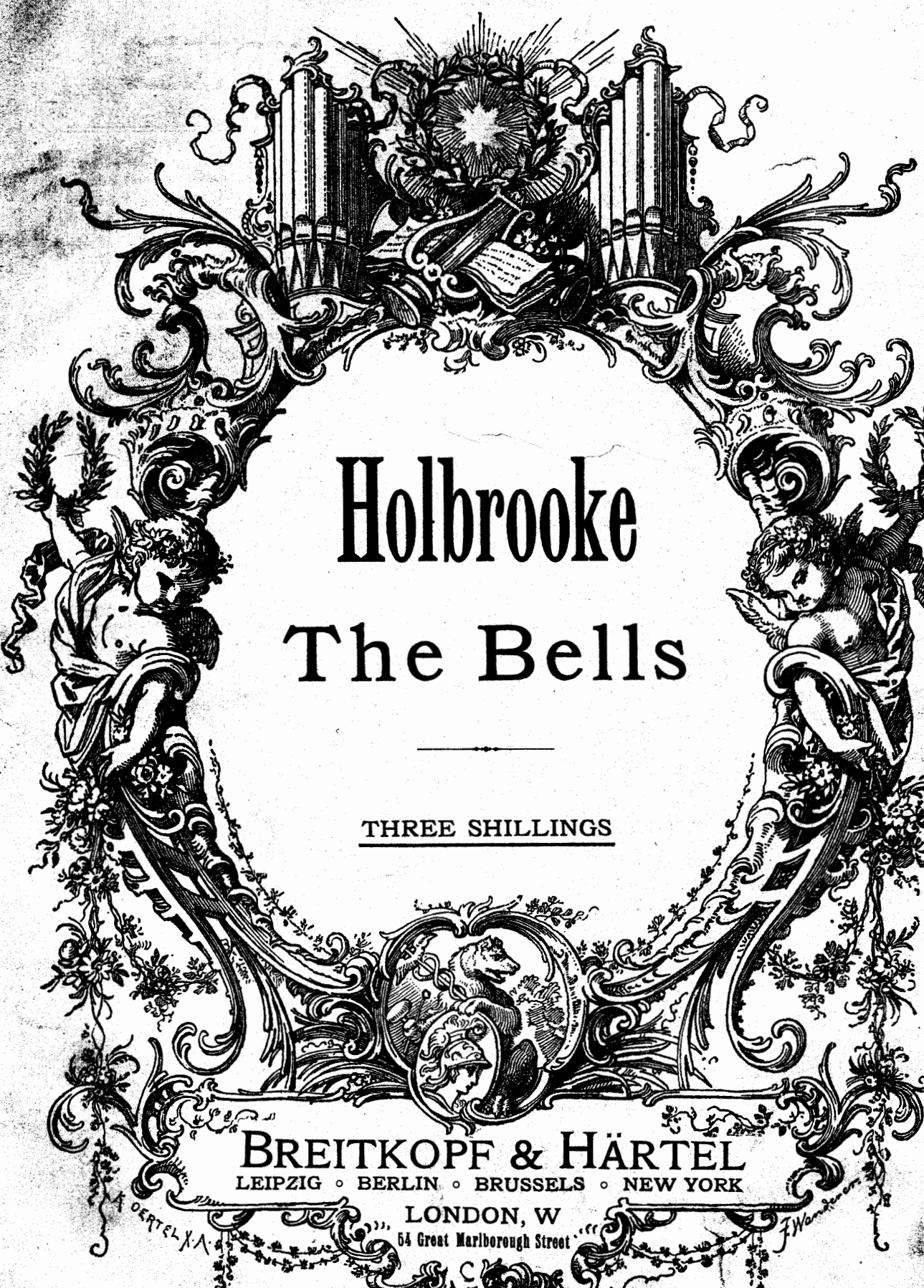


Breitkopf & Härtels. Edition of Vocal Scores



Holbrooke
The Bells

THREE SHILLINGS

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MUSICAL WORKS

BY

JOSEPH HOLBROOKE.

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a Vocal Score.

375635

THE BELLS

Dramatic Poem

by

EDGAR A. POE

composed for

Chorus and grand Orchestra

— by —

JOSEPH HOLBROOKE

OP. 50(a)

Vocal-Score

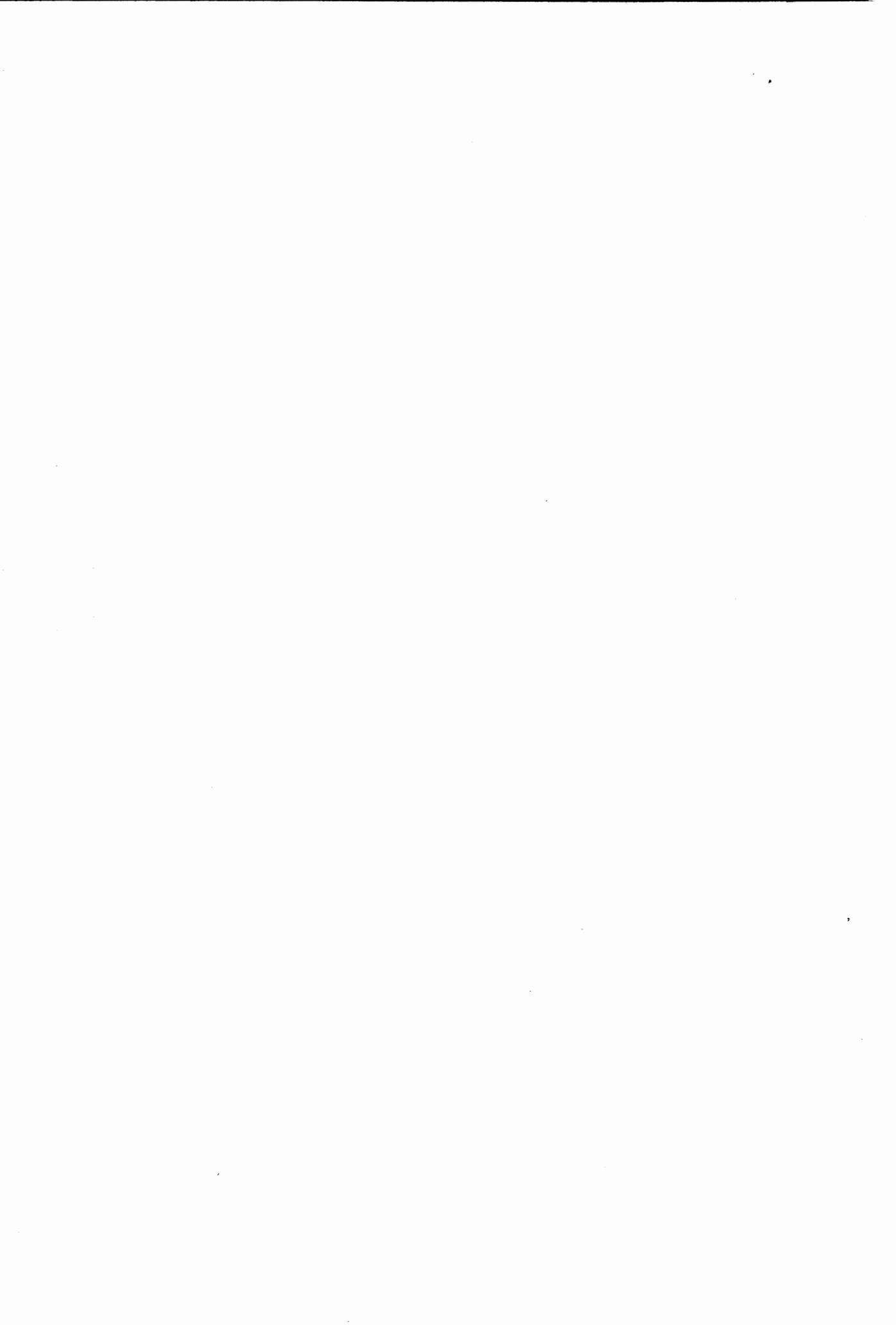


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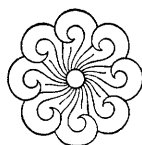
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25469



TO MY FRIEND
SIR EDWARD ELGAR



THE BELLS

I. PRELUDE.

II. 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.

III. 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 rhyiming and the chiming of the bells.

IV. Hear the loud alarum-bells. —
 Brazen bells!
 What a tale of terror, now, their turbulency
 tells!

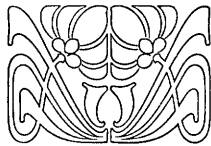
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
 Out of tune.
In the clamorous appealing to the mercy of
 the fire.
In a mad expostulation with the deaf and
 frantic fire.
Leaping higher, higher, higher,
With a desperate desire,
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 clangor of the bells!

V. Hear the tolling of the 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 pæan from the bells!
And his merry bosom swells
With the pæan of the bells!
And he dances, and he yells;
Keeping time, time, time,

In a sort of Runic rhyme,
To the pæan 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.

EDGAR ALLAN POE.



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To my friend Sir Edward Elgar
sincerely dedicated.

The Bells.

Poem by E. A. Poe
composed
for Chorus and Orchestra.

Josef Holbrooke, Op.50^(a)

Nº I. Prélude.

Allegro non troppo, misterioso. Met. ♩ = 128

Pianoforte.

Cor.

sfp *sfp* *sfp* *sfp* *p*

1

sf *p* *sf* *sf dim.* *p*

2

pp

3

pp *leggiero molto* *p*

Ob.

Note: The metronome marks are only meant as a slight indication of the various times, much rubato is needed throughout this work. J. H.

First system of a musical score. It consists of three staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The music features a steady accompaniment in the upper staves and a more melodic line in the lower staff. A dynamic marking of *p* (piano) is present in the lower staff.

4

Second system of the musical score, marked with a boxed '4'. It continues the three-staff format. The lower staff includes a dynamic marking of *sf* (sforzando) and a *rit.* (ritardando) marking. A finger number '2' is indicated in the lower staff.

Third system of the musical score. It continues the three-staff format. The lower staff includes a dynamic marking of *p* (piano).

5

Fourth system of the musical score, marked with a boxed '5'. It continues the three-staff format. The lower staff includes a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking.

Musical score system 1, featuring two staves. The upper staff contains complex chordal textures with various accidentals. The lower staff contains a melodic line with a dynamic marking of *p* and a *cresc. poco* instruction.

6

Musical score system 2, featuring two staves. The upper staff has a *pp* dynamic marking. The lower staff has a *pp* dynamic marking. The system includes various chordal and melodic elements.

Musical score system 3, featuring two staves. The upper staff contains dense chordal textures. The lower staff has a *dim.* instruction followed by a *sf* marking. The system concludes with a double bar line.

7

Musical score system 4, featuring two staves. The upper staff is marked *rubato*. The lower staff has an *espress.* marking. The system includes dynamic markings of *sf* and *p*, and a 2/4 time signature.

8

Musical score system 5, featuring two staves. The upper staff has a *sf* marking. The lower staff has a *p* marking. The system includes various melodic and harmonic elements.

9

Poco animato espressione. (♩ = 100)

Ob.

ppp *morendo* *p*

f *pp*

10

Str.

dolce *p* *pp*

f

11

ff *pp*

pp *dim.*

Più animato.

f *ff*

12

p

ff *pp* *sostenuto* *pp*

13

ppp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chordal textures and melodic lines. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, starting with a boxed measure number **14**. It includes dynamic markings such as *cresc.*, *ff*, and *pp*. The notation features complex chordal structures and melodic passages.

Third system of musical notation, featuring dynamic markings *pp marc.* and *cresc.*. The music consists of rhythmic patterns and chordal accompaniment.

Fourth system of musical notation, including dynamic markings *f* and *cresc.*. It features triplet markings (*3*) and complex rhythmic figures.

Fifth system of musical notation, starting with a boxed measure number **15**. The tempo and mood are indicated as *Poco scherzando. (♩ : 120)*. The right hand is marked *R.H.*. Dynamic markings include *ff*, *pp*, and *p*. The system contains complex rhythmic patterns and triplet markings.

p legg. *p espr.*

sf *p*

16 Poco lento. (lesoiseaux.)

p *espr.*

Tempo animato. (♩ = 120)

p *sf* *p*

First system of musical notation, featuring piano (p) dynamics and triplets.

Second system of musical notation, starting with measure 17, featuring forte (f) dynamics and crescendo (cresc.) markings.

Third system of musical notation, featuring fortissimo (ff) dynamics and crescendo (cresc.) markings.

Fourth system of musical notation, featuring fortissimo (ff) dynamics and crescendo (cresc.) markings.

Fifth system of musical notation, starting with measure 18, featuring piano (p) dynamics and crescendo (cresc.) markings.

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings *cresc.* and *dim.*

Third system of musical notation, starting with measure number 19, and including dynamic markings *p* and *dim.*

Più animato.

Fourth system of musical notation, including dynamic markings *pp sostenuto* and *cresc.*

Fifth system of musical notation, starting with measure number 20, and including dynamic markings *v*.

cresc. molto

Allegro molto marcato. (♩ = 128)

*) Note: This bass is only written for convenience, it is not in the full score. J. H.

8

fff

dim.

6 7 8

This system contains the first two measures of a musical piece. The first measure is marked with a fortissimo (*fff*) dynamic and features a complex chordal texture. The second measure is marked with a decrescendo (*dim.*) and contains sixteenth-note passages. Measure numbers 6, 7, and 8 are indicated above the staff.

p legg.

cresc. molto

3 7

This system contains the third and fourth measures. The third measure is marked *p legg.* (piano, leggiero) and features a triplet of eighth notes. The fourth measure is marked *cresc. molto* (crescendo molto) and contains sixteenth-note passages. Measure numbers 3 and 7 are indicated above the staff.

ff

marc. molto

This system contains the fifth and sixth measures. The fifth measure is marked *ff* (fortissimo) and features a complex chordal texture. The sixth measure is marked *marc. molto* (marcato molto) and contains sixteenth-note passages.

dim.

This system contains the seventh and eighth measures. The seventh measure is marked *dim.* (decrescendo) and features a complex chordal texture. The eighth measure is marked *dim.* and contains sixteenth-note passages.

23

ff

This system contains the ninth and tenth measures. The ninth measure is marked *ff* (fortissimo) and features a complex chordal texture. The tenth measure is marked *ff* and contains sixteenth-note passages. A measure number 23 is indicated above the staff.

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The middle and bottom staves have bass clefs. The music begins with a piano (*p*) dynamic and a *cresc. molto* instruction. The middle staff contains a complex, rhythmic melody with many slurs and accents. The bottom staff has a simple harmonic accompaniment with long notes.

Second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. The middle and bottom staves have bass clefs. The music continues with a *ff* dynamic. A trill (*Tr.*) is marked above a note in the top staff. The middle staff has a complex, rhythmic melody with many slurs and accents. The bottom staff has a simple harmonic accompaniment with long notes.

Third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. The middle and bottom staves have bass clefs. The music begins with a *pp* dynamic and a *cresc.* instruction. The middle staff has a complex, rhythmic melody with many slurs and accents. The bottom staff has a simple harmonic accompaniment with long notes.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three sharps. The middle and bottom staves have bass clefs. The music begins with a *f* dynamic and a *molto* instruction. A box containing the number **24** is placed above the first measure of the top staff. The middle staff has a complex, rhythmic melody with many slurs and accents. The bottom staff has a simple harmonic accompaniment with long notes. The system ends with a *fff* dynamic and a *fff₃* instruction.

Grandioso. (♩ = 112)

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has four sharps (F#, C#, G#, D#). The tempo is marked 'Grandioso' with a quarter note equal to 112. The first system includes a melodic line in the treble clef and a complex accompaniment in the grand staff. A dynamic marking of *fff* is present in the bass clef. A dotted line with an '8' above it indicates an octave shift in the right hand.

Second system of musical notation, continuing the piece. It features the same staff layout and key signature. The accompaniment in the grand staff is highly rhythmic and dense. A dynamic marking of *ff* appears in the bass clef towards the end of the system.

Third system of musical notation, starting with a boxed measure number '25'. The notation continues with complex rhythmic patterns in both hands of the grand staff.

Fourth system of musical notation, showing further development of the piece's complex textures and rhythmic intensity.

Musical score system 1, measures 25-26. The key signature is three sharps (F#, C#, G#). The music features a complex texture with sixteenth-note runs in both hands. A box containing the number '26' is located in the upper right. Dynamic markings include *dim.* and *mf*.

Musical score system 2, measures 27-30. The music continues with intricate sixteenth-note patterns and slurs.

Musical score system 3, measures 31-34. The music features a *- più dim.* marking. The texture remains dense with sixteenth-note figures.

Musical score system 4, measures 35-38. A box containing the number '27' is located in the upper right. The music includes a *- mp* marking. The sixteenth-note runs continue.

Musical score system 5, measures 39-42. The music features a *- più p* marking. The texture is highly detailed with sixteenth-note patterns.

pp

28

dim.

pp più p

29

rit. lunga

lunga

pppp

lunga

lunga

(22-03)

Nº 2. Sledge Bells.

Allegro leggierissimo. (♩ = 136)

30

pp

poco cresc.

Soprano I. *pp*

Soprano II. *pp*

Hear the sled - ges with the bells, _____

Hear the sled - ges with the

simile

pp

simile

31

1 S. *p* What a

2 bells, _____

Tenor. *p*

Sil . ver bells, _____

Bass. *p*

Sil . ver bells, _____

31

poco cresc.

1 world_ of mer_riment their mel - o_dy fore_

2 their

p

poco cresc.

1 tells! _____ How they

2 mel - o_dy fore - tells! _____

1 mel - o_dy foretells! _____

2 mel - o_dy foretells! _____

1 mel - o_dy foretells! _____

2 mel - o_dy foretells! _____

p

S. tinkle, _____ tinkle, _____ tinkle, _____

pp

32

S. *pp* In the i - cy air of

1 *pp* tink - le,

T. *pp* tink - le,

2 *pp* tink - le,

1 *pp* tink - le,

B. *pp* tink - le,

2 *pp* tink - le,

32

ppp

S. night! *p* While the

1 *pp* i - cy air of night!

T. *pp* i - cy air of night!

2 *pp* i - cy air of night!

1 *pp* i - cy air of night!

B. *pp* i - cy air of night!

2 *pp* i - cy air of night!

pp sempre

20

S. stars - that ov - er sprin - kle All the hea - - - vens seem to

S. *pp.* twin - kle With a *p* crys - tal - line de - light,

33

S. *Poco animato.* *f* Keeping

B. *Poco animato.* *f* Keeping

S. time, time, time, In a sort of Ru - nic

B. time, time, time, In a sort of Ru - nic

S. *pp*
rhyme, _____ To the

B. *pp*
rhyme, _____

Cor.

dim. *pp*

S. **34**
tiu.tiu.nab-u - la - - tion that so music - al - ly

34

S. *sf* *cresc.*
wells _____ From the bells, _____

A. *sf* *cresc.*
wells, _____ bells, _____

cresc.

S. *f* bells,

A. *f* bells,

T. *sf* *cresc.* bells,

1. *sf* *cresc.* bells,

B. *sf* *cresc.* bells,

2. *sf* *cresc.* bells,

marc. *f* *cresc.*

S. *ff* bells, bells, *mf* From the

A. *ff* bells, bells,

T. *ff* bells, bells,

1. *ff* bells, bells,

B. *ff* bells, bells,

2. *ff* bells, bells,

ff *p* *cresc.*

S
bells,

A
bells,

T
bells,

B
bells,

pp *cresc.*

S **36**
ff of the bells.

A *ff* of the bells.

T *ff* of the bells.

B *ff* of the bells.

ff *cresc.* *silent.*

Lento.

p *espressivo*

37 Hpes. *pp* *cresc.*

Musical score for measures 37-40. The piano part features a rhythmic accompaniment of eighth notes with a *cresc.* marking. The celesta part (Hpes.) enters in measure 37 with a melody. The key signature has one flat and the time signature is 2/4.

Allegretto, (*poco vivace*). (♩ = 120)

pp legg

Piano part for measures 37-40, marked *pp legg*. It features a steady eighth-note accompaniment with triplets in the bass line.

38

Piano part for measures 38-40, featuring triplets in the bass line. The piano part continues with eighth-note accompaniment.

p

Piano part for measures 38-40, marked *p*. It features a melodic line in the right hand and eighth-note accompaniment in the left hand.

39

Piano part for measures 39-40, featuring eighth-note accompaniment in both hands.

40

Piano part for measures 39-40, featuring eighth-note accompaniment in both hands.

N^o III. Wedding Bells.

Allegretto. (♩ = 112)

Soprano 1. *p* Hear the mel-low wed-ding bells, Gold-en bells!

Soprano 2. *p* Hear the mel-low wed-ding bells, Gold-en bells!

Alt. *p* Hear the mel-low wed-ding bells, Gold-en bells!

Allegretto.
pp leggiero

1. *cresc.* what a world of hap - pi-ness their har - mon-y fore -

S. *cresc.* what a world of hap - pi-ness their har - mon-y fore -

2. *cresc.* what a world of hap - pi-ness their har - mon-y fore -

A. *cresc.* what a world of hap - pi-ness their har - mon-y fore -

cresc.

41

1. *pp* tells! Through the bal - my air of night, *p*

S. *pp* tells! Through the bal - my air of night, *p*

2. *pp* tells! Through the bal - my air of night, *p*

A. *pp* tells!

41

dim. *pp*

pp poco rit. *a tempo*

1. *f.*
S. of night How they ring out their de-light!

2. *pp* *f.*
of night How they ring out their de-light!

A. *f.*
How they ring out their de-light!

poco rit. *a tempo* *schers.*

cresc.

42

1. *f.*
S. How they ring out their de-light.

2. *f.*
How they ring out their de-light.

A. *f.*
How they ring out their de-light.

42

p *molto rit.*

1. *p*
S. From the molt-en gold-en notes, And all in

2. *p*
From the molt-en gold-en notes, And all in

A. *p*
From the molt-en gold-en notes, And all in

molto rit.

a tempo

1. *pp* tune, what a li - quid dit - ty

2. *pp* tune, what a li - quid dit - ty

A. *p* tune, what a li - quid dit - ty

a tempo *legg.* *p* *pp* **43**

1. *p* floats To the tur - tle - dove that lis - tens while she gloats - *dim.*

2. *p* floats To the tur - tle - dove that lis - tens while she gloats - *dim.*

A. *p* floats To the tur - tle - dove that lis - tens while she gloats - *dim.*

p *dim.*

1. *pp* On the moon!

2. *pp* On the moon!

A. *pp* On the moon!

pp *cresc.*

44 Poco Animato.

1. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

S. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

2. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

3. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

1. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

2. *f* Oh! from out the sound - ing cells What a gush of euph - o - ny vol.

Poco Animato.

44 *mf*

1. *f* u.minous.ly wells!

S. *f* u.minous.ly wells!

2. *f* u.minous.ly wells!

3. *f* u.minous.ly wells!

1. *f* u.minous.ly wells!

2. *f* u.minous.ly wells!

45 *p* *cresc.*

1. How it swells! How it

S. *p* *cresc.* How it swells! How it

2. *p* *cresc.* How it swells! How it

1. *p* *cresc.* How it swells! How it

2. *p* *cresc.* How it swells! How it

45 *p* *cresc.*

1. dwells on the Fu - - ture! how it *f cresc.*

S. 2. dwells on the Fu - - ture! how it *f cresc.*

3. dwells on the Fu - - ture! how it *f cresc.*

A. 1. dwells on the Fu - - ture! how it *f cresc.*

A. 2. dwells on the Fu - - ture! how it *f cresc.*

1. tells Of the rap - - ture that im - pels. To the *ff* *p*

S. 2. tells Of the rap - - ture that im - pels. To the *ff* *p*

3. 4. tells Of the rap - - ture that im - pels. To the *ff* *p*

A. 1. tells Of the rap - - ture that im - pels. To the *ff* *p*

A. 2. tells Of the rap - - ture that im - pels. To the *ff* *p*

*) In the event of small choirs the F# perhaps would be preferable, but the Bⁿ is by far the most suitable note for the word and should be obtained if at all possible. J. H.

46

1. *cresc.* *f* *cresc.*
 swing-ing and the ring-ing, To the swing-ing and the ring-ing of the bells,

S. *cresc.* *f* *cresc.*
 swing-ing and the ring-ing, To the swing-ing and the ring-ing of the bells,

1. *cresc.* *f* *cresc.*
 A. swing-ing and the ring-ing, To the swing-ing and the ring-ing of the bells,

2. *cresc.* *f* *cresc.*
 swing-ing and the ring-ing, To the swing-ing and the ring-ing of the bells,

46

p *tenuto* *cresc.* *f* *cresc.*

47

1. *ff*
 S. bells, bells, bells, bells, bells, bells, bells, bells, bells, To the

2. *ff*
 bells, bells, bells, bells, bells, bells, bells, bells, bells, To the

1. *ff*
 A. bells, bells, bells, bells, bells, bells, bells, bells, bells, To the

2. *ff*
 bells, bells, bells, bells, bells, bells, bells, bells, bells, To the

47

ff

a tempo

molto rit.

1. rhym . ing and the chim - ing of the bells. _____

S. 2. rhym . ing and the chim - ing of the bells. _____

3. rhym . ing and the chim - ing of the bells. _____

1. rhym . ing and the chim - ing of the bells. _____

A. 2. rhym . ing and the chim - ing of the bells. _____

molto rit.

a tempo

49

*) Note C: Divide the 1st Sopranos for the top C. J.H. 25469

dim. 50

51 *sf mp dim.*

dim. *fz più f* *f* 52 *f*

f *ffz* *ff* *cresc.*

53 *ff* *fff* *ff* *ff*

Nº 4. Alarm Bells.

Allegro moderato. (♩ = 126)

ff marc.

Soprano 1.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Soprano 2.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Alto 1.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Alto 2.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Tenore 1.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Tenore 2.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Bass 1.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Bass 2.



Hear the loud a-lar-um bells, Bra-zen bells! Hear the loud a-lar-um bells

Allegro moderato.

*) *ff marc. molto pesante*

*) Note: In choir coaching, it will be advisable to play the voice parts, as much as possible, in this section. J. H.

1. *S.* bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

2. bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

1. *A.* bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

2. bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

1. *T.* bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

2. bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

1. *B.* bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

2. bra - zen bells! What a tale of ter - ror, now their tur - bulen - cy tells!

ffz

1. *pp* In the startled car of night *ff* How they scream out their af. fright!

2. *pp* In the startled car of night *ff* How they scream out their af. fright!

A. *pp* In the startled car of night *ff* How they scream out their af. fright!

1. *pp* In the startled car of night *ff* How they scream out their af. fright!

2. *pp* In the startled car of night *ff* How they scream out their af. fright!

B. *pp* In the startled car of night *ff* How they scream out their af. fright!

pp *ff*

S. *p* Too - much hor - ri-fied to speak They can

1. *p* Too - much hor - ri-fied to speak They can

2. *p* Too - much hor - ri-fied to speak They can

T. *p* Too - much hor - ri-fied to speak They can

B. *p* Too - much hor - ri-fied to speak They can

Str. *f* *dim.* *f* *Bs.*

1. S. *cresc.*
 2. on - - ly shreik, shreik, out of tune

1. A. *cresc.*
 2. on - - ly shreik, shreik, out of tune

1. T. *cresc.*
 2. on - - ly shreik, shreik, out of tune

1. B. *cresc.*
 2. on - - ly shreik, shreik, out of tune

1. S. *ff.* How they scream, *dim.* scream out their af. fright!

1. A. *ff.* How they scream, *dim.* scream out their af. fright!

2. A. *ff.* How they scream, *dim.* scream out their af. fright!

1. T. *ff.* How they scream, *dim.* scream out their af. fright!

1. B. *ff.* How they scream, *dim.* scream out their af. fright!

2. B. *ff.* How they scream, *dim.* scream out their af. fright!

First system of piano accompaniment. The right hand features a complex, rhythmic melody with many beamed sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. Dynamics include *cresc.* and *fff*.

Second system of piano accompaniment. It begins with a *3 Tr.* (trill) in the right hand. The right hand continues with the complex melodic line, while the left hand maintains the accompaniment. Dynamics include *ff*.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "In the clamorous ap - peal - ing to the mer - cy of the". The music is marked *fff marc.* and *ff*.

Third system of piano accompaniment. The right hand continues the complex melodic line. The left hand features a more active accompaniment with chords and moving lines. Dynamics include *pesante*.

anima **ff** **Furioso.**

S. fire In a mad ex-pos-tu-la-tion with the

A. fire In a mad ex-pos-tu-la-tion with the

T. fire In a mad ex-pos-tu-la-tion with the

B. fire In a mad ex-pos-tu-la-tion with the

anima **Furioso.**

56

cresc. **ff**

S. deaf and fran-tic fire, Leaping higher, higher, higher, With a

A. deaf and fran-tic fire, Leaping higher, higher, higher, With a

T. deaf and fran-tic fire, Leaping higher, higher, higher, With a

B. deaf and fran-tic fire, Leaping higher, higher, higher, With a

3 Pos. **fff**

cresc.

1. *ff* des - perate desire, *fff* And a res - o.lute en - deav - our, Now
 S. des - perate desire, And a res - o.lute en - deav - our, Now
 2. des - perate desire, And a res - o.lute en - deav - our, Now
 A. des - perate desire, And a res - o.lute en - deav - our, Now
 T. des - *pesante* - per - ate de - sire, And a *ff*
 B. des - - - per - ate de - sire, And a *ff*

ff *fff*
marc.

1. *ff* And a
 S. *ff* And a
 2. *ff* And a
 A. *ff* And a res - o.lute en - deav - our, Now, And a
 T. res - o.lute en - deav - our, Now, And a res - o.lute en - deav - our, Now, And a
 B. res - o.lute en - deav - our, Now, And a res - o.lute en - deav - our, Now, And a

Str. *marc.*

1. *res - o - lute en - deav - our, now,*

S. *res - o - lute en - deav - our, now,*

2. *res - o - lute en - deav - our, now,*

A. *res - o - lute en - deav - our, now,* And a

T. *res - o - lute en - deav - our, now, And a res - o - lute en - deav - our, now,*

B. *res - o - lute en - deav - our, now, And a res - o - lute en -*

1. *And a res - o - lute en - deav - our, now,*

S. *And a res - o - lute en - deav - our, now,*

2. *And a res - o - lute en - deav - our, now,*

A. *res - o - lute en - deav - our, now, en - deav - our, now,*

T. *And a res - o - lute en - deav - our, now,*

B. *res - o - lute en - deav - our, now, en - deav - our, now, now,*

1. *ff* *mf* *mf*

S. now to sit or nev-er now

2. now to sit or nev-er now

A. now, now to sit or nev-er now

1. now, now, now to sit or nev-er now

2. now, now, now to sit or nev-er now

B. now, now, now to sit or nev-cr now

1. *p* *f* *ff*

S. now to sit or nev-er, By the side of the pale faced

2. now to sit or nev-er, By the side of the pale faced

A. now to sit or nev-er, By the side of the pale faced

1. now to sit or nev-er, By the side of the pale faced

2. now to sit or nev-er, By the side of the pale faced

B. now to sit or nev-er, By the side of the pale faced

1
S. moon. *p*

2
S. moon. *p*

A. moon. *p*

1
T. moon. *p*

2
T. moon. *p*

B. moon. *p*

f *dim.* *pp* *tranquillo* *<sf>* *<sf>* *<sf>* *<sf>*

58

S. *pp sotto voce*
now to sit or never, now to sit or never,

<sf> *sf>* *<sf>* *sf>* *<sf>* *sf>*

p

S. *dim.*
By the side of the pale - faced moon.

sf *sf>* *sf>* *sf>* *sf>* *sf>* *sf>* *sf>*

dim.

S. *pp* pale - - - faced moon,

A. *pp* now to sit or never, now to sit or never, By the side of the pale - faced

pp *marc. e cresc.*

1. S. *cresc.* pale - - - faced moon.

A. *cresc.* moon.

cresc. sf **59**

S. *f* Oh, the bells, bells, bells.

A. *f* Oh, the bells, bells, bells.

T. *f* Oh, the bells, bells, bells.

B. *f* bells, bells, bells.

fz cresc.

1. *f* *dim.* *p*
 S. What a tale their terror tells of des-pair!
 2. *f* *dim.* *p*
 What a tale their terror tells of despair!
 A. *f* *p*
 What a tale their terror tells of des-pair!
 1. *f* *p*
 T. Bells, bells, bells! of des-pair!
 2. *f* *p*
 Bells, bells, bells! of despair!
 B. *f* *p*
 Bells, bells, bells,

1. *f*
 S. How they clang, clash, and
 2. How they clang, clash, and
 A. *p* *cresc.* How they clash, — clang, — clash, and
 1. *p* *cresc.* How they clang, clash, clang, clash, and
 2. *p* *cresc.* How they clang, — clash, — clang, clash, and
 1. *p* *cresc.* How they clang, clash, — clang, — clash, — clang, — and
 B. *p* *cresc.* How they clang, clash, clang, clash, and
 2. *p* *cresc.* How they clang, clash, clang, clash, and

1. *ff*
S. roar!
2. roar!
A. roar!
1. roar!
2. roar!
1. *ff*
B. roar! How they clang, How they

2. roar! How they clang, How they
60
ff *fff*

B. clash and roar!
dim.

S. and roar and roar! clash
A. and clash and roar and clash and roar! clang, clang,
T. *ff* How they clang, how they clash how they roar.
B. clang, clash,

clang, clash,

61

S. *mf* clash, clash, clash, what a horror what a

A. *mp cresc.* clang, clang, what a horror they out-pour what a horror

T. *mp cresc.* What a horror they out-pour what a horror they out-

B. *mp* roar! What a horror they out-pour what a horror they out-pour

mp cresc.

Allegro non troppo.

1. *f* horror they out - pour On the

2. *f* horror they out - pour On the

1. *ff* They out-pour On the

2. *ff* They out-pour On the

1. *ff* pour they out-pour On the

2. *ff* pour they out-pour On the

B. *ff marc.* On the bos - - - om of the pal - -

Allegro non troppo.

ff marcato

p

1. S. bos - om of the pal - pi - ta - ting air! What a hor - ror they out -

2. bos - om of the pal - pi - ta - ting air! What a hor - ror they out -

A. bos - om of the pal - pi - ta - ting air!

T. bos - om of the pal - pi - ta - ting air! What a hor - ror they out -

B. - pi - ta - ting air! What a hor - ror they out -

1. S. pour What a

2. pour What a

A. *mp* On the bos - om of the pal - pi - ta - ting air!

T. *mp* On the bos - om of the pal - pi - ta - ting air! What a

B. pour What a

Cor. *cresc.*

1. *ff* hor - ror they out - pour *dim.*

S. hor - ror they out - pour

2. hor - ror they out - pour

1. *piu f* On the bos - om of the pal - - pi - ta - ting

A. *piu f* On the bos - om of the pal - - pi - ta - ting

2. On the bos - om of the pal - - pi - ta - ting

1. hor - ror they out - pour

T. hor - ror they out - pour *f* On the bos - om of the pal - - pi - ta - ting

2. hor - ror they out - pour *f* On the bos - om of the pal - - pi - ta - ting

1. hor - ror they out - pour *f* On the bos - om of the pal - - pi - ta - ting

B. hor - ror they out - pour *f* On the bos - om of the pal - - pi - ta - ting

2. hor - ror they out - pour

ff p marc.

62

S. *p* Yet the ear - - it ful - - ly

A. air!

T. air!

B. air!

62 *espr.*

S. *p* knows, By the twang - ing and the clang - ing

T. By the

S. *p* How the danger ebbs and flow Yet the ear - dis -

A. Yet the ear - dis -

T. *cresc.* twanging and the clang - ing Yet the ear - dis -

pp

S. *f* tinctly tells, In the jangling And the wran - gling!

A. tinctly tells, In the jangling And the wran - gling!

T. tinctly tells, In the jangling And the wran - gling! In the

B. In the jangling And the wran - gling! In the

ff

63

T. *jangling.* *p* And the wrangling.

B. *jangling.* *p* And the wrangling.

63

p *ff* *dim.*

Ob. *p* *Meno mosso.*

p *pp* *rit.* *pp* *espr. molto*

Viol.

64

cresc. *dim.*

S. *pp* How the

A. *pp* How the

T. *pp* How the

B. *pp* How the

sf *dim.* *pp*

(♩ = 104)

Andantino.

65

S. dan - ger sinks and swells. By the sink - ing and the

A. dan - ger sinks and swells, By the sink - ing and the

T. dan - ger sinks and swells, By the sink - ing and the

B. dan - ger sinks and swells, By the sink - ing and the

Andantino.

65

S. swel - ling in the an - ger of the bells, Of the

A. swel - ling in the an - ger of the bells, Of the

T. swel - ling in the an - ger of the bells, Of the

B. swel - ling in the an - ger of the bells, Of the

Tr.

S. bells, Of the bells, bells, bells, bells, bells,
 A. bells, Of the bells, bells, bells, bells, bells,
 1. bells, Of the bells, bells, bells, bells, bells,
 T. bells, Of the bells, bells, bells, bells, bells,
 2. bells, Of the bells, bells, bells, bells, bells,
 B. bells, Of the bells, bells, bells, bells, bells,

p *cresc.*

dim. *p* *cresc.*

1. How the dan - ger sinks and
 2. How the dan - - - ger sinks and
 1. How the dan - ger sinks and
 A. 2. How the dan - ger sinks and
 T. 1. How the dan - ger sinks and
 2. How the dan - - - ger sinks and
 B. 1. How the dan - ger sinks and
 2. How the dan - ger sinks and

pp *marc. pp* *pp* *pp* *pp* *pp* *pp* *pp*

P. Tr.

molto espressione *p* *pp*

3 6 6

66

1. swells, By the sink - ing or the

2. swells, By the sink - - - ing or the

1. swells, By the sink - ing or the

2. swells, By the sink - ing or the

1. swells, By the sink - - - ing or the

2. swells, By the sink - ing or the

1. swells, By the sink - ing or the

2. swells, By the sink - ing or the

66

8
Cl.

1. S. swell - - - ing in the an - - - ger of the

2. S. swell - - - ing in the an - - - ger of the

1. A. swell - - - ing in the an - - - ger of the

2. A. swell - - - ing in the an - - - ger of the

1. T. swell - - - ing in the an - - - ger of the

2. T. swell - - - ing in the an - - - ger of the

3. T. swell - - - ing in the an - - - ger of the

1. B. swell - - - ing in the an - - - ger of the

2. B. swell - - - ing in the an - - - ger of the

8.....

1. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

2. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

A. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

1. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

2. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

1. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

2. *p* bells, of the bells, of the bells, bells, *pp* *cresc.*

8

p Cor. *cresc.*

1. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

2. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

A. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

1. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

2. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

1. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

2. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

1. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

2. *f* bells, bells, bells, bells, bells, bells, *p* *mf* *p* *mf*

8

Wd. *p*

1. S. bells, *sf*

2. In the *p* clam or and the

1. A. bells, *sf*

2. In the *p* clam or and the

1. T. bells, *sf*

2. In the *p* clam or and the

1. B. bells, *sf*

2. bells, *sf*

67

8

f

dim.

1. S. bells, *sf* bells, *sf*

2. clang or of the bells, *sf*

1. A. bells, *sf* bells, *sf*

2. bells, *sf* bells, *sf*

1. T. bells, *sf* bells, *sf*

2. clang or of the bells, *sf*

1. B. bells, *sf* bells, *sf*

2. bells, *sf* bells, *sf*

Cor. *molto espress.*

8

f

dim.

p cresc.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a *ff* dynamic marking and a *p* dynamic marking later. The grand staff begins with an *ff* dynamic marking and a *p* dynamic marking later. There are various musical notations including notes, rests, and slurs.

68

Second system of musical notation, starting at measure 68. It consists of three staves. The top staff has a *pp* dynamic marking, followed by a *p* dynamic marking, and then *molto cresc.*. The grand staff has a *pp* dynamic marking, followed by a *sf* dynamic marking, and then *cresc.*. The notation includes notes, rests, and slurs.

Third system of musical notation. It consists of three staves. The grand staff has a *ff* dynamic marking, followed by *dim.*, and then *pp*. The notation includes notes, rests, and slurs.

Fourth system of musical notation. It consists of three staves. The top staff has a *p* dynamic marking. The grand staff has a *p* dynamic marking. The bottom staff is labeled "Cor." and contains musical notation for a horn. The notation includes notes, rests, and slurs.

First system of musical notation for measures 69-70. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#). The piano part includes dynamics *p* and *pp*, and a *dim.* marking.

Second system of musical notation for measures 69-70. It continues the vocal and piano parts. The piano part includes dynamics *sf* and *dim.*

Third system of musical notation for measures 69-70. This system focuses on the piano accompaniment. It includes dynamics *ppp* and *molto cresc.*

Fourth system of musical notation for measures 69-70. It continues the piano accompaniment with dynamics *ff*, *marc.*, and *p*. A measure rest of 8 measures is indicated above the staff.

Fifth system of musical notation for measures 69-70. It continues the piano accompaniment with dynamics *più lento*, *dim.*, and *meno mosso*. A *Pos. tenuto* marking is present in the first measure.

Nº V. Iron Bells.

Adagio funebre. (♩ = 76)

1. *pp* Hear the tol-ling of the bells, I - ron bells! What a world of solemn thought their *cresc.*

B. *pp* Hear the tol - ling of the bells, I - ron bells! What a world of solemn thought their *cresc.*

2. *pp* Hear the tol - ling of the bells, I - ron bells! What a world of solemn thought their *cresc.*

Pos. Adagio funebre.

ppp sost. *poco cresc.*

71

1. *mf* mon-o.dy compels! - What a world of solemn thought Their mon-o.dy com. *p*

B. *mf* mon-o.dy compels! - What a world of solemn thought Their mon-o.dy com. *p*

2. *mf* mon-o.dy compels! - What a world of solemn thought Their mon-o.dy com. *p*

71

sf *p* *p*

1. *pp* pels! In the silence of the night, How we shiver with af -

B. *pp* pels! In the silence of the night, How we shiver with af -

2. *pp* pels! In the silence of the night, How we shiver with af -

pp *pp* 3

62

1. *cresc.* *sf* **72** *p*

B. fright At the melancho.ly men.ace of their tone;

2. *cresc.* *sf* *p*

fright At the melancho.ly men.ace of their tone;

pp cresc. f accel. cresc.

p **Tempo poco andante.**

1. For ev.ry sound that floats from the rust with.

B. For ev.ry sound that floats from the rust with.

2. For ev.ry sound that floats from the rust with.

rit.

sf p pp

1. **73**

B. in their throats Is a groan,

2. in their throats Is a groan,

pp poco cresc.

1. *p* **Poco animato.**

B. Is a groan.

2. *p* Is a groan.

sf p sf p **Poco animato.**

Poco più moderato.

1. *p* And the peo - ple, Ah, the peo - ple, They that dwell

2. *p* And the peo - ple, Ah, the peo - ple, They that dwell

1. *p* And the peo - ple, Ah, the peo - ple, They that dwell

2. *p* And the peo - ple, Ah, the peo - ple, They that dwell

Cor. *con espress.*

1. *p* up in the stee - ple All a - lone All a -

2. *p* up in the stee - ple All a - lone All a -

1. *p* up in the stee - ple All a - lone All a -

2. *p* up in the stee - ple All a - lone All a -

cresc.

1. *f^o. dim.* lone They that dwell up in the stee - ple all *pp* a -

2. lone They that dwell up in the stee - ple all *pp* a -

1. lone They that dwell up in the stee - ple all *pp* a -

2. lone They that dwell up in the stee - ple all *pp* a -

1. *> p* lone, *p* And who tol - ling 75 *cresc.* and who

2. *> p* lone, *p* And who tol - ling *cresc.* and who

1. *> p* lone, *p* And who tol - ling *cresc.* and who

2. *> p* lone, *p* And who tol - ling *cresc.* and who

1. tol - ling, tol - ling, tol - ling. *pp* In that muf - fled mon - o -

2. tol - ling, tol - ling, tol - ling. *pp* In that muf - fled mon - o -

1. tol - ling, tol - ling, tol - ling. *pp* In that muf - fled mon - o -

2. tol - ling, tol - ling, tol - ling. *pp* In that muf - fled mon - o

Animato.

1. *cresc.*
T. tone. Feel a glo-ry in so rol-ling on the hu-man heart a

2. *cresc.*
T. tone. Feel a glo-ry in so rol-ling on the hu-man heart a

1. *cresc.*
B. tone. Feel a glo-ry in so rol-ling on the hu-man heart a

2. *cresc.*
B. tone. Feel a glo-ry in so rol-ling on the hu-man heart a

Pos.

Animato.

cresc.

1. *sf* *p* *molto cresc.* *f*
T. stone They are neither man nor wo.man,they are neither brute nor human

2. *sf* *p* *molto cresc.* *f*
T. stone They are neither man nor wo.man,they are neither brute nor human

1. *sf* *p* *molto cresc.* *f*
B. stone They are neither man nor wo.man,they are neither brute nor human

2. *sf* *p* *molto cresc.* *f*
B. stone They are neither man nor wo.man,they are neither brute nor human

sf *p molto cresc.* *f*

Lento molto.

1. *ff* neith - er brute nor hu - man, *pp* they are ghoul's, -

2. *ff* neith - er brute nor hu - man, *pp* they are ghoul's, -

3. *ff* neith - er brute nor hu - man, *pp* they are ghoul's, -

1. *ff* neith - er brute nor hu - man, *pp* they are ghoul's, -

2. *ff* neith - er brute nor hu - man, *pp* they are ghoul's, -

Lento molto.

Pos.

ff *pp* *pp*

Più animato.

pp *fff* molto appassionato

marc.

dim.

Ed.

Un poco animato. (♩ = 120)

1. *p* And their King it is who tolls, And he rolls, rolls, rolls, rolls, *mf* *f*

2. *p* And their King it is who tolls, And he rolls, rolls, rolls, rolls, *mf* *f*

1. *p* And their King it is who tolls, And he rolls, rolls, rolls, rolls, *f*

2. *p* And their King it is who tolls, And he rolls, rolls, rolls, rolls, *f*

Un poco animato.

1. *p* Rolls, A pæan from the bells! from the bells! *p cresc.* And his merry bosom swells, *p cresc.*

2. *p* Rolls, A pæan from the bells! from the bells! *p cresc.* And his merry bosom swells, *p cresc.*

1. *p* Rolls, A pæan from the bells! from the bells! And his merry bosom swells, *p cresc.*

2. *p* Rolls, A pæan from the bells! from the bells! And his merry bosom swells, *p cresc.*

1. with the pæ-an of the bells! of the bells!

2. with the pæ-an of the bells! of the bells!

1. with the pæ-an of the bells! of the bells!

2. with the pæ-an of the bells! of the bells!

68 **78** *f* *p legg.*

1. bells! And he dan - ces, and he yells,

2. bells! And he dan - ces, and he yells,

1. bells!

2. bells!

78 *f* *p legg. scherz.*

1. And he dan - ces and he yells

2. And he dan - ces, and he yells, yells!

1. And he dan - ces, and he yells, yells!

2. And he dan - ces, and he yells, yells!

f *mp*

1. yells; And he dan - ces,

2. yells; And he dan - ces,

1. And he dan - ces, and he yells; And he yells,

2. And he dan - ces, and he yells; And he yells,

1. And he dan - ces, and he yells;

2. And he dan - ces, and he yells;

p cresc. *p cresc.* *mp*

1. *mp* And he dan - ces, *mf cresc.* And he dan - ces and he yells,

2. And he yells, And he dan - ces and he

1. And he yells, And he dan - ces and he

2. And he yells, And he dan - ces and he

T. And he dan - ces and he yells, And he dan - ces and he yells,

1. yells, And he dan - ces and he yells, And he dan - ces and he

2. yells, And he dan - ces and he yells, And he dan - ces and he

79 *ff cresc.* And he dan - ces and he yells, *ff (rit.)* And he dan - ces and he yells,

1. yells, *f* And he dan - ces and he yells, — dan - ces and he yells,

2. yells, *f* And he dan - ces and he yells, — dan - ces and he yells,

79 *f* *cresc.* *(rit.)*

Tempo moderato. (♩ = 108)

S. *f* Keeping time, time, time, In a

B. *f* Keeping time, time, time, In a

Tempo moderato.

p *mp* *cresc.*

S. *dim.* sort of Ru-nic rhyme, To the pæ-an of the

B. *dim.* sort of Ru-nic rhyme, To the pæ-an of the

f *p*

S. *p* *cresc.* [80] bells, bells,

A. bells,

T. *f* Of the bells,

B. *p* *cresc.* bells, Of the bells,

[80]

p *cresc.* *f* *cresc.*

S. *f* Keeping time, Keeping

A. bells, *mf* Keeping

T. Keeping time, *f* Keeping time, Keeping

B. Keeping

S. time, Bells,

A. time, Bells,

T. time, Bells, bells,

B. time,

S. *f* bells, *p* In a sort of Ru - nic rhyme, *cresc.*

A. *f* bells, *p* In a sort of Ru - nic

T. *f* In a sort of Ru - nic rhyme, *mf*

B. bells, In a

81

S. In a sort of Ru-nic rhyme, *f*

A. rhyme, In a sort of Ru-nic rhyme!

T. In a sort of Ru-nic rhyme, rhyme! *mf*

B. sort of Ru-nic rhyme, To the

81

S. *p* rhyme, *cresc. molto* rhyme, rhyme,

A. *p* rhyme, rhyme, *f* To the

T. rhyme, *mf* To the throbbing of the

B. throbbing of the bells of the

C.B.T. poco marc. cresc.

S. *f cresc.*
Sob - bing of the bells, of the bells,

A. throb - - - - - bing of the bells, sob - bing of the

T. *f* bells, of the bells, of the *cresc.*

B. *f* bells, of the bells, of the

f *cresc.*

8 Cor. *marc. molto*

S. *ff*
To the throb - - - - -

A. bells, *ff* To the

T. bells, To the throb - bing of the bells, To the *ff*

B. bells, of the bells, To the *ff*

ff

8

poco rit.

S. - - - - - bing of the bells,

A. throb - - - - - bing of the bells, *ff*

T. throb - - - - - bing of the bells, *dim.*

B. throb - - - - - bing of the bells, *poco rit.*

ff *espr.* *dim.*

82 *Più lento.*

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Più lento.

82 *p* *espr.*

S. *p* *espr.* *piu p* *p*
 To the sob - bing of the bells, to the

A. *p* *pp*
 To the sob - bing of the bells, of the bells,

T. *p* *pp*
 To the sob - bing of the bells, of the bells,

1. *p* *pp*
 To the sob - bing of the bells, to the

B. *p* *pp*
 To the sob - bing of the bells, of the bells,

2. *p* *pp*
 To the sob - bing of the bells, of the bells,

Eup. *p*

83 Poco anima.

S. *pp*
 sob - bing of the bells, Keeping time, time,

A. *pp*
 sob - bing of the bells, of the bells, Keeping time, time,

T. *pp*
 sob - bing of the bells, of the bells, Keeping time, time,

1. *pp*
 sob - bing of the bells, Keeping time, time,

B. *pp*
 sob - bing of the bells, Keeping time, time,

2. *pp*
 sob - bing of the bells, of the bells, Keeping time, time,

83 Poco anima.

pp *sf* *p* *sf* *p*

cresc. *rit. dim.* *p*

1. S. time, As he knells, knells, knells, In a

2. S. time, As he knells, knells, knells, In a

A. time, As he knells, knells, knells, In a

T. time, As he knells, knells, knells, In a

1. B. time, As he knells, knells, knells, In a

2. B. time, As he knells, knells, knells, In a

cresc. *rit. dim.* *p*

sf *p* *cresc.* *sf* *p* *sf* *p* *sf* *p* *p*

pp *a tempo moderato.*

1. S. hap - - - py Ru - - - nic rhyme, In a

2. S. hap - - - py Ru - - - nic rhyme, In a

A. hap - - - py Ru - - - nic rhyme, In a

1. T. hap - - - py Ru - - - nic rhyme, In a

2. T. hap - - - py Ru - - - nic rhyme, In a

1. B. hap - - - py Ru - - - nic rhyme, In a

2. B. hap - - - py Ru - - - nic rhyme, In a

pp *legg.* *a tempo moderato.*

1. S. hap - - py Ru - - nic rhyme, To the rol - - ling *cresc.*

2. S. hap - - py Ru - - nic rhyme, To the rol - - ling *cresc.*

1. A. hap - - py Ru - - nic rhyme, To the rol - - ling *cresc.*

2. A. hap - - py Ru - - nic rhyme, To the rol - - ling *cresc.*

1. T. hap - - - py Ru - nic rhyme, Ru - nic rhyme, To the rol - - ling *cresc.*

2. T. hap - - - py Ru - nic rhyme, Ru - nic rhyme, To the rol - - ling *cresc.*

1. B. hap - - - py Ru - nic rhyme, Ru - nic rhyme, To the rol - - ling *cresc.*

2. B. hap - - - py Ru - nic rhyme, Ru - nic rhyme, To the rol - - ling *cresc.*

84

S. of the bells,

A. of the bells,

1. T. of the bells, To the rol - ling of *dim.* the

2. T. of the bells, To the rol - ling of *dim.* the

1. B. of the bells, To the rol - ling of *dim.* the

2. B. of the bells, To the rol - ling of *dim.* the

84

Maestoso.

Poco più moderato.

S. of the bells, bells,

A. of the bells, bells,

T. bells, of the bells, bells,

B. bells, of the bells, bells,

f

p

f

pesante

S. bells, to the rol - ling of the bells,

A. bells, to the rol - ling of the bells,

T. bells, to the rol - ling of the bells,

B. bells, to the rol - ling of the bells,

f

f

f

f

S. to the tol - ling of the bells,

A. to the tol - ling of the bells,

T. to the tol - ling of the bells,

B. to the tol - ling of the bells,

f

f

f

f

cresc.

S. *f* of the bells, *ff* of the

A. *f* of the bells, *ff* of the

T. *f* of the bells, *ff* of the

B. *f* of the bells, *ff* of the

mf cresc. molto 85

S. bells, bells, bells, bells,

A. *mf cresc. molto* bells, bells, bells, bells,

T. *mf cresc. molto* bells, bells, bells, bells,

B. *mf cresc. molto* bells, bells, bells, bells,

mf cresc. molto 85

fff *rit. dim.*

S. bells, bells,

A. bells, bells,

T. bells, bells,

B. bells, bells,

fff *rit. dim.*

p a tempo

S. bells.

A. bells.

T. bells.

B. bells.

p a tempo

p

Cl. *p*

Poco Adagio.

S. *pp*
To the moan - - ing and the groan - - ing of the

A. *pp*
To the moan - - ing and the groan - - ing of the

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

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

Poco Adagio.

esp.

86 *p*
S. bells,

A. *p*
bells,

1. *p* *pp*
T. 2. bells, to the moan - - ing and the

B. *p* *pp*
bells, to the moan - - ing and the

86 *più p* *pp*

Tempo Adagio.

S. bells, *ppp*

A. bells, *ppp*

1. *p* groan - - - ing of the bells, *pp* *ppp* *ppp* bells, *ppp*

2. groan - - - ing of the bells, *ppp* bells,

più rit.

Tempo Adagio.

Pos. *pp*

ppp

87

p *f*

S. bells. *pppp*

A. bells. *pppp*

T. bells. *pppp*

B. bells. *pppp*

ppp *dim.* *pppp*

S.R. F Park 03.