

The Chimes

PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

A musical by
David Jacklin

Based on
Dickens's
other Christmas
story

Conductor's Score

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The Chimes
A Goblin Story
of Some Bells that
Rang an Old Year Out
and a New Year In

by Charles Dickens

adapted and with music by
David Jacklin

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CONDUCTOR'S SCORE
arranged for
MidiTzer Style 216
or
General Concert organ

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The Chimes
Conductor's Score

Act One

Number	Name	Page
<i>The 1st Quarter</i>		
1	The Bells of London	1
2	The Chimes	11
2a	The Chimes, reprise	13
2b	The Quarter Hour	14
3	Put 'Em Down	15
<i>The 2nd Quarter</i>		
4	Echoes of Christmas	19
5	The Year Was Old	22
6	Benediction	29
7	Put 'Em Down, reprise	30
8	Toby Veck	33
9	Toby Veck, reprise	37

Act Two

<i>The 3rd Quarter</i>		
10	The Spirit of the Bells	38
11	Listen!	51
<i>The 4th Quarter</i>		
12	God Rest Ye Merry	59
12a	When and How	61
13	Follow!	65
14	The Bells	77
15	Trotty's Dance/Finale Ultimo	81

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No. 1: The Bells of London

Conductor's

Allegro Assai

Organ

Solo 9

Accomp MF

Pedal 3

1 2 3 4

5 6 7 8

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9 10 11 12 13

We go up and we go down to ring the bells of Lon- don town. We go up and

14 15 16 17 18

we go down to ring the bells of Lon- don town. We go up and we go down to

We go up and we go down to

No. 1: The Bells of London

Musical score for measures 19-23. The score is written for two vocal parts (Soprano and Alto) and piano accompaniment. The lyrics are: "ring the bells of Lon-don town. We go up and we go down to ring the bells of".

Musical score for measures 24-28. The score is written for two vocal parts (Soprano and Alto) and piano accompaniment. The lyrics are: "Lon-don town. We ring the bells. We ring the bells." A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

No. 1: The Bells of London

29 30 31 32

Lon- don town, we ring the bells. Lon- don town, we ring ___ the bells.

Lon- don town, we ring the bells. Lon- don town, we ring ___ the bells.

Lon- don town, we ring the bells. Lon- ___ don town we ring the bells.

Lon- don town, we ring the bells. Lon- ___ don town we ring the bells.

33 34 35 36 37

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We go up and we go down to ring ___ the bells of Lon-don town. ring ___ the bells.

We go up and we go down to ring the bells of Lon-don town. ring ___ the bells

We go up and we go down to ring the bells of Lon-don town. Lon- ___ don town.

We go up and we go down to ring the bells of Lon-don town. Lon- ___ don town.

38 ring _ the bells. 39 **Largo** Oran- ges and lem- ons, say the

ring _ the bells

Lon- _ don town.

Lon- _ don town.

molto rit. **Largo** ♩.=44

Accomp 1

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40 Bells of St. Clem- ens. 41 Bulls- eyes and tar- gets, say the

No. 1: The Bells of London

42 43 44

bells of St. Mar- g'rets.

Brick- bats and tiles, say the bells of St. Giles.

Brick- bats and tiles, say the bells of St. Giles.

45 46 47

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Ha'- p'nce and far- things say the bells of St. Mar- tins.

Ha'- p'nce and far- things say the bells of St. Mar- tins.

Pan- cakes and frit- ters, say the

Pan- cakes and frit- ters, say the

48 49 50

Ket- tles and pans, say the bells of St. Annes. Two
Ket- tles and pans, say the bells of St. Annes. Two
bells of St. Pe- ters. Ket- tles and pans, say the bells of St. Annes.
bells of St. Pe- ters. Ket- tles and pans, say the bells of St. Annes.

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51 52 53

sticks and an ap- ple, say the bells of White- chap- el.
sticks and an ap- ple, say the bells of White- chap- el.
Maids in white ap- rons, say the
Maids in white ap- rons, say the

No. 1: The Bells of London

54 55 56

Pok- er's and tongs, say the bells of St. John's.

Pok- er's and tongs, say the bells of St. John's.

bells at St. Kath- 'rine's. Pok- er's and tongs, say the bells of St. John's.

bells at St. Kath- 'rine's. Pok- er's and tongs, say the bells of St. John's.

Accomp mf

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57 58 59 60 61

tempo primo

62 63 64 65

You owemetenshil-lings, saythe

Accomp 1 *tempo secundo*

66 67 68

bells of St. Hel- ens.

When will you pay me, say the bells of Old Bail- ey.

This system contains measures 66, 67, and 68. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a bass line. The lyrics are: 'bells of St. Hel- ens.' in measure 66, and 'When will you pay me, say the bells of Old Bail- ey.' in measures 67 and 68.

69 70 71

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When will that be, say the

When will that be, say the

When I grow rich, say the bells of Shore- ditch.

When I grow rich, say the bells of Shore- ditch.

This system contains measures 69, 70, and 71. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a bass line. The lyrics are: 'When will that be, say the' in measure 69, 'When will that be, say the' in measure 70, and 'When I grow rich, say the bells of Shore- ditch.' in measure 71.

No. 1: The Bells of London

72 73 74 75

bells of Step-ney. *molto rit.* says the Great Bell of Bow. *tempo primo* We go up and

bells of Step-ney. *molto rit.* says the Great Bell of Bow. *tempo primo* We go up and

molto rit. I do not know, says the Great Bell of Bow. *tempo primo* We go up and

molto rit. I do not know, says the Great Bell of Bow. *tempo primo* We go up and

molto rit. *tempo primo*

Accomp mf

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76 77 78 79 80

we go down to ring the bells of Lon- don town. We go up and we go down to

we go down to ring the bells of Lon- don town. We go up and we go down to

we go down to ring the bells of Lon- don town. We go up and we go down to

we go down to ring the bells of Lon- don town. We go up and we go down to

81 82 83 84

ring the bells of Lon- don town. We ring the bells.
ring the bells of Lon- don town. We ring the bells.
ring the bells of Lon- don town. Lon- don town.
ring the bells of Lon- don town. Lon- don town.

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85 86 87 88 89

We ring the bells.
We ring the bells
Lon- don town. We ring the bells
Lon- don town. We ring the bells

molto rit. *a tempo*

No. 2: The Chimes

Conductor's

Smoothly
♩ = 96 Solo 3

Organ

Accomp. P

Pedal 2

4 5 6 7

8 9 10 11

12 13 14 15

Musical score for measures 16-19. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). Measures 16-19 are marked with measure numbers. The top staff features chords with accents (>) and rests. The middle staff contains a melodic line with eighth and sixteenth notes. The bottom staff has a simple bass line with quarter notes.

Musical score for measures 20-22. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). Measures 20-22 are marked with measure numbers. The top staff features chords with accents (>) and a melodic line with eighth notes. The middle staff contains chords with a blue watermark reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS". The bottom staff has a simple bass line with quarter notes.

Musical score for measures 23-27. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). Measures 23-27 are marked with measure numbers. The top staff features chords with accents (>) and a melodic line with eighth notes. The middle staff contains chords with a blue watermark reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS". The bottom staff has a simple bass line with quarter notes.

No. 2a: The Chimes, reprise

Conductor's

Smoothly
♩ = 96

Organ

Solo 3 2 3 4

Accomp. P

Pedal 2

5 6 7 8 9

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10 11 12

13 14 15 Solo 4 16 17 18 19

No. 2b: The Quarter Hour

Conductor's

Smoothly

$\text{♩} = 96$ Solo 4 2 3

Organ

Pedal

The musical score is for an Organ and Pedal. It is in 4/4 time with a tempo of 96 beats per minute. The key signature has one flat (B-flat). The Organ part is divided into three measures. The first measure is a whole rest. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The Pedal part consists of three whole rests.

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No. 3: Put 'em Down

Conductor's

Forcefully
♩=100

Organ

Solo 4

Accomp PP

Pedal 1

4

5 Solo 3

6

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8

9

Fast and fig- ures. Facts and fig- ures.

No _ bus- iness. No _ bus- iness.

Put 'em down. Put 'em down.

10 11 12

Born _ bad. Born _ bad.

Fast and fig- ures. Facts and fig- ures.

Put 'em down. Put 'em down. Put 'em down. Put 'em down.

Detailed description: This block contains the musical notation for measures 10, 11, and 12. It features three vocal staves and a piano accompaniment. The first vocal staff (top) has lyrics 'Fast and fig- ures. Facts and fig- ures.' in measure 12. The second vocal staff (middle) has lyrics 'Born _ bad. Born _ bad.' in measure 10. The third vocal staff (bottom) has lyrics 'Put 'em down. Put 'em down. Put 'em down. Put 'em down.' across measures 11 and 12. The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment.

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13 14

Facts and fig- ures. Facts and fig- ures.

Born _ bad. Born _ bad.

No _ bus- iness. No _ bus- iness.

Put 'em down. Put 'em down. Put 'em down. Put 'em down.

Detailed description: This block contains the musical notation for measures 13 and 14. It features three vocal staves and a piano accompaniment. The first vocal staff (top) has lyrics 'Facts and fig- ures. Facts and fig- ures.' in measure 13. The second vocal staff (middle) has lyrics 'Born _ bad. Born _ bad.' in measure 14. The third vocal staff (bottom) has lyrics 'No _ bus- iness. No _ bus- iness.' in measure 13. The fourth vocal staff (bottom-most) has lyrics 'Put 'em down. Put 'em down. Put 'em down. Put 'em down.' across measures 13 and 14. The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment.

No. 3: Put 'em Down

15 16

Facts and fig- ures. Facts and fig- ures. Fast and fig- ures. Facts and fig- ures.
Born _ bad. Born _ bad.
No _ bus- iness. No _ bus- iness.
Put 'em down. Put 'em down.

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17 18 19

Born _ bad. Born _ bad.
No _ bus- iness. No _ bus- iness.
Put 'em down. Put 'em down.

20 21

Facts and fig- ures. Facts and fig- ures. Facts and fig- ures. Facts and fig- ures.

Born _ bad. Born _ bad. Born _ bad. Born _ bad.

No _ bus- iness. No _ bus- iness. No _ bus- iness. No _ bus- iness.

Put 'em down. Put 'em down. Put 'em down. Put 'em down.

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22 23

Fig- ures, facts!

Born _ bad.

No _ none!

Put 'em down.

No. 4: Echoes of Christmas

Conductor's

$\text{♩} = 100$

Organ

Solo 2

Accomp. 2

Pedal

f

4

5

6

7

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8

9

Solo 310

11

12

13

14

15

16

17

pp

f

pp

pp

f

pp

18 *f* 19 20 *pp* 21 *f* Solo 2

22 *f* 23 24 25

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26 27 28 Solo 3 29

30 31 32 33 34 *pp*

No. 4: Echoes of Christmas

Musical score for measures 35-38. The score is written for piano with three staves: Treble, Middle, and Bass. Measure numbers 35, 36, 37, and 38 are indicated above the staves. Dynamic markings are *f* for measures 35 and 37, and *pp* for measures 36 and 38. The music features a mix of chords and melodic lines.

Musical score for measures 39-42. The score is written for piano with three staves: Treble, Middle, and Bass. Measure numbers 39, 40, 41, and 42 are indicated above the staves. Dynamic markings are *mp* for measures 39 and 40, and *f* for measures 41 and 42. A "Solo 2" marking is placed above measure 41. The music includes chords and melodic lines.

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Musical score for measures 43-46. The score is written for piano with three staves: Treble, Middle, and Bass. Measure numbers 43, 44, 45, and 46 are indicated above the staves. The music consists of chords and melodic lines.

Musical score for measures 47-50. The score is written for piano with three staves: Treble, Middle, and Bass. Measure numbers 47, 48, 49, and 50 are indicated above the staves. Dynamic markings are *mp* for measures 47 and 48, and *ff* for measures 49 and 50. A "Solo 3" marking is placed above measure 49. The music includes chords and melodic lines.

No. 5: The Year Was Old

Conductor's

Lightly
♩=100

Organ

Accomp. 1

Pedal

4

5

6

The year was old, the pa- tient year, had lived through

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7

8

9

sor- row, love and fear. Spring, win- ter, sum- mer and the

No. 5: The Year Was Old

10 11 12

fall, it lab-oured on and through them all, and now laid

13 14 15

down its wear- y head at last. Shut out from

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16 17 18

hope, from hap- pi- ness, brought joys to oth- ers, none- the-

19 20 21

less, made its ap- peal in its dec- line to bear its

22 23 24

toil- ing days in mind, to have its pat- ient hours _ be re-

25 26 27 28

mem- bered. The streets were full of

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Accomp. 4

29 30 31 32

mo- tion and the shops were bright- ly gay. What wel- come and re-

No. 5: The Year Was Old

33 34 35 36 37 38

joic-ings wait-ed for the New Year's Day! The

Solo 3

39 40 41

New Year! The New Year! Ev-'ry-where, the New Year! The New Year! The New Year!

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42 43 44 45

Ev-'ry-where, the New Year! Wait-ing for the Old to pass a-way!

46 47 48

The dy-ing Year was done and past and now its

Accomp. 1

49 50 51

thoughts were mov-ing on. The Old Year's pat- terns fad-ing

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52 53 54

fast be- fore its fin- al breath was gone be- fore the

55 56 57 58

prom- ise of its new- born heir. The

Accomp. 4

No. 5: The Year Was Old

59 60 61 62

streets were full of mo-tion and the shops were bright-ly gay. What

63 64 65 66 67

wel- come and re- joic- ings wait- ed for the New Year's Day!

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68 69 70 71

The New Year! The New Year! Ev- 'ry- where, the New Year! The

72 73 74

New Year! The New Year! Ev- 'ry- where, the New Year! Wait- ing for a New Year, young and

75 76 77 78

bold! Trot- ty had no part in New or Old!

molto rit. *a tempo ritardando*

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79 80 81 82

a tempo *rallantando*

Accomp. 1

No. 6: Benediction

Conductor's

Vocal

2 3 4 5

Hymn-like
♩ = 120

Let us love our oc-cu-pa-tions.

Solo P

Accomp. F

Pedal 3

7 8 9

Bless the squire and his re-la-tions. Live up-on our dail-y ra-tions.

10 11 12 13 14 15 16

Al-ways know our prop-er sta-tions. A- a- a- a- men.

No. 7: Put 'em Down, reprise

Conductor's

Forcefully

$\text{♩} = 100$

Solo 3

2

Accomp. FF

The first system of the score consists of three staves. The top staff is a solo line in 4/4 time, starting with a half rest followed by a half note. The middle and bottom staves are the accompaniment, marked 'Accomp. FF', featuring a rhythmic pattern of eighth notes.

4

Friends and fath- ers! Friends and fath- ers! Friends and fath- ers! Friends and fath- ers!

The second system includes a vocal line with lyrics: "Friends and fath- ers! Friends and fath- ers! Friends and fath- ers! Friends and fath- ers!". Below the vocal line is a piano accompaniment with a watermark: "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS".

5

6

Friends and fath- ers! Facts and fig- ures. Friends and fath- ers! Facts and fig- ures.

No _ bus- iness. No _ bus- iness.

Put 'em down. Put 'em down. Put 'em down. Put 'em down.

The third system continues the vocal line with lyrics: "Friends and fath- ers! Facts and fig- ures. Friends and fath- ers! Facts and fig- ures." and "No _ bus- iness. No _ bus- iness." Below this is the piano accompaniment with lyrics: "Put 'em down. Put 'em down. Put 'em down. Put 'em down.".

No. 7: Put 'em Down, reprise

Musical score for measures 7-12. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Friends and fathers! Facts and figures. Born bad. No business. Put 'em down." The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the piano accompaniment staves.

Musical score for measures 10-13. The score continues the vocal parts and piano accompaniment. The lyrics are: "Friends and fathers! Facts and figures. No business. Put 'em down." The piano accompaniment continues with the same harmonic accompaniment and bass line. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the piano accompaniment staves.

12 13



Born _ bad. Born _ bad. Friends and fath- ers! Facts and fig- ures. No _ bus- iness. No _ bus- iness. Put 'em down. Put 'em down.

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14 15 16



Friends and fath- ers! Facts and fig- ures. Born _ bad. Born _ bad. No _ bus- iness. No _ bus- iness. Put 'em down. Put 'em down. Fig- ures, facts! Fath- ers, friends! Born _ bad. No _ none! Put 'em down.

No. 8: Toby Veck

Conductor's

Organ

f Solo 3

Accomp. 1

Pedal 3

f

To- by Veck! To- by Veck! Wait- ing for you, To- by! To- by Veck!

To- by! To- by! To- by! To- by!

mf

mf

To- by Veck! Wait- ing for you, To- by! Come and see us!

To- by! To- by! Come and see us!

Musical score for measures 12 and 13. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Haunt and hunt him!" and "Drag him to us!".

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Musical score for measures 14, 15, and 16. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Break his slum- bers! Break his slum- bers!", "To- by Veck!", and "To- by!".

No. 8: Toby Veck

17 18 19 20

Door wide op- en, To- by! To- by Veck! To- by Veck! Door wide op- en, To- by!

To- by! To- by! To- by! To- by!

21 22 23

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Come and see us! Haunt and hunt him!

Come and see us! Haunt and hunt him!

8 Drag him to us! Haunt and hunt him!

Drag him to us! Haunt and hunt him!

24 25 26

Break his slum- bers! Break his slum- bers! To- by Veck! To- by Veck!

Break his slum- bers! Break his slum- bers! To- by! To- by!

Break his slum- bers! Break his slum- bers! To- by Veck! To- by Veck!

Break his slum- bers! Break his slum- bers! To- by! To- by!

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27 28 29 30 31 32

To- by! To- by! To- by Veck! Veck!

To- by! To- by! To- by Veck! Veck!

To- by! To- by! To- by Veck! Veck!

To- by! To- by! To- by Veck! Veck!

No. 9: Toby Veck, reprise

(Intermission Playout)

Conductor's

♩=120

Solo 3

mf

f

Accomp. 2

Pedal 3

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7

Org

p

Pedal

p

No. 10: The Spirits of the Bells

Conductor's

Organ

Pedal

Solo 3

Accomp. MF

Pedal 3

$\text{♩} = 80$

5

When and how the night- black steep- le

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7 **8**

changed to shin- ing light.

When and how the lone- ly tow- er

No. 10: The Spirits of the Bells

10 11

When and how the whis- pered "Haunt him",

filled with forms in flight.

Detailed description: This system contains measures 10 and 11. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. Measure 10 is in 2/4 time, and measure 11 is in 4/4 time. The key signature has one flat (B-flat).

12 13

changed to shout- ed "Break his slum- bers",

break- ing through his swoon,

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Detailed description: This system contains measures 12 and 13. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. Measure 12 is in 2/4 time, and measure 13 is in 4/4 time. The key signature has one flat (B-flat).

14 15 16

There are no means to tell.

There are no means to tell.

changed to mourn- ful tune.

Detailed description: This system contains measures 14, 15, and 16. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. Measure 14 is in 2/4 time, measure 15 is in 4/4 time, and measure 16 is in 2/4 time. The key signature has one flat (B-flat).

17 18

When and how he ceased to dream con- fused thoughts of the day.

19 20 21

When and how his wak- ened sens- es filled him with dis- may.

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22 23 24

When and how his eyes showed pic- tures,
Whirl- ing through his mind,

No. 10: The Spirits of the Bells

25 26

Im- ag- es like haun- ted vis- ions

There

There

wak- ing thoughts won't find.

27 28 29

is no way to know.

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is no way to know. He saw the tow- er

30 31

swarm- ing with phan- toms, elf- like crea- tures of the

32 33

Bells. Leap- ing and fly- ing,

34 35

drop- ping and fal- ling, pour- ing un- ceas- ing from the

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36 37

He saw them dance and heard them

He saw them dance and heard them

Bells. =113

No. 10: The Spirits of the Bells

38 39 40

sing; sing; he saw them weep and heard them howl. On the

he saw them weep and heard them howl. On the

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41 42 43

ground and in the air; climb- ing up or peer- ing,

ground and in the air; climb- ing up or peer- ing,

ground and in the air; climb- ing up or peer- ing,

44 45 46

peep- ing through the walls.
peep- ing through the walls.
peep- ing through the walls.
peep- ing through the walls.

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47 48 49

Ug- ly,
hand- some
Crip- pled
Young and old.

No. 10: The Spirits of the Bells

50 51 52

Kind and cru- el, Kind and cru- el, mer- ry, shy or bold. Rid- ing

Kind and cru- el, mer- ry, shy or bold. Rid- ing

mer- ry, shy or bold. Rid- ing

mer- ry, shy or bold. Rid- ing

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53 54 55

out- ward through the world, sooth- ing dreams and yel- ling

out- ward through the world, sooth- ing dreams and yel- ling

out- ward through the world, sooth- ing dreams and yel- ling

out- ward through the world, sooth- ing dreams and yel- ling

56 57 58 59

names Play- ing mus- ic; play- ing tricks. Flash- ing fac- es on the

names Play- ing mus- ic; play- ing tricks. Flash- ing fac- es on the

names Play- ing mus- ic; play- ing tricks. Flash- ing fac- es on the

names Play- ing mus- ic; play- ing tricks. Flash- ing fac- es on the

The musical score for measures 56-59 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "names Play- ing mus- ic; play- ing tricks. Flash- ing fac- es on the". The piano part features a rhythmic accompaniment in the right hand and a simple bass line in the left hand.

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60 61 62

troub- led, sleep- ing world.

troub- led, sleep- ing world.

troub- led, sleep- ing world.

troub- led, sleep- ing world.

The musical score for measures 60-62 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "troub- led, sleep- ing world.". The piano part continues with a rhythmic accompaniment in the right hand and a simple bass line in the left hand.

No. 10: The Spirits of the Bells

63 64 65

Ug- ly,
hand- some
Crip- pled
Young and old.

This block contains the musical score for measures 63 to 65. It features four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time, with lyrics: "Ug- ly, hand- some Crip- pled Young and old." The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measure 64 has a 3/4 time signature. The piano part includes chords and melodic lines in both hands.

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66 67 68

Kind and cru- el,
Kind and cru- el,
mer- ry, shy or bold.
mer- ry, shy or bold.

80 *f*

This block contains the musical score for measures 66 to 68. It features four vocal staves and a piano accompaniment. The vocal parts are in 4/4 time, with lyrics: "Kind and cru- el, Kind and cru- el, mer- ry, shy or bold. mer- ry, shy or bold." The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). Measure 67 has a 3/4 time signature. The piano part includes chords and melodic lines in both hands. A dynamic marking of *f* (forte) is present at measure 80.

No. 10: The Spirits of the Bells

Musical score for measures 69-71. The score is written for three staves: Treble, Middle, and Bass. Measure 69 features a treble clef with a whole note chord (F4, A4, C5) and a sharp sign. Measure 70 features a treble clef with a whole note chord (F4, A4, C5) and a dynamic marking of *p*. Measure 71 features a treble clef with a whole note chord (F4, A4, C5) and a sharp sign. The middle and bass staves contain accompaniment for these measures.

Vocal score for measures 72-74. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The lyrics are: "Blas- ted air, cold and shrill!, came moan- ing through the tow'r. The". The time signature changes from 2/4 to 4/4 at measure 74. A large blue watermark "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

Musical score for measures 72-74. The score is written for three staves: Treble, Middle, and Bass. Measure 72 features a treble clef with a whole note chord (F4, A4, C5) and a sharp sign. Measure 73 features a treble clef with a whole note chord (F4, A4, C5) and a dynamic marking of *p*. Measure 74 features a treble clef with a whole note chord (F4, A4, C5) and a sharp sign. The middle and bass staves contain accompaniment for these measures.

No. 10: The Spirits of the Bells

75 76 77

great chimes stopped! The swarm col- lapsed and mel- ted in- to air!

great chimes stopped! The swarm col- lapsed and mel- ted in- to air!

great chimes stopped! The swarm col- lapsed and mel- ted in- to air!

great chimes stopped! The swarm col- lapsed and mel- ted in- to air!

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78 79

Fain- ting, fal- ling, fad- ing out. They grasped the emp- ty air.

Fain- ting, fal- ling, fad- ing out. They grasped the emp- ty air.

They grasped the emp- ty air.

They grasped the emp- ty air.

80 81

Twis- ting, spin- ning as they died

Twis- ting, spin- ning as they died

at last, they dis- ap- peared. And,

at last, they dis- ap- peared. And,

rallantando

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82 83 84 85 86 87

As they died a-way. The Great Bell spoke!

As they died a-way. The Great Bell spoke!

as they died a-way. The Great Bell spoke!

as they died a-way. The Great Bell spoke!

No. 11: Listen

Conductor's
Watch for tempo changes!

♩=90

Organ

Solo 3

f

Accomp. MF

Pedal 3

f

S.

A.

T.

B.

Organ

Pedal

Lis- ten! said the Bell. Shad- ows!

Lis- ten! said the Bell. Shad- ows!

Lis- ten! cried the Shad- ows!

Lis- ten! cried the Shad- ows!

S. Lis-ten! said the Bell. child's ___ plead-ing voice.

A. Lis-ten! said the Bell! child's ___ plead-ing voice.

T. Lis-ten! cried the child's ___ plead-ing voice.

B. Lis-ten! cried the child's ___ plead-ing voice.

Organ

Pedal

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13 $\text{♩} = 145$ 14 15

Organ *pp*

Pedal *pp*

16 17 18

Organ

Pedal

No. 11: Listen

Organ

19 20 21 22 23 24

mp

Pedal

Organ

25 26 27 28 29 30

120

Pedal

Organ

31 32 33

Pedal

Organ

34 35 36 37 38

mf

Pedal

mf

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39 40 41 42

S. Lis- ten! said the Bell. Shad- ows!

A. Lis- ten! said the Bell. Shad- ows!

T. Lis- ten! cried the Shad- ows!

B. Lis- ten! cried the Shad- ows!

Organ *f* 90

Pedal *f*

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43 44 45

S. Lis- ten! said the Bell.

A. Lis- ten! said the Bell!

T. Lis- ten! cried the

B. Lis- ten! cried the

Organ

Pedal

No. 11: Listen

46 47 48

S. child's plead- ing voice. Ah ah etc.

A. child's plead- ing voice.

T. child's plead- ing voice.

B. child's plead- ing voice. Ah ah etc.

Organ *mf* =120

Pedal *mf*

49 50 51

S. Ah ah etc.

A. Ah ah etc.

T. Ah ah etc.

B.

Organ

Pedal

S. **Solo soprano**

A. Ah ah etc.

T.

B.

Organ *mp*

Pedal *mp*

52 53 54 55 56

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S.

Organ

Pedal

57 58 59 60 61 62

Organ *pp*

Pedal *pp*

63 64 65

No. 11: Listen

66 67 68

Organ

Pedal

69 70 71

Organ

Pedal

72 73 74

Organ

Pedal

75 76 77 78

Organ

Pedal

79 80 81 82

Organ

Pedal

mp

Organ

83 84 85 86 87

mf

Pedal

mf

Organ

88 89 90 91 92 93 94

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Pedal

Organ

95 96 97 98 99

f

Pedal

f

No. 12: God Rest Ye Merry

Conductor's

55

mp

Solo 3 2

Accomp. MF

Pedal 3

mp

Musical score for Organ and Pedal, measures 1-3. The Organ part has a solo section starting at measure 2. The Pedal part has a 3-measure rest at the beginning.

4

5

6

7

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mp

Musical score for Organ and Pedal, measures 4-7. A large blue watermark is overlaid across the middle of the page.

8

9

10

11

Musical score for Organ and Pedal, measures 8-11.

No. 12: God Rest Ye Merry

Musical score for measures 12-15. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 12 starts with a whole rest in the Treble staff and a bass line. Measures 13-15 feature a melodic line in the Treble staff and a bass line with chords.

Musical score for measures 16-19. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measures 16-19 feature a melodic line in the Treble staff and a bass line with chords.

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Musical score for measures 20-23. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measures 20-23 feature a melodic line in the Treble staff and a bass line with chords.

Musical score for measures 24-27. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measures 24-27 feature a melodic line in the Treble staff and a bass line with chords.

No. 12a: When and How

Conductor's

♩=80

Soprano

Organ

Pedal

Solo 3

Accomp. MF

Pedal 3

Black are the brood- ing thoughts that trou- ble the deep wa- ters

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When first the sea of thought at once gives up its dead.

No. 12a: When and How

11

Mon- sters, un- couth and wild, a- rise, are res- ur- rec- ted.

13

And
And

Parts and shapes of dif- frent things are joined and mixed by chance.

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15

dreams be- come too real.

dreams be- come too real.

No. 12a: When and How

17

When and how, by what de- grees

When

each sep- a- rates from each.

Detailed description: This block contains the musical notation for measures 17 and 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line begins with the lyrics 'When and how, by what de- grees' and ends with 'When'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes.

19

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ev- 'ry sense and ob- ject of the mind re- sumes its form.

There

There

of the mind re- sumes its form.

Detailed description: This block contains the musical notation for measures 19 and 20. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line begins with the lyrics 'ev- 'ry sense and ob- ject of the mind re- sumes its form.' and ends with 'There'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth notes. A large blue watermark 'PERUSAL COPY ONLY CONTACT AUTHOR FOR RIGHTS' is overlaid across the top of the page.

21

Though ev- 'ry man and ev- 'ry day lives out this my- ster- y. There

is no man

is no man There

Though ev- 'ry man and ev- 'ry day lives out this my- ster- y. There

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24

There is no man can tell.

There is no man can tell.

is no man can tell. can tell.

is no man can tell. can tell.

No. 13: Follow

Conductor's

Watch for tempo changes!

Organ

f

Solo 3

Accomp. MF

Pedal 3

f

5

6

7

8

Fol- low! said the Bell. Shad- ows!

Fol- low! said the Bell. Shad- ows!

Fol- low! cried the Shad- ows!

Fol- low! cried the Shad- ows!

10 11 12

Fol- low! said the Bell. child's ___ plead- ing voice.

Fol- low! said the Bell! child's ___ plead- ing voice.

Fol- low! cried the child's ___ plead- ing voice.

Fol- low! cried the child's ___ plead- ing voice.

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13 14 15 16

pp

pp

17 18 19 20

No. 13: Follow

Musical score for measures 21-28. The score is written for piano in G major. The upper system consists of a grand staff with a treble clef and a bass clef. The lower system consists of a single bass clef. The tempo is marked *mp* (mezzo-piano). Measure numbers 21, 22, 23, 24, 25, 26, 27, and 28 are indicated above the staff. The music features a steady accompaniment in the bass clef and a melody in the treble clef.

Musical score for measures 29-32. The score is written for piano in G major. The upper system consists of a grand staff with a treble clef and a bass clef. The lower system consists of a single bass clef. The tempo is marked $\text{♩} = 120$. Measure numbers 29, 30, 31, and 32 are indicated above the staff. The music features a steady accompaniment in the bass clef and a melody in the treble clef.

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Musical score for measures 33-38. The score is written for piano in G major. The upper system consists of a grand staff with a treble clef and a bass clef. The lower system consists of a single bass clef. The tempo is marked *mf* (mezzo-forte). Measure numbers 33, 34, 35, 36, 37, and 38 are indicated above the staff. The music features a steady accompaniment in the bass clef and a melody in the treble clef.

39 40 41 42

Learn it! said the Bell. Shad- ows!

Learn it! said the Bell. Shad- ows!

Learn it! cried the Shad- ows!

Learn it! cried the Shad- ows!

f

f

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43 44 45 46

Learn it! said the Bell. dear- est to your heart!

Learn it! said the Bell! dear- est to your heart!

Learn it from one dear- est to your heart!

Learn it from one dear- est to your heart!

No. 13: Follow

47 48 $\text{♩} = 120$ 49 50

mf

mf

51 52 53 54

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55 56 57 58

mp

mp

59 60 61 62

63 64 65

pp

66 67 68

pp

69 70 71

pp

72 73 74

pp

75 76 77

pp

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No. 13: Follow

Musical score for measures 78-81. The score is in G major (one sharp) and 3/4 time. Measure 78 features a whole rest in the treble and a triplet of eighth notes in the bass. Measures 79-81 show a melody in the treble and a bass line in the bass. The dynamic marking *mp* is present in both staves.

Musical score for measures 82-86. The score continues with a melody in the treble and a bass line in the bass. A large blue watermark reading "PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS" is overlaid across the middle of the page.

Musical score for measures 87-95. The score features a melody in the treble and a bass line in the bass. The dynamic marking *mf* is present in both staves.

96 97 98 99 100

Fol- low! said the Bell.
Fol- low! said the Bell.

f

f

101 102 103 104

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Shad- ows! Fol- low! said the Bell.
Shad- ows! Fol- low! said the Bell!

Fol- low! cried the Shad- ows!
Fol- low! cried the Shad- ows!

No. 13: Follow

105 106

child's ___ plead- ing voice.

child's ___ plead- ing voice.

Fol- low! cried the child's ___ plead- ing voice.

Fol- low! cried the child's ___ plead- ing voice.

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107 108 109

Fol- low her to des- per- a- tion!

Fol- low her to des- per- a- tion!

110 111 112

Learn it from one dear- est to your heart!

Learn it from one dear- est to your heart!

Learn it from one dear- est to your heart!

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113 114 115 116

pp

pp

117 118 119 120

mp

mp

No. 13: Follow

121 122 123 124 125 126 127

128 129 130

pp

131 132 133 134

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135 136 137 138

139 140 141 142

143 144 145 146 147

mp

mp

148 149 150 151 152

mf

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153 154 155 156 157 158 159

160 161 162 163 164

f

f

No. 14: The Bells

Conductor's

Brightly
♩ = 120

Organ

Solo 3

pp
Accomp. MF

Pedal 3

pp

Organ

Pedal

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Organ

Pedal

mp

Organ

Pedal

Organ

15 16 17

Pedal

Organ

18 19

pp

Pedal

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Organ

20 21

Pedal

Organ

22 23

Pedal

No. 14: The Bells

Organ

Pedal

Organ

Pedal

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Organ

Pedal

Organ

Pedal

mf

mf

33 34 35

Organ

Pedal

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36 37 38 39

Organ

Pedal

f

No. 15/16: Trotty's Dance/Finale Ultimo

Conductor's

Vocal

Brightly
♩. = 80

Organ

f

Accomp. 5

R.H.

L.H.

Pedal 3

Solo 3

5 PERUSAL COPY ONLY - CONTACT AUTHOR FOR RIGHTS

10 11 12 13 14

15 16 17 18 19

Musical score for measures 15-19. The score is written for a piano and includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line consists of rests for all five measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

20 21 22 23 24

Musical score for measures 20-24. The score is written for a piano and includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line consists of rests for all five measures. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

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25 26 27 28 29

Musical score for measures 25-29. The score is written for a piano and includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line consists of rests for all five measures. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

30 31 32 33 34

Musical score for measures 30-34. The score is written for a piano and includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line consists of rests for all five measures. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

No. 15/16: Trotty's Dance/Finale Ultimo

35 36 37 38 39

mp

mp

40 41 42 43 44 45

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46 47 48 49 50 51

52 53 54 55 56

tempo primo

ff

ff

57 58 59 60 61

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62 63 64 65 66 67

No. 15/16: Trotty's Dance/Finale Ultimo

68 69 70 71 72

73 74 75 76 77

78 79 80 81 82

83 84 85 86 87

The streets were full of

Accomp 4

88 89 90 91

mo-tion and the shops were bright-ly gay. What wel-come and re-

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92 93 94 95

joic-ings wait-ed for the New Year's Day!

No. 15/16: Trotty's Dance/Finale Ultimo

96 97 98

The New Year! The New Year!

99 100

Ev- 'ry- where, the New Year! The New Year! The New Year!

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101 102

Ev- 'ry- where, the New Year! Wait- ing for a New Year, young and

103 104

bold! Wish you peace what- e'er the New Years

105 106 107

hold!

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Accomp 1

108 109 110

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