



# **The Bells**

**Arthur Foote**  
**(1853-1937)**

**Arthur William Foote** (1853-1937) was born in Salem, Massachusetts. He began studying music at the age of 12 and, at age 14, enrolled in a harmony class at the New England Conservatory. He entered Harvard, where he studied counterpoint and fugue with John Knowles Paine and led the Harvard Glee Club. Originally intending on a career in law, he decided to pursue music, returning to Harvard and receiving the first M.A. in music to be given by an American university. Residing in Boston, he was primarily a pedagogue, but also was active as composer, organist, and piano recitalist. He was an editor of *Hymns of the Church Universal* (1890), co-authored *Modern Harmony in its Theory and Practice* (1905), and wrote two short manuals, *Some Practical Things in Piano Playing* (1909) and *Modulation and Related Harmonic Questions* (1919). He is known as a member of the “Boston Six.” The other five were George Whitefield Chadwick, Amy Beach, Edward MacDowell, John Knowles Paine, and Horatio Parker. He composed a large body of works including orchestral works, chamber music and songs. He died in Boston, Massachusetts.

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.

Edgar Allan Poe (1809-1849)

# The Bells

Arthur Foote

**Composer's Note:** To be sung unaccompanied, and preferably in the key of G-flat major.

**With animation**

S  
Hear the sled - ges with the bells, sil - ver bells!

A  
Hear the sled - ges with the bells, sil - ver bells!

T  
Hear the sled - ges with the bells,

B  
Hear the sled - ges with the bells,

*pp rit.*

S  
What a world of mer - ri - ment their mel - o - dy fore - tells! How they

A  
What a world of mer - ri - ment their mel - o - dy fore - tells! How they

T  
What a world of mer - ri - ment their mel - o - dy fore - tells! How they

B  
What a world of mer - ri - ment their mel - o - dy fore - tells!

*mf espress. pp*

## The Bells

*tempo animato*

6

S tin - kle, tin - kle, tin - kle in the i - cy air of night! While the

A tin - kle, tin - kle, tin - kle in the i - cy air of night! While the

T tin - kle, tin - kle, tin - kle in the i - cy air of night! While the

B How they tin - kle, tin - kle, tin - kle, While the

8

S stars that o - ver - sprin - kle All the hea - vens seem to twin - kle With a

A stars that o - ver - sprin - kle All the hea - vens seem to twin - kle With a

T stars that o - ver - sprin - kle All the hea - vens seem to twin - kle With a

B stars that o - ver - sprin - kle All the

10

S crys - tal - line de - light; While the stars that o - ver - sprin - kle All the *espress.*

A crys - tal - line de - light; While the stars that o - ver - sprin - kle All the *espress.*

T crys - tal - line de - light; While the stars that o - ver - sprin - kle All the *espress.*

B hea - vens, all the heav'ns, While the stars that o - ver - sprin - kle All the *espress.*

# The Bells

12 *dim.* *p*

S hea - vens seem to twin - kle With a crys - tal - line de -

A hea - vens seem to twin - kle With a crys - tal - line de -

T hea - vens seem to twin - kle With a crys - tal - line de -

B hea - vens seem to twin - kle With a crys - tal - line de -

14 *p* *pp*

S light; Keep - ing time, keep - ing

A light; Keep - ing time, time, keep - ing

T light; Keep - ing time, time, keep - ing

B light; Keep - ing time, time, time, keep - ing

17 *>*

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

A time, time, time, In a sort of Ru - nic

T time, time, time, In a sort of Ru - nic

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

## The Bells

20

S  
rhyme, To the tin - tin - na - bu - la - tion, that so

A  
rhyme, To the tin - tin - na - bu - la - tion, that so

T  
rhyme, To the tin - tin - na - bu - la - tion, that so

B  
rhyme, To the tin - tin - na - bu - la - tion, that so

*p accel. cresc. e molto*

22

S  
mu - si - cal - ly wells From the bells, bells, bells— From the

A  
mu - si - cal - ly wells From the bells, bells, bells— From the

T  
mu - si - cal - ly wells From the bells, bells, bells, bells, bells— From the

B  
mu - si - cal - ly wells From the bells, bells, bells, bells, bells— From the

*f a tempo ff*

25

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

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

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

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

# The Bells

27

S Hear the sled - ges with the bells, Sil - ver bells! Sil - ver bells!

A Hear the sled - ges with the bells, Sil - ver bells! Sil - ver bells!

T Sil - ver bells!

B Sil - ver bells!

The musical score is for a four-part vocal setting of 'The Bells'. It begins at measure 27. The Soprano and Alto parts start with a piano (*p*) dynamic and sing the lyrics 'Hear the sled - ges with the bells, Sil - ver bells! Sil - ver bells!'. The Tenor and Bass parts enter later with a forte (*f*) dynamic, singing 'Sil - ver bells!'. The score is written in G major and 4/4 time. The Soprano and Alto parts have a melodic line with some grace notes and slurs. The Tenor and Bass parts provide harmonic support with sustained notes and a final cadence.

C. C. Birchard  
(1901)

#### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.

please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:

[www.shorchor.net](http://www.shorchor.net)

David Anderson  
SHORCHOR Music  
1706 NE 177th St.  
Shoreline, WA 98155 USA

