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JULIANA HALL

THE BELLS

Setting for Soprano and Piano

of the Poem by
Edgar Allan Poe

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Cover design by David Sims.

1.

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 tintinabulation that so musically wells

From the bells, bells, bells, bells,
Bells, bells, bells—

From the jingling and the tinkling of the bells.

2.

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!

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3.

Hear the loud alarum bells—
 Brazen bells!
What 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
 In the bosom of the palpitating air!
 Yet the ear, it fully knows,
 By the twanging
 And the clanging,
 How the danger ebbs and flows:—
 Yes, 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.

4.

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 meaning of the 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 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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For Steffi Fischer

The Bells

for Soprano and Piano

Silver Bells

Edgar Allan Poe

Juliana Hall

(b. 1958)

Delicately (♩ = 63)

8^{va}

p

8^{vb}

Ped. * *Ped.* * *Ped.* * *Ped.* *

3

(8)

p

5

Hear the sledges with the

p

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7

bells _____ Sil - ver bells! _____

Ped. * *Ped.* * *Ped.*

9

mp

What a world of _____

p

* *Ped.* * _____ *

12

mer - ri - ment their mel - o - dy fore - tells! _____

Ped. * *Ped.* * *Ped.*

15 *p*

How they

(8)

pp

8^{va}

8^{vb}

* Ped.

17

tin - kle, tin - kle, tin - kle, In the

(8)

* Ped.

19

i - cy air of night!

(8)

p

* Ped. * Ped. *

23

p

While the stars that o - ver - sprin - kle

This system contains measures 23 through 26. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present at the beginning of the system.

27

All the Heav - - - ens,

This system contains measures 27 through 30. The vocal line continues with a long note on 'Heav' and a final note on 'ens,'. The piano accompaniment provides harmonic support with chords and a steady bass line.

31

seem to twin - kle

8va

This system contains measures 31 through 34. The vocal line begins with a rest in measure 31, followed by the lyrics 'seem to twin - kle'. The piano accompaniment includes a dynamic marking of *8va* (octave) in the right hand for measures 31 and 32. The system concludes with a fermata over the final chord.

Golden Bells

Edgar Allan Poe

Juliana Hall

(b. 1958)

Joyfully (♩ = 54)

The first system of the musical score is in 4/4 time. It features a grand staff with treble and bass clefs. The piano part begins with a melody in the right hand and accompaniment in the left hand. Dynamics include *mp* and *mf*. Pedal markings include *Ped.* and ** Ped.* with eighth-note symbols (*8^{vb}*) indicating the duration of the pedal effect. A large watermark 'Reviewing is illegal only' is overlaid on the score.

The second system continues the piano accompaniment. It features a grand staff with treble and bass clefs. Dynamics include *mp*. Pedal markings include *Ped.* and ** Ped.* with eighth-note symbols (*8^{vb}*) indicating the duration of the pedal effect. A large watermark 'Reviewing is illegal only' is overlaid on the score.

The third system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics: "Hear the mel - low wed - ding bells". Dynamics include *mf* and *mp*. Pedal markings include *Ped.* and ** Ped.* with eighth-note symbols (*8^{vb}*) indicating the duration of the pedal effect. A large watermark 'Reviewing is illegal only' is overlaid on the score.

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100

Gold - en bells!

mp

102

mp

What a world of hap - pi - ness their

f *mp*

Ped. * Ped. *

104

mf *p*

har - mo - ny fore - tells! Through the

mf *p*

Ped. * Ped. 8^{va}...

mp

106

balm - y air — of night How they

* Ped. * Ped. *

Detailed description: This system contains measures 106, 107, and 108. The vocal line starts in 3/4 time with the lyrics 'balm - y air — of night' and then changes to 2/4 time for 'How they'. The piano accompaniment features arpeggiated chords in the right hand and block chords in the left hand. Pedal markings are present at the end of measures 107 and 108.

109

ring — out their de - light!

Ped. * Ped. *

Detailed description: This system contains measures 109 and 110. The vocal line continues with 'ring — out their de - light!' and changes from 3/4 to 4/4 time. The piano accompaniment continues with arpeggiated figures and block chords. Pedal markings are present at the end of measures 109 and 110.

111

mp From the mol - ten - gold - en notes —

p Ped. * Ped. * Ped. *

Detailed description: This system contains measures 111, 112, and 113. The vocal line starts with a rest in measure 111, then 'From the mol - ten - gold - en notes —' in 2/4 time. The piano accompaniment features a piano (*p*) dynamic and arpeggiated chords. Pedal markings are present at the end of measures 111, 112, and 113.

114

And all in tune,

mp

Ped. * Ped. * Ped. * Ped. *

118

What a liq - uid

p

121

dit - ty floats To the

p

Brazen Bells

Edgar Allan Poe

Juliana Hall
(b. 1958)

With Terror (♩ = 116)

The first system of the musical score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part consists of chords in the right hand and single notes in the left hand. The tempo is marked 'With Terror' with a quarter note equal to 116 beats per minute. The dynamic is *ff*. Pedal markings are present: 'Ped.' at the beginning, and '* Ped.' at measures 1, 2, 3, and 4.

The second system of the musical score is in 4/4 time. It features a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part consists of chords in the right hand and single notes in the left hand. The dynamic is *mf*. Pedal markings are present: 'Ped.' at the beginning, and '* Ped.' at measures 1, 2, and 3.

The third system of the musical score is in 2/4 time. It features a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part consists of chords in the right hand and single notes in the left hand. The dynamic is *mf*. The lyrics are: "Hear the loud a - lar - um bells". Pedal markings are present: 'Ped.' at the beginning, and '* Ped.' at measures 1, 2, and 3.

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192 *f*

Bra - - zen bells!

ff *mf*

Ped. * *Ped.* *

194

ff

Ped. * *Ped.* *

196 *mp*

What tale of ter - ror,

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

198 *mp* *p*

now, their tur - bu-len - cy

p

Ped. * Ped. * Ped. * Ped. *

200 *mf* *p*

tells! — In the

mf *pp*

Ped. * Ped. *

202

star-tled ear of Night

pp

Ped. *

204 *mp* *mf*

How they scream_____

mp *mf*

Ped. * Ped. *

206 *ff*

out their af - fright!

ff

Ped. * Ped. *

208 *p*

Too much hor - ri - fied to

subito p *p*

Iron Bells

Edgar Allan Poe

Juliana Hall
(b. 1958)

300 Sustained (♩ = 46)

302 *mf*
Hear the toll - ing of the bells

304 *p*
Iron bells! What a

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. *

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306

world of sol - emn thought their mon - o - dy com -

Ped. * *Ped.* *

This system contains two measures of music. The vocal line is in 4/4 time, starting with a half note 'world' and a quarter note 'of', followed by a half note 'sol - emn', a quarter note 'thought', a half note 'their', a quarter note 'mon - o - dy', and a half note 'com -'. The piano accompaniment features a steady bass line with chords in the right hand. Pedal markings are present at the beginning and end of the system, with an asterisk in between.

308

pels!

Ped. * *Ped.* *

This system contains two measures. The vocal line has a long note for 'pels!' that spans across the measure. The piano accompaniment continues with a similar texture. Pedal markings are present at the beginning and end of the system, with an asterisk in between.

310 ♩ = 56

In the si - lence of the

p

pp

♩ = 56

This system contains two measures. The tempo is marked as ♩ = 56. The vocal line begins with a rest, followed by a half note 'In', a quarter note 'the', a half note 'si - lence', and a quarter note 'of the'. The piano accompaniment is marked *pp* and features a simple bass line with chords in the right hand. Pedal markings are present at the beginning and end of the system.

312

night How we

p

314

shiv - er with af - fright At the

mp *p*

316

mel - an - chol - y mean - ing of the tone!

mp *p*

318 *p*

For eve - ry sound that floats

p

Ped. * Ped. * Ped. * Ped. *

320

From the

p

Ped. * Ped. *

322

rust with - in their throats Is a groan.

p

Ped. * Ped. *