

“The Bells”

A CANTATA

THE POETRY BY

EDGAR ALLAN POE

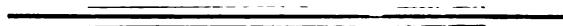
THE MUSIC COMPOSED BY

G E O R G E F O X

COMPOSER OF THE

“JACKDAW OF RHEIMS.”

Ent. Sta. Hall.



Price 2s. 6d. net.

London :

CHAPPELL & CO., 50, NEW BOND STREET, W.

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TO

GEORGE FERREN, ESQ.,

THE FOLLOWING PAGES ARE INSCRIBED

BY HIS FRIEND,

THE AUTHOR.

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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—
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 endeavour
 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 clamour and the clangour of the bells!

IV.

Hear the tolling of the bells—

Iron bells !

What a word 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.



THE BELLS.

OVERTURE.

WORDS BY EDGAR ALLAN POE.

MUSIC BY GEORGE FOX.

ANDANTE. *pp*

rit. Horn. *a tempo.* Oboe. Violins.

Horn.

mf *f* *pp*

Oboe.

pp

THE BELLS.

First system of musical notation. The right hand (treble clef) features a melodic line with an *accel.* marking. The left hand (bass clef) provides a rhythmic accompaniment with dynamic markings of *f* and *p*.

Second system of musical notation. The right hand continues the melodic line. The left hand features a dense chordal texture with dynamic markings of *p* and *pp*.

Third system of musical notation. The right hand has a melodic line with an *Allegro.* tempo marking. The left hand has a very dense, rapid chordal texture with dynamic markings of *p*, *cres.*, and *f*.

Fourth system of musical notation. The right hand has a melodic line with dynamic markings of *cres.* and *ff*. The left hand has a dense chordal texture with dynamic markings of *cres.* and *ff*.

Fifth system of musical notation. The right hand has a melodic line with dynamic markings of *pp*. The left hand has a dense chordal texture with dynamic markings of *pp* and *8ves.* (octaves).

Sixth system of musical notation. The right hand has a melodic line with dynamic markings of *ff*, *p*, *ff*, and *p*. The left hand has a dense chordal texture with dynamic markings of *ff*, *p*, *ff*, and *p*, and includes *8ves.* markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *ff*, *mf*, and *f*. There are also slurs and accents throughout the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with intricate patterns. Dynamic markings include *ff*, *p*, *ff*, *mf*, and *f*. Slurs and accents are used to guide the performer.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a mix of rhythmic values. Dynamic markings include *p*. Slurs and accents are present.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is characterized by a steady eighth-note accompaniment in the bass. Dynamic markings include *sf*. Slurs and accents are used.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music is marked *dolce.* (dolce). The texture is more homophonic and slower than the previous systems.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a dense texture with many sixteenth notes. The system concludes with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A trill (tr) is indicated above the final note of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *Allegro.* The lower staff features a dense, rhythmic accompaniment with dynamic markings *p*, *cres.*, and *f*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lower staff features a dense, rhythmic accompaniment with dynamic markings *cres.* and *ff*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lower staff features a dense, rhythmic accompaniment with dynamic markings *pp* and *8ves.* (8va).

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lower staff features a dense, rhythmic accompaniment with dynamic markings *ff*, *p*, *ff*, and *p*. The system concludes with a double bar line and a repeat sign.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The lower staff features a dense, rhythmic accompaniment with dynamic markings *ff*, *mf*, *f*, *ff*, and *mf*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. Dynamics include *ff*, *p*, *ff*, *mf*, and *f*. The notation includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the grand staff. It features a *p* dynamic marking and includes a crescendo hairpin. The bass line has a steady eighth-note accompaniment.

Third system of musical notation, continuing the grand staff. It features *sf* dynamic markings and includes a decrescendo hairpin. The bass line continues with eighth notes.

Fourth system of musical notation, continuing the grand staff. It includes the tempo marking *Andantino moderato.*, a *rit.* marking, and a *dolce.* marking. The time signature changes to 2/4. A *Ped.* marking is present at the bottom.

Fifth system of musical notation, continuing the grand staff. It includes a *Ped.* marking and an asterisk (*) at the end of the system.

Sixth system of musical notation, continuing the grand staff. It includes the tempo marking *Andante.*, a *rit.* marking, and instrument labels for *Oboe.* and *Violins.*

Musical score system 1, featuring a Horn part. The system consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes. The lower staff contains a bass line with chords and a single eighth note. The word "Horn." is written above the lower staff.

Musical score system 2, featuring dynamic markings and tempo changes. The system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords and slurs. Dynamic markings include *mf* and *f*. Tempo markings include *Ben marcato. rit.* and *a tempo.*

Musical score system 3, featuring a complex bass line. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex bass line with many sixteenth notes and chords.

Musical score system 4, featuring a complex bass line. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex bass line with many sixteenth notes and chords.

Musical score system 5, featuring a complex bass line. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex bass line with many sixteenth notes and chords.

Musical score system 6, featuring a complex bass line. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex bass line with many sixteenth notes and chords. The word "8va." is written below the lower staff.

Musical score system 7, featuring a complex bass line. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex bass line with many sixteenth notes and chords. Tempo markings include *ben marcato.*, *presto.*, and *grave.* There are also triplet markings over the bass line.

No. 1. HEAR THE SLEDGES WITH THE BELLS.

ALLEGRETTO
MODERATO.

SOPRANO. *ff* *dolce.*

ALTO.

TENOR.

BASS.

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

THE BELLS

dolce.

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

dolce.

SOLO—SOP.

- tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . . How they

- tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .

- tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .

- tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .

8vs.

tr *tr* *tr*

twin - kle, twin - kle, twin - kle, In the i - cy air of night. . .

SOLO—TEN.

While the stars that o - ver

SOLI. p

While the stars that o - ver sprin - kle all the
SOLI. p While the stars that o - ver sprin - kle all the
SOLI. p sprin - kle all the hea - vens Seem to twin - kle, While the stars that o - ver sprin - kle all the

TUTTI. ff *Ben marcato.*

hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -
 hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -
TUTTI. hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -
TUTTI. all the hea - vens Seem to twin - kle with a cry - stal - line de -

a tempo.

- light. . . . Keep - ing time, in a sort of runic rhyme, Keep - ing
 - light. . . . Keep - ing time. in a sort of ru - nic rhyme, Keep - ing
 - light. . . . Keep - ing time, time, time, time, in a sort of ru - nic rhyme,
 - light. . . . Keep - ing time, time, time, time, in a sort of ru - nic rhyme,

THE BELLS.

SOLI.

time in a sort of runic rhyme, To the tin - tin - a - bu -

SOLI.

time, time, time, time, in a sort of ru - nic rhyme, To the tin - tin - a - bu -

SOLI.

time, time, time, time, in a sort of ru - nic rhyme, To the tin - tin - a - bu -

In a sort of ru - nic rhyme.

ff TUTTI.

- la - tion that so mu - si - cal - ly wells, To the tin - tin - a - bu - la - tion that so

- la - tion that so mu - si - cal - ly wells, To the tin - tin - a - bu - la - tion that so

- la - tion that so mu - si - cal - ly wells, TUTTI, To the tin - tin - a - bu - la - tion that so

To the tin - tin - a - bu - la - tion that so

mu - sic - al - ly wells, From the bells, bells, bells, bells, bells, bells,

mu - sic - al - ly wells, From the bells, bells, bells, bells, bells, bells,

mu - sic - al - ly wells, From the bells, bells, bells, bells, bells, bells,

mu - sic - al - ly wells, From the bells, bells, bells, bells, bells, bells,

bells, From the jing - ling and the tink - - ling, the tink - ling of the bells, the
bells, From the jing - ling and the tink - - - ling, the tink - ling of the bells, the
bells, From the jing - ling and the tink - - - ling, the tink - ling of the bells, the
bells, From the jing - ling and the tink - - - ling, the tink - ling of the bells, the

pp

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "bells, From the jing - ling and the tink - - ling, the tink - ling of the bells, the". The piano part features a melody in the right hand and a chordal accompaniment in the left hand. A *pp* dynamic marking is present.

jing - ling and the tink - ling, the tink - ling of the bells, the tink - ling of the bells.
jing - ling and the tink - ling, the tink - ling of the bells, the tink - ling of the bells.
jing - ling and the tink - ling, the tink - ling of the bells, the tink - ling of the bells.
jing - ling and the tink - ling, the tink - ling of the bells, the tink - ling of the bells.

pp

This system continues the vocal and piano parts. The lyrics are: "jing - ling and the tink - ling, the tink - ling of the bells, the tink - ling of the bells.". The piano accompaniment continues with a similar texture. A *pp* dynamic marking is present.

This system contains four empty vocal staves and a piano accompaniment. The piano part continues with a melody in the right hand and a chordal accompaniment in the left hand.

THE BELLS.

ff Hear the sled - ges with the bells, Sil - ver bells, *dolce.* What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Hear the sled - ges with the bells, Sil - ver bells, What a world of mer - ri-ment Their

Ped.

ff mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

mel - o - dy fore - tells; . . . Hear the sled - ges with the bells, Sil - ver bells,

ff

Ped.

dolce. What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

What a world of mer - ri - ment Their me - lo - dy fore - tells, . . . their me - lo - dy fore -

dolce.

SOLO—SOP.

- tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . . How they
 - tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .
 - tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .
 - tells, . . . What a world of mer - ri - ment Their me - lo - dy fore - tells. . .

8vs.

tr tr tr
 twin - kle, twin - kle, twin - kle, In the i - cy air of night. . .

SOLO—TEN.
 While the stars that o - ver

SOLI. p
 While the stars that o - ver sprin - kle all the
SOLI.
 While the stars that o - ver sprin - kle all the
SOLI.
 sprin - kle all the hea - vens Seem to twin - kle, While the stars that o - ver sprin - kle all the

p

TUTTI. ff *Ben marcato.*

hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -

TUTTI.

hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -

TUTTI.

hea - vens Seem to twin - - kle, all the hea - vens Seem to twin - kle with a cry - stal - line de -

TUTTI.

all the hea - vens Seem to twin - kle with a cry - stal - line de -

rit. *Ben marcato.*

- light, With a crys - tal - line de - light, With a crys - tal - line de - light. . . .

rit.

- light, With a crys - tal - line de - light, With a crys - tal - line de - light. . . .

rit.

- light, With a crys - tal - line de - light, With a crys - tal - line de - light. . . .

rit.

- light, With a crys - tal - line de - light, With a crys - tal - line, a crys - tal - line de - light.

Tremolo.

8va.

No. 2. HEAR THE MELLOW WEDDING BELLS.

ALLEGRETTO.

The piano introduction is in 2/4 time, marked ALLEGRETTO. The right hand features a melodic line with trills (tr) and a ritardando (rit.) at the end. The left hand provides a rhythmic accompaniment of chords and eighth notes. The key signature has three flats (B-flat, E-flat, A-flat).

CONTRALTO.

Hear the mel-low wedding bells, Golden bells, What a world of hap-pi-ness Their

The vocal line is in a contralto range. The piano accompaniment continues with chords and eighth notes. The key signature remains three flats.

har-mo-ny fore-tells; Thro' the bal-my air of night How they ring out their de-light, How they ring out

The vocal line continues with the lyrics. The piano accompaniment features a change in texture with more active eighth-note patterns in the right hand. The key signature remains three flats.

their de-light, Thro' the bal-my air of night.

rit. *a tempo.*

The vocal line concludes the phrase. The piano accompaniment includes trills (tr) and a tempo change from ritardando to a tempo. The key signature remains three flats.

From the mol-ten gold-en notes, And all in tune, What a li-quad dit-ty floats To the tur-tle

The vocal line concludes with the lyrics. The piano accompaniment features a final melodic flourish in the right hand. The key signature remains three flats.

THE BELLS.

dove that list - ens while she gloats on the moon, gloats on the moon, gloats on the

moon ; Hear the mellow wed-ding bells, Gold-en bells, What a world of hap-pi-ness Their

har - mo - ny for - tells ; Thro' the bal - my air of night How they ring out their de - light, How they ring out

rit. their de - light, Thro' the bal - my air of night, Thro' the bal - my air of night, Thro' the balmy air of night, Thro' the

dolce.

bal - my air of night, . . Thro' the bal - my air of night.

No. 3. Recit.-OH! FROM OUT THE SOUNDING CELLS.

ANDANTE MODERATO.

Oboe. Flute. Flute & Oboe.

sf sf sf sf

Horns, &c.

SOPRANO. *Lento.*

Oh! from out the sound - ing cells,

rit.

What a gush of Eu - pho - ny vo - lu - min - ous - ly wells,

Presto. *fz pp*

f Horns, &c.

Violins. Oboe. Flute. *Sua.*

Dolce.

Ped.

Air.—HOW IT SWELLS! HOW IT DWELLS.

Fl. Ob. *mf* Clts. *mf* Bassoon. 'cello. Strings.

MODERATO.

SOPRANO.

How it swells,

p

Violin Obligato.

how it dwells on the fu - ture; How it tells of the rap - ture that im - pels

To the swing - ing of the bells, To the ring - ing of the bells. To the rhym - ing and the

p *mf*

chim - ing, To the chim - ing of the bells; To the swing - ing and the ring - ing,

To the ring - ing of the bells. How it swells,

8va.

How it dwells, To the swing - ing, and ring-ing, of the bells, To the

rit. a tempo. rit. p a tempo.

swing - ing, and the ring - ing, To the swing - ing, and the ring - - ing, To the ring - . . .

Ben marcato. ff

Brass.

. . ing, the ringing, the ring - ing of the bells, To the swing - ing, and the ring - ing, To the

p

swing - ing, and the ring - ing, To the ring - . . . ing, the ringing, the ring - ing of the

ad lib. Con forza. ff

bells.

mf Full. ff

No. 4.

HEAR THE LOUD ALARUM BELLS.

ff Fl. Clts.
Brass. Strings. Cor. Tr.

ALLEGRO.

BASS SOLO.

Hear the loud a - lar - um bells,

Hear the loud a - lar - um bells, Bra - zen bells; What a tale of ter - ror now their tur - bu - len - cy tells,

What a tale of ter - ror their tur - bu - len - cy tells, What a tale of ter - ror their tur - bu - len - cy tells; In the

start-led ear of night, How they scream out their af - fright, Too much hor - ri - fied to speak, They can on - ly shriek out of

Clt.
Bassoon.

tune In a clamorous ap-pealing to the mercy of the fire, In a mad ex-pos-tu-lation with the

Tremolo.

fz Ped.

Sva.

cres. ff

deaf and fran-tic fire, the deaf and fran-tic fire. Hear the loud a-lar-um bells,

cres. ff

p

Hear the loud a-lar-um bells, Bra-zen bells; What a tale of ter-ror now their tur-bu-len-cy tells,

What a tale of ter-ror their tur-bu-len-cy tells, What a tale of ter-ror their tur-bu-len-cy tells.

CHORUS.—TENOR & BASSES in Unison.

Moderato. mf

Leap-ing high-er, high-er, high-er, With a des-per-ate de-sire, and a re-so-

mf

f

cres.

CHORUS.
Andante. SOPRANO.

Andante.

ALTO.
By the

TENOR.

BASS.
By the

- - lute en - deav-our, Now, now to sit or ne - ver by the side of the pale fac'd moon ;

Musical score for the first system. It features a vocal line at the top with lyrics and a piano accompaniment below. The piano part includes dynamic markings like *ff rit.* and *Andante.*, and pedal markings *Ped.* at the end of the system.

side of the pale fac'd moon.

BASS SOLO.

side of the pale fac'd moon.

Hear the loud a - lar - um bells,

p cres.
accelerando. cres.

fz p

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *p cres.*, *accelerando. cres.*, and *fz p*.

Hear the loud a - la - um bells, Bra-zen bells ;

What a tale of ter-ror now their tur - bu - len - cy tells,

Musical score for the third system. It features a vocal line with lyrics and a piano accompaniment.

What a tale of ter-ror their tur - bu - len - cy tells,

What a tale of ter-ror their tur - bu - len - cy tells.

a tempo.

Musical score for the fourth system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes the marking *a tempo.*

FINE.

Musical score for the fifth system, which is a piano accompaniment ending with a double bar line.

No. 5.

OH, THE BELLS.

f RECIT. TENOR. *ad lib.* *Andante.*

Oh the bells, the bells, the bells, What a tale of ter - ror tells of des - pair.

ANDANTE. Brass. *p cres.* *fz > dim.* Ped. *Attacca.*

No. 6. HOW THEY CLANG, AND CRASH, AND ROAR!

Moderato con forza.

VIVACE. *f* *fz >* *fz >* *fz >* Ped.

CHORUS.

SOPRANO. How they clang, and crash, and roar; What a horror they out - pour On the bo - som of the pal - pi -

CONTRALTO. How they clang, and crash, and roar; What a hor - ror they out - pour On the bo - som of the pal - pi -

TENOR. How they clang, and crash, and roar; What a hor - ror they out - pour On the bo - som of the pal - pi -

BARITONE AND BASS. How they clang, and crash, and roar; What a hor - ror they out - pour On the bo - som of the pal - pi -

ACCOMPT.

- ta - ting air, . . . Yet the ear it ful - ly knows, By the twang - ing and the clang - ing, by the

- ta - - - ting air, . . . Yet the ear it ful - ly knows, By the twang - ing and the clang - ing, by the

- ta - ting air, . . . Yet the ear it ful - ly knows, By the twang - ing and the clang - ing, by the

- ta - ting air, . . . Yet the ear it ful - ly knows, By the twang - ing and the clang - ing, by the

THE BELLS.

rit. *a tempo.*

twang - ing and the clang - ing, how the dan - ger ebbs and flows, By the twang - ing and the clang - ing,
 twang - ing and the clang - ing, how the dan - ger ebbs and flows, By the twang - ing and the clang - ing,
 twang - ing and the clang - ing, how the dan - ger ebbs and flows, By the twang - ing and the clang - ing,
 twang - ing and the clang - ing, how the dan - ger ebbs and flows, By the twang - ing and the clang - ing,

ff a tempo.
 Ped.

mf *ff* *rit.* *ben marcato.* *dolce.*

How the dan - ger ebbs and flows; By the twang - ing and the clanging, How the dan - ger ebbs and flows,
 How the dan - ger ebbs and flows; By the twang - ing and the clanging, How the dan - ger ebbs and flows,
 How the dan - ger ebbs and flows; By the twang - ing and the clang - ing, How the dan - ger ebbs and flows,
 How the dan - ger ebbs and flows; By the twang - ing and the clang - ing, How the dan - ger ebbs and flows,

p *ff a tempo.*
 Ped.

pp

ebbs . . and flows.
 ebbs . . and flows.
 ebbs and flows, ebbs . . and flows.
 ebbs and flows, ebbs . . and flows.

No. 7.

PRELUDE.

ALLEGRETTO.

No. 8.

YET THE EAR DISTINCTLY TELLS.

TENOR. SCENA.

ALLEGRETTO.

Yet the ear dis-tinct - ly tells, By . . . the jang - ling and . . . the wrang - ling,

How the danger sinks and swells, . . . How the dan - ger sinks and swells;

THE BELLS.

By the sink - ing and the swell - ing, By the sinking and the swelling of the bells;

By the sink - ing and the swell - ing, By the sink - ing of . . . the bells; . .

Yet . . . the ear . . . dis - tinct - ly tells, . . . How the dan - ger sinks and swells, By the

clam-our and the clang - our, the clamour of the bells; The clam-our and the clang - our, the clamour of the bells, The

clam-our and the clang-our, and the clam-our of the bells; . . The clam-our, the clang - our, the clam-our of the bells.

No. 8. Bis.

HEAR THE TOLLING.

Moderato.

Hear the toll-ing of the bells, . . .

Andante.

Iron . . . bells, What a world of solemn thought their monody compels,

p cres. Bell. *Andante.* Bell. *attacca.*

No. 9.

IN THE SILENCE OF NIGHT.

CHORUS. *Unaccompanied. Allegretto non Troppo.* *cres.*

SOPRANO. *f* *p*
In the si - lence of night, How we shi - ver with af - fright, At the me - lan - cho - ly men - ance of their

ALTO. *cres.*
In the si - lence of night, How we shi - ver with af - fright, At the me - lan - cho - ly men - ance of their

TENOR. *cres.*
In the si - lence of night, How we shi - ver with af - fright, At the me - lan - cho - ly men - ance of their

BASS. *cres.*
In the si - lence of night, How we shi - ver with af - fright, of their

Repeat. pp

tone, of their tone, For in ev - ry sound that floats from the rust with - in their throats, From rust with - in their throats, Is a groan.

tone, of their tone, For in ev - ry sound that floats from the rust with - in their throats, From rust with - in their throats, Is a groan.

tone, of their tone, For in ev - ry sound that floats from the rust with - in their throats, From rust with - in their throats, Is a groan.

tone, of their tone, For in ev - ry sound that floats from the rust with - in their throats, From rust with - in their throats, Is a groan. *attacca.*

No. 10.

AND THE PEOPLE.

pp Grave.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP. *pp*

They that dwell up in the
 Ah! the peo - ple, They that dwell up in the steeple all a-lone, all a -
 And the peo - ple, Ah! the peo - ple, They that dwell up in the stee - ple all a-lone,

Bell.

They that dwell up in the stee - ple all a - lone, And, who, toll - ing In that
 stee - ple all a - lone, all a - lone, in the stee - ple all a - lone, And, who, toll - ing In that
 - lone, all a - lone, all a - lone, in the stee - ple all a - lone, And, who, toll - ing In that
 They that dwell up in the stee - ple all a - lone, all a - lone, And who, toll - ing, In that

Ped. Ped.

rit.

muf - fled mo - no - tone.

muf - fled mo - no - tone.

muf - fled mo - no - tone.

SOLO. BASS.

muf - fled mo - no - tone. Feel a glo - ry in so roll - ing on the hu - man heart a stone; They are

Ped.

nei - ther man nor wo - man, They are nei - ther brute nor hu - man, they are ghouls ; They are

8vs. *Ped.*

ALTO.
They are ghouls,

TENOR.
They are ghouls, they are ghouls, They are neither brute nor human, they are

BASS CHORUS.
They . . are ghouls, they are ghouls, . . . they are ghouls,
nei-ther brute nor hu-man, they are ghouls, Nei-ther brute nor hu-man, they are ghouls.

Ped.

8vs.

SOPRANO.
neither brute nor human, they are ghouls.
neither brute nor human, they are ghouls.
ghouls, they are ghouls.
neither brute nor human, they are ghouls.

Flute. 3

ff

voco

No. 11. Soprano Solo.— AND THEIR KING IT IS.

Cantabile con grazia.

TEMPO DI VALSE.

And their King it

is that tolls, and he rolls, and he rolls, . . . and their King it is that

rolls . . . a Paean from the bells, . . . and his mer - ry bo - som swells,

with the Pæan from the bells; . . . His mer - ry bo - som swells . to the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase starting on a G4, moving up to a B4, then down to an A4, and continuing with various intervals. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a 2/4 time signature.

Pæan . from the bells, and he dances . .

The second system continues the vocal line and piano accompaniment. The vocal line has a brief rest followed by the lyrics 'and he dances'. The piano accompaniment maintains the harmonic structure with chords and a steady bass line.

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

The third system shows the vocal line with the lyrics 'and he yells' and 'and he dan - ces and he'. The piano accompaniment continues with its established pattern of chords and bass notes.

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

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with the lyrics 'and he dan - ces, and . . he'. The piano accompaniment provides a final harmonic support for the vocal line.

THE BELLS.

Ritard. yells, . . . *a tempo.* Keep - ing time, . . . keep - ing time . . . in a sort of ru - nic

rhyme, . . . To the sob - bing, and the throb - bing, to the sob - bing of the

1st time. bells.

2nd time. *accelerando.* bells, . . . And his mer - ry bo - som swells, with a Pæ - an from the bells, . . . And his

mer - ry bo - som swells with a Pæ - an from the bells. . . . Tremolo.

No. 12. Finale— IN A HAPPY RUNIC RHYME.

Allegro.

SOPRANO. In a happy runicrhyme,

ALTO. In a hap-py ru-nic rhyme, a happy runicrhyme,

TENOR. A happy runicrhyme,

BASS. In a happy runicrhyme, a happy

ACCOMPT.

To the roll - ing of . . the bells, In a hap - py ru - nic rhyme,

To the roll - - - ing of the bells, In a hap-py ru - nic rhyme, a hap-py ru - nic rhyme,

a hap - py time, A hap - py ru-nic rhyme,

ru - - nic rhyme, a hap - py time, In a hap-py ru - nic rhyme, a hap-py

THE BELLS.

To the roll - ing of . . the bells, The moan-ing of the bells, . . To the
 To the roll . . . ing of the bells, To the toll-ing of the bells, . . The moan-ing of the bells, . . To the
 a hap - py time, toll-ing of the bells, . . The moaning of the bells, . . To the
 ru - nic . . rhyme, a hap - py time, toll-ing of the bells, . . The moaning of the bells, . . To the

moan - ing, groan - ing, to the moan-ing of the bells, To the moan-ing, groan - ing, to the moan-ing of the bells.
 moan - ing, groan - ing, to the moan-ing of the bells, To the moan-ing, groan - ing, to the moan-ing of the bells.
 moan - ing, groan - ing, to the moan-ing of the bells, To the moan-ing, groan - ing, to the moan-ing of the bells.
 moan - ing, groan - ing, to the moan-ing of the bells, To the moan-ing, groan - ing, to the moan-ing of the bells.

In a hap-py ru - nic rhyme, Keeping time, keep-ing time, . . In a hap-py ru - lic rhyme, In a hap - py

In a hap-py ru - nic rhyme, Keeping time, keep-ing time, . . In a hap-py ru-nic rhyme, In a hap - py

In a hap-py ru - nic rhyme, Keeping time, keep-ing time, hap-py ru - nic rhyme, In a hap-py

In a hap-py ru - nic rhyme, Keeping time, keep-ing time, hap-py ru - nic rhyme, In a hap-py

hap-py ru - nic rhyme, In a happy ru - nic rhyme, Keeping time, keeping time, . . In a hap-py runic rhyme, In a happy

happy ru - nic rhyme, In a hap-py ru - nic rhyme, Keeping time, keeping time, . . In a hap - py ru-nicrhyme, In a hap-py

happy ru - nic rhyme, In a happy ru - nic rhyme Keeping time, keeping time, happy ru-nicrhyme, In a hap-py

hap - py ru-nic rhyme, . In a happy ru - nic rhyme, Keeping time, keeping time, hap-py runic rhyme, In a hap-py

hap - py ru - nic rhyme, In a hap - py ru - nic rhyme,

hap - py ru - nic rhyme, In a hap - py ru - nic rhyme, a hap - py ru - nic rhyme,

hap - py ru - nic rhyme, a hap - py ru - nic rhyme,

hap - py ru - nic rhyme, In a hap - py ru - nic rhyme, a hap - py

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "hap - py ru - nic rhyme, In a hap - py ru - nic rhyme," "hap - py ru - nic rhyme, In a hap - py ru - nic rhyme, a hap - py ru - nic rhyme," "hap - py ru - nic rhyme, a hap - py ru - nic rhyme," and "hap - py ru - nic rhyme, In a hap - py ru - nic rhyme, a hap - py".

To the roll - ing of . . the bells, In a hap - py ru - nic rhyme,

To the roll . . . ing of the bells, In a hap - py ru - nic rhyme, a hap - py ru - nic rhyme,

a hap - py time, a hap - py ru - nic rhyme,

ru - . . nic rhyme, a hap - py time, In a hap - py ru - nic rhyme, a hap - py

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "To the roll - ing of . . the bells, In a hap - py ru - nic rhyme," "To the roll . . . ing of the bells, In a hap - py ru - nic rhyme, a hap - py ru - nic rhyme," "a hap - py time, a hap - py ru - nic rhyme," and "ru - . . nic rhyme, a hap - py time, In a hap - py ru - nic rhyme, a hap - py".

To the roll - ing of . . . the bells, The moan-ing of the bells, . . . To the
 To the roll - - - ing of the bells, To the toll-ing of the bells, . . . The moan-ing of the bells, . . . To the
 a hap - py time, toll-ing of the bells, . . . The moan-ing of the bells, . . . To the
 ru - nic . . . rhyme, a hap - py time, toll-ing of the bells, . . . The moan-ing of the bells, . . . To the

moan - ing, groan - ing, To the moan-ing of the bells, To the moan-ing, groan - ing, In a hap - py ru - nic rhyme. *rit.* *Andante.*
 moan - ing, groan - ing, To the moan-ing of the bells, To the moan-ing, groan - ing, In a hap - py ru - nic rhyme. *rit.* *Andante.*
 moan - ing, groan - ing, To the moan-ing of the bells, To the moan-ing, groan - ing, In a hap - py ru - nic rhyme. *rit.* *Andante.*
 moan - ing, groan - ing, To the moan-ing of the bells, To the moan-ing, groan - ing, In a hap - py ru - nic rhyme. *rit.* *Andante.*
Sva.....

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