

I HEARD THE BELLS ON CHRISTMAS DAY

for S.A.T.B. voices and piano
with optional SoundTrax CD*

Words by
HENRY WADSWORTH LONGFELLOW (1807-1882)

Music by **JOHN BAPTISTE CALKIN** (1827-1905)
Arranged, with additional Words, by
RYAN O'CONNELL

With motion (♩ = ca. 96)

PIANO

mp

The piano introduction consists of two measures in 4/4 time. The right hand plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a single bass note of G2 in the first measure and a whole note of G2 in the second measure.

3

SOPRANO

ALTO

TENOR

BASS

mp

I

Measure 3 shows the vocal parts. The Soprano part has a whole rest in the first measure and a quarter note 'I' in the second measure. The Alto, Tenor, and Bass parts have whole rests in both measures. The piano accompaniment continues with the same rhythmic pattern as in measure 2.

5

heard the bells on Christ - mas Day, their

Measure 5 shows the vocal parts. The Soprano part has a quarter note 'heard' in the first measure, followed by quarter notes 'the', 'bells', 'on', 'Christ', 'mas', 'Day,' and a quarter rest in the second measure. The Alto, Tenor, and Bass parts have whole rests in both measures. The piano accompaniment continues with the same rhythmic pattern.

* Also available for S.A.B. (43271) and T.T.B. (43272).
SoundTrax CD available (43273).

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7
old fa - mil - iar car - ols play, and



Piano accompaniment for measures 7-8. The right hand features a continuous eighth-note pattern in the treble clef, while the left hand provides a steady bass line in the bass clef.

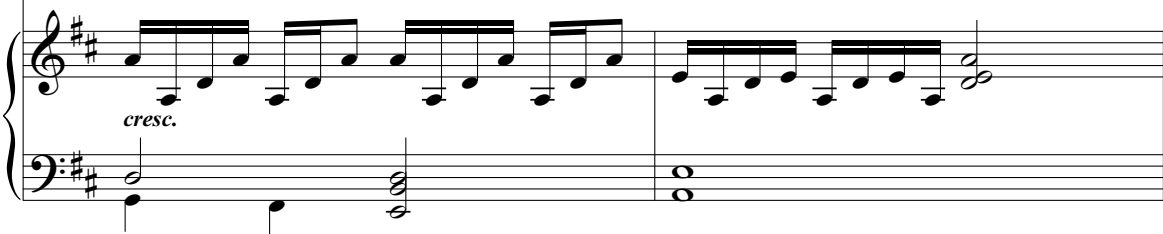
9
wild and sweet the words re peat of



Piano accompaniment for measures 9-10. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some chordal accompaniment.

11
cresc.
peace on earth, good - will to

cresc.



Piano accompaniment for measures 11-12. The right hand continues with eighth-note patterns, and the left hand has a more active bass line with some chordal accompaniment. The piece concludes with a final chord in the right hand.

13

mf

men. Till *mf*

mf

15

ring - ing, sing - ing on its way, the

17

mf

world re - volved from night to day. A

19

voice, a chime, a chant sub - lime of

21

peace on earth, good - will to men.

cresc.

cresc.

24

Ring the bells on Christ - mas. Ring them

f

f

25

27

loud, ring — them strong. Tell the na-tions that

loud, ring — them, ring them loud and strong. Tell the na-tions that

30

love has — won. Let them join our song. Ring the

33

bells on — Christ - mas. Ring them out, ring — them

them,

36

clear. May our ti-dings of joy re-sound, so
ring them clear...

3

39

all the world can hear.

decresc.

42

42

42

44 *p* 45

And in de-spair I

p

46

bowed my head. There is no peace on

48 *grad. cresc.*

earth," I said, "for hate is strong and mocks the song of

grad. cresc.

grad. cresc.

51

peace on earth, good - will to men."

54

f 55

Then pealed the bells more loud and deep: "God

57

is not dead, nor doth He sleep. The wrong shall fail, the

The wrong shall fail, the

right pre - vail, with *mf*

Musical notation for measures 60-62. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *mf* and *mf*.

Piano accompaniment for measures 60-62. The right hand plays chords and moving lines, while the left hand plays single notes and chords. Dynamics include *mf*.

peace on earth, good - will to men." *cresc.*

Musical notation for measures 63-65. The vocal line continues with the lyrics "peace on earth, good - will to men." Dynamics include *cresc.* and *cresc.*

mf *cresc.*

Piano accompaniment for measures 63-65. Dynamics include *mf* and *cresc.*

Ring the bells on Christ - mas. Ring them *f*

Musical notation for measures 66-68. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. Dynamics include *f* and *f*.

f

Piano accompaniment for measures 66-68. Dynamics include *f*.

69

loud, ring — them strong. Tell the na-tions that

loud, ring — them, ring them loud and strong. Tell the na-tions that

Detailed description: This system contains measures 69, 70, and 71. The vocal line (treble clef) has lyrics: "loud, ring — them strong. Tell the na-tions that". The piano accompaniment (grand staff) features a steady bass line and chords in the right hand. A triplet of eighth notes is marked in measure 71.

72

love has — won. Let them join our song. Ring the

Detailed description: This system contains measures 72, 73, and 74. The vocal line (treble clef) has lyrics: "love has — won. Let them join our song. Ring the". The piano accompaniment (grand staff) continues with chords and moving lines. A fermata is placed over the final note of the vocal line in measure 74.

75

bells on — Christ - mas. Ring them out, ring — them

Detailed description: This system contains measures 75, 76, and 77. The vocal line (treble clef) has lyrics: "bells on — Christ - mas. Ring them out, ring — them". The piano accompaniment (grand staff) features a rhythmic bass line and chords. A fermata is placed over the final note of the vocal line in measure 77.

Detailed description: This system shows the piano accompaniment for measures 75, 76, and 77, corresponding to the vocal lines above. It consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

clear. May our ti - dings of joy re - sound, so

cresc. all the world can hear!

cresc.

ff Ring the bells!

ff