___ throats is a groan, ___

A. 2 *fp* *mp*
rust throats is a groan, ___

T. 1 *fp* *mp*
rust throats is a groan, ___

T. 2 *fp*
throats

Bar. *fp*
from the rust ___with-in their throats

B. *fp* *mp*
from the rust ___with-in their throats is a groan. ___

276 $\text{♩} = 80$ *mf*

S. 1 *mf*
And the peo-ple, ah, the peo-ple, — they that dwell up in the

S. 2

A. 1 *mf*
— ah, the peo-ple, — they that dwell up in the

A. 2

T. 1 *mf*
— ah, the peo-ple, — they that dwell up in the

T. 2

Bar. *mf*
— ah, the peo-ple, — they that dwell up in the

B.

280

S. 1
 stee-ple, all a - lone, and who toll - ing, toll - ing, tolling, _____

S. 2
mf-p *mf-p* *mf-p* *mf-p*

A. 1
 stee-ple, all a - lone, and who toll - ing, toll - ing, toll - ing _____

A. 2
mf-p *mf-p* *mf-p* *mf-p*
 Toll - ing, toll - ing. _____

T. 1
 stee-ple, all a - lone, and who toll - ing, toll - ing, toll - ing _____

T. 2
mf-p *mf-p* *mf-p* *mf-p*
 Toll - ing, toll - ing. _____

Bar.
 stee-ple, all a - lone, and who toll - ing, toll - ing, toll - ing _____

B.
mf-p *mf-p* *mf-p* *mf-p*
 Toll - ing, toll - ing. _____

283 *mp* *f*

S. 1 in that muff - led mo - no-tone, _____ feel a glo-ry _____ in so roll-ing, _____

S. 2 *fp* *fp*
Boh - m, Boh -

A. 1 *mp* *f*
in that muff - led mo - no-tone, _____ feel a glo-ry _____ in so roll-ing _____

A. 2 *fp* *fp*
Boh - m, Boh -

T. 1 *f*
feel a glo-ry _____ in so roll-ing _____

T. 2 *fp* *fp*
Boh - m, Boh -

Bar. *f*
feel a glo-ry _____ in so roll-ing _____

B. *fp* *fp*
Boh - m, Boh -

meno moso

287 *mp*

S. 1
— on the hu - man heart of stone. _____

S. 2
m.

A. 1

A. 2
m.

mp

T. 1
on the hu - man heart of stone. _____

T. 2
m. *mp*
They are nie - ther man nor

Bar.

B.
m.

293 $\text{♩} = 92$ *mf*

S. 1
 _____ and their king _____ it is who tolls, _____ and he
fp *fp*

S. 2

 _____ Tolls, _____ tolls,

A. 1
 _____ and their king _____ it is who tolls, _____ and he
mf
fp *fp*

A. 2
 Ghouls,
 _____ Tolls, _____ tolls,

T. 1
 _____ and their king _____ it is who tolls, _____ and he
mf
fp *fp*

T. 2

 _____ Tolls, _____ tolls,

Bar.
 _____ and their king _____ it is who tolls, _____ and he
mf
fp *fp*

B.
 Ghouls,

295

S. 1
 rolls, rolls, ___ rolls, ___ rolls, ___ a pae - an from the bells! And his

S. 2
fp *fp* *fp* *fp*
 rolls, rolls, Boo - m, Bah -

A. 1
 rolls, rolls, ___ rolls, ___ rolls, ___ a pae - an from the bells! And his

A. 2
fp *fp* *fp* *fp*
 rolls, rolls, Boo - m, Bah -

T. 1
 rolls, rolls, ___ rolls, ___ rolls, ___ a pae - an from the bells! And his

T. 2
fp *fp* *fp* *fp*
 rolls, rolls, Boo - m, Bah -

Bar.
 rolls, rolls, ___ rolls, ___ rolls, ___ a pae - an from the bells! ___

B.
fp *fp* *fp* *fp*
 Boo - m, Bah -

298

S. 1
mer-ry bos-om swells and he danc-es, and he yells.

S. 2
fp m, *fp* Bah-m, *fp* Boh-m.

A. 1
mer-ry bos-om swells and he danc-es, and he yells.

A. 2
fp m, *fp* Bah-m, Boh-m.

T. 1
mer-ry bos-om swells and he danc-es, and he yells.

T. 2
fp m, *fp* Bah-m Boh-m.

Bar.
mer-ry bos-om swells and he danc-es, and he yells. *p* Boh-m,

B.
fp m, *fp* Bah-m Boh-m. *mp* Keep-ing time, time, time,

302

S. 1

S. 2

A. 1 *p*
Bah - m, _____ Boh - m, _____

A. 2 *mp*
In a sort of ru - nic rhyme, in a sort of ru - nic rhyme,

T. 1 *p*
Boh - m, _____

T. 2 *mp*
To the pae - an of the bells,

Bar. _____ Boh - - - m, Boh - m, _____

B. keep - ing time, time, time, keep - ing time, time, time,

rall.
304 *mp*

S. 1
Of the bells, _____ of the bells, bells, bells,

S. 2
p
Bah - m, _____ Bah - m, _____

A. 1
_____ Bah - m, _____ Boh -

A. 2
in a sort of ru - nic rhyme, in a sort of ru - nic rhyme,

T. 1
_____ Bah - m, _____ Bah -

T. 2
to the pae - an of the bells, to the throb-bing of the bells,

Bar.
_____ Boh - m, _____ Bah - m, _____

B.
keep - ing time, time, time, keep - ing time, time, time,

♩ = 80

308

S. 1

S. 2
m.

A. 1
m.

A. 2
Bells, bells, bells. _____

T. 1
m.

T. 2
to the tolling of the bells, Bells, bells, bells, bells, bells, bells. _____

Bar.
m.

B.
Of the bells, bells, bells, bells, bells, bells, bells. _____

312 *pp*

S. 1 Bah-m.

S. 2 *pp* Bah-m.

A. 1 *pp* Bah-m.

A. 2 *pp* Boh - m, Boh - m, Bah-m.

T. 1 *pp* Bah - m, Bah - m, Bah-m.

T. 2 *pp* To the moan-ing _____ and the groan-ing _____ of the bells. _____

Bar. *pp* Bah - m, Bah - m, Bah-m.

B. *pp* To the moan-ing _____ and the groan-ing _____ of the bells. _____