

DT0099.1 | RING OUT, YE BELLS | TRUMBORE

# RING OUT, YE BELLS

SA Chorus & Orchestra

Text by Paul Laurence Dunbar

daletrumbore  
c o m p o s e r

# INSTRUMENTATION

Piccolo  
2 Flutes  
2 Oboes  
2 B ♭ Clarinets  
2 Bassoons  
3 Trumpets  
4 Fr. Horns  
3 Trombones  
Tuba  
Timpani  
Percussion (1):  
    Glockenspiel  
    Triangle  
SATB Chorus  
Harp  
Violin 1  
Violin 2  
Viola  
Cello  
Double Bass

# TEXT

Ring out, ye bells!  
All Nature swells  
With gladness at the wondrous story, —  
The world was lorn,  
But Christ is born  
To change our sadness into glory.

Sing, earthlings, sing!  
To-night a King  
Hath come from heaven's high throne to bless us.  
The outstretched hand  
O'er all the land  
Is raised in pity to caress us.

Come at his call;  
Be joyful all;  
Away with mourning and with sadness!  
The heavenly choir  
With holy fire  
Their voices raise in songs of gladness.

The darkness breaks  
And Dawn awakes,  
Her cheeks suffused with youthful blushes.  
The rocks and stones  
In holy tones  
Are singing sweeter than the thrushes.

Then why should we  
In silence be,  
When Nature lends her voice to praises;  
When heaven and earth  
Proclaim the truth  
Of Him for whom that lone star blazes?

No, be not still,  
But with a will  
Strike all your harps and set them ringing;  
On hill and heath  
Let every breath  
Throw all its power into singing!

—Paul Laurence Dunbar

# PROGRAM NOTE

Ring Out, Ye Bells! is a joyful Christmas carol originally premiered by VocalEssence (Philip Brunelle, director) as a winner of their 2013 Welcome Christmas Carol Contest. The premiere featured an exuberant piano accompaniment that mimicked the powerful resonance of harps and bells. In this new arrangement for orchestra, composed for the Carson City Symphony Association, Paul Laurence Dunbar's poem comes to life in these literal instruments, as the choir throws "all its power into singing."





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Ring Out, Ye Bells!

4

21

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Tba.

Timp.

Tri.

Glock.

Hp.

S.

A.

19

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*

*pp*

*mp*

*f*

*mf*

*pizz.*

Sing, earth - lings, sing! To - night a King Hath

Sing, earth - lings, sing! To - night a King Hath

21

The image shows a page of a musical score for 'Ring Out, Ye Bells!'. It includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-2, Trombones 1-3, Tuba, Timpani, Triangle, Glockenspiel, Harp, and vocal parts for Soprano (S.) and Alto (A.). The score is in G major and 4/4 time. A large blue watermark 'For Perusal Only' is overlaid diagonally across the page. The page number '4' is in the top left, and the rehearsal mark '21' is in a box at the top center and bottom center. The vocal parts have lyrics: 'Sing, earth - lings, sing! To - night a King Hath'. Dynamic markings include *p*, *pp*, *mp*, and *f*. The harp part is marked *f*. The violin 1 part has a *pizz.* marking. The page number '19' is written above the first measure of the vocal parts.



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Ring Out, Ye Bells!

37

Picc. *pp* *mp* *p*

Fl. 1 *pp* *mp* *p*

Fl. 2 *pp* *mp* *p*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

Cl. 1

Cl. 2

Bsn. 1 *pp* *mp* *p*

Bsn. 2 *pp* *mp* *p*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *mp*

Tbn. 1 2 3

Tba.

Timp.

Glock.

Hp. *mp* *mf* *mp*

S. *p* *mf*  
Come at his call; Be joy - - ful all; A - way with mourn - ing

A. *mf* *p*  
Be joy - - ful all; A - way with mourn - ing And with

37

Vln. 1

Vln. 2

Vla. *pizz.* *mf* *p*

Vc.

Db.

FOR PERUSAL ONLY

Ring Out, Ye Bells!

8

45

Picc. *p* *mf* *pp*

Fl. 1 *p* *mf* *pp*

Fl. 2 *p* *mf* *pp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 2 *pp*

Hn. 3 4 *pp*

C Tpt. 1 2 *pp* *p* *pp* *mp*

Tbn. 1 2 3 *pp*

Tba. *pp* *p*

Timp.

Tri. *p* *mp*

Glock. *pp* *p*

Hp. *mf* *f* *mf* *f*

S. *p*  
The heav'n - ly choir With ho - - ly fire Their

A. *p*  
sad - ness! The heav'n - ly choir With ho - - ly fire Their

45  
div.

Vln. 1 *mp* *mf* *f*

Vln. 2 *pp* *p* *pp*

Vla. arco *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *pp* *p* *pp*

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Ring Out, Ye Bells!

10

55

$\text{♩} = \text{ca. } 60$

Picc. *p* *mp*

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

Hn. 1 2 *pp* *p*

Hn. 3 4 *p*

C Tpt. 1 2 *pp* *p*

Tbn. 1 2 3 *pp* *p*

Tbn. 3 *a3*

Tba. *pp* *p*

Timp. *pp* *mp*

Glock.

Hp. *ff*

S. *pp* *mf*  
The dark - ness breaks

A. *pp* *mf*  
The dark - ness breaks

55

$\text{♩} = \text{ca. } 60$

Vln. 1 *pp* *mf*  
arco

Vln. 2 *pp* *mf*  
div. unis.

Vla. *pp* *mf*

Vc. *pp* *mf*  
unis. div.

Db. *p* *mf*



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Ring Out, Ye Bells!

73 **73** A tempo (♩ = ca. 60)

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

Hn. 1 2

Hn. 3 4

C Tpt. 1 2 *pp* *mp* a2

Tbn. 1 2 3 *pp* *mp* a3

Tba. *pp* *mp* *mp*

Timp.

Glock.

Hp.

S. *p* *mf*  
Then why should we in si - - - lence be When

A. *p* *mf*  
Then why should we in si - - - lence be When

**73** A tempo (♩ = ca. 60)

Vln. 1 *mp*

Vln. 2 *div.* *mp* unis.

Vla. *div.* *mp* unis.

Vc. *div.* *mp*

Db. *p* *mp*

Ring Out, Ye Bells!

14

78

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1 *mf* *p*

2

Tbn. 1 *mf* *p* 1., 2.

2

3

Tbn. 3 *pp*

Tba. *mf* *p*

Timp.

Glock.

Hp.

S. *f* *p*  
Na - ture lends her voice to prais - es; When hea - ven and earth Pro -

A. *f*  
Na - ture lends her voice to prais - es;

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf*

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Ring Out, Ye Bells!

16

91

Tempo I (♩. = ca. 66)

89

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1  
2

Hn. 3  
4

C Tpt. 1  
2

Tbn. 1  
2  
3

Tba.

Timp.

Tri. *mf*

Glock. *f*

Hp. *f*

S. 89

A. 89

let fade

8<sup>va</sup> let fade

DCB | EF#GA

91

Tempo I (♩. = ca. 66)

89

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db.

pizz.

unis. div.

div.

pizz., div.



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107

105

Picc. *mp* *p* *mf*

Fl. 1 *pp* *mp* *p* *mf*

Fl. 2 *pp* *mp* *p* *mf*

Ob. 1 *pp* *mp* *p* *mf*

Ob. 2 *pp* *mp* *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Hn. 1 2 *p* *mf*

Hn. 3 4 *p* *mf*

C Tpt. 1 2 *p* *mf*

Tbn. 1 2 3 *mp* *p* *mf*

Tba. *mp* *p* *mf*

Timp. *p* *p*

Glock. *mf*

Hp. *mf* *f* *ff* *f*

105

S. *mp* *mf* *f*  
Let ev - 'ry breath Throw all its power in - to

A. *mp* *mf* *f*  
Let ev - 'ry breath Throw all its power in - to

107

105

Vln. 1 *pp* *mp* *p* *mf*

Vln. 2 *pp* *mp* *p* *mf*

Vla. *pp* *mp* *p* *mf*

Vc. *pp* *mp* *p* *mf*

Db. *pp* *mp* *p* *mf*

div.

Ring Out, Ye Bells!

20

111

Picc. *mp* *f* *p* *f*

Fl. 1 *mp* *f* *p* *f*

Fl. 2 *mp* *f* *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Hn. 1 2 *p* *f*

Hn. 3 4 *p* *f*

C Tpt. 1 2 *p* *f*

Tbn. 1 2 3 *p* *f*

Tba. *p* *f*

Timp. *mp* *f*

Glock. *f*

Hp. *f* *ff*

S. *ff*  
sing - ing!

A. *ff*  
sing - ing!

Vln. 1 *f* *div.* *pizz., unis.* *ff*

Vln. 2 *f* *div.* *pizz., unis.* *ff*

Vla. *f* *unis.* *f* *pizz.* *ff*

Vc. *f* *unis.* *f* *pizz.* *ff*

Db. *f* *f* *pizz.* *ff*

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