



# **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

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

Arthur Foote

**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,

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!

## 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

# 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, 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 *p accel. cresc. e molto*  
rhyme, To the tin - tin - na - bu - la - tion, that so

A *p accel. cresc. e molto*  
rhyme, To the tin - tin - na - bu - la - tion, that so

T *p accel. cresc. e molto*  
rhyme, To the tin - tin - na - bu - la - tion, that so

B *p accel. cresc. e molto*  
rhyme, To the tin - tin - na - bu - la - tion, that so

22

S *f a tempo* mu - si - cal - ly wells From the bells, bells, bells— From the *ff*

A *f a tempo* mu - si - cal - ly wells From the bells, bells, bells— From the *ff*

T *f a tempo* mu - si - cal - ly wells From the bells, bells, bells, bells, bells— From the *ff*

B *f a tempo* mu - si - cal - ly wells From the bells, bells, bells, bells, bells— From the *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 includes various musical notations such as slurs, accents, and dynamic markings.

C. C. Birchard  
(1901)

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