

1842

Passing Bell

Franz Schubert

Follow this and additional works at: <https://digitalcommons.conncoll.edu/sheetmusic>

Recommended Citation

Schubert, Franz, "Passing Bell" (1842). *Historic Sheet Music Collection*. 409.
<https://digitalcommons.conncoll.edu/sheetmusic/409>

This Score is brought to you for free and open access by the Greer Music Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Historic Sheet Music Collection by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.

The views expressed in this paper are solely those of the author.

GEMS OF GERMAN SONG,

From
The most admired Compositions

of
Sposhr. Schubert. Mendel'ssohn. Kalliwoda.
Weber, AND others.

ADAPTED TO ENGLISH WORDS AND

ARRANGED WITH AN ACCOMPANIMENT

FOR THE

PIANO FORTE.

N^o 1 Last Greeting.

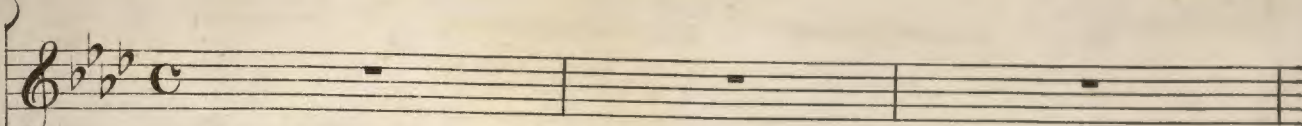
N^o 2 Passing Bell

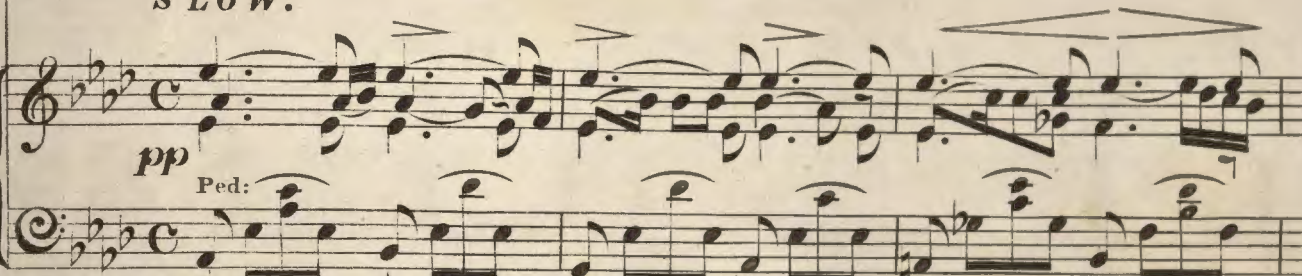
BOSTON
Published by **GEO. P. REED.** *N^o 17 Tremont Row.*

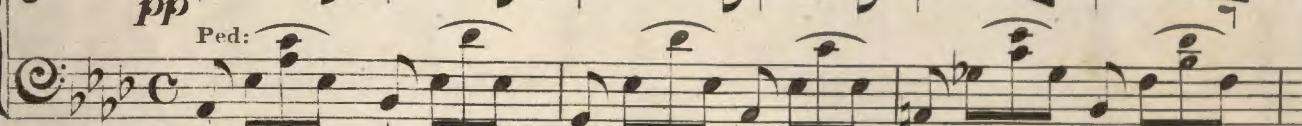
THE PASSING BELL.

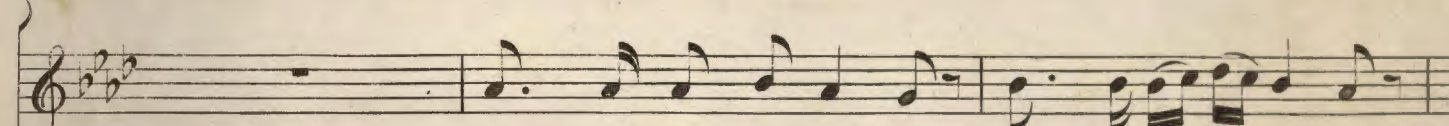
Music by Fr: Schubert.

Words by Tho: Oliphant Esq^{re}

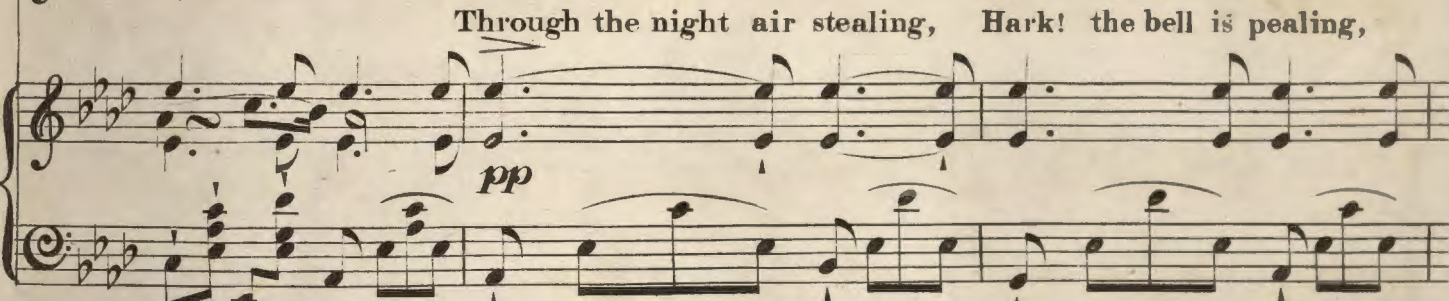
VOICE. 

PIANO *pp* *SLOW.* 

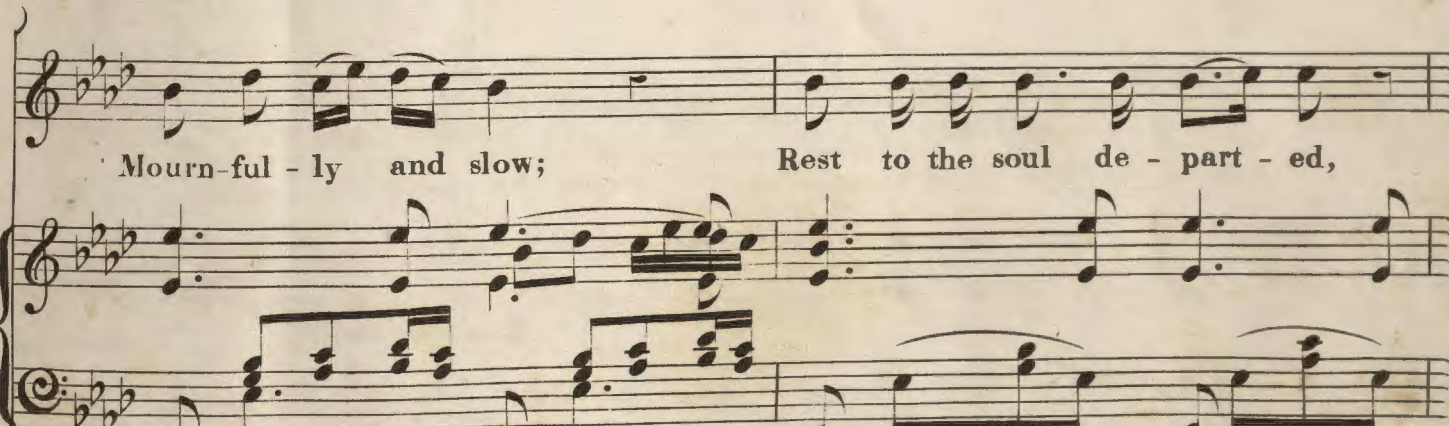
FORTE. *Ped:* 



Through the night air stealing, Hark! the bell is pealing,



Mourn-ful - ly and slow; Rest to the soul de - part - ed,



Peace to the bro - ken heart - ed, In this vale of woe,

Peace to the broken hearted, In this vale of woe.

Say for whom thou ring - est,

Say if to him thou bring - est Hopes be - yond the tomb;

Or if the sound ap-pals him, When death's summons calls him

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'Or' followed by a quarter note 'if', a quarter note 'sound', a quarter note 'ap-pals', a half note 'him,', a quarter rest, a quarter note 'When', a quarter note 'death's', a quarter note 'summons', a quarter note 'calls', and a half note 'him'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A 'cres:' marking is placed above the vocal line.

To un - cer - tain doom; When death's summons calls him

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'To', a quarter note 'un -', a quarter note 'cer -', a quarter note 'tain', a half note 'doom;', a quarter rest, a quarter note 'When', a quarter note 'death's', a quarter note 'summons', a quarter note 'calls', and a half note 'him'. The piano accompaniment continues with chords and a bass line. A 'p' marking is above the vocal line, and a 'cres:' marking is above the piano part.

To un - cer - tain doom.

The third system shows the vocal line with a half note 'To', a quarter note 'un -', a quarter note 'cer -', a quarter note 'tain', and a half note 'doom.'. The piano accompaniment continues with chords and a bass line. A 'p' marking is above the piano part.

Still I hear the knell Sounding along the dell, With

The fourth system features a vocal line with a half note 'Still', a quarter note 'I', a quarter note 'hear', a quarter note 'the', a quarter note 'knell', a quarter rest, a quarter note 'Sounding', a quarter note 'along', a quarter note 'the', a quarter note 'dell,', a quarter rest, and a half note 'With'. The piano accompaniment continues with chords and a bass line. A 'p' marking is above the piano part.

measur'd tone and clear; Yet *cres:* nothing it discloses, *dim:* Of him who now re-po-ses

p On the silent bier; Of him who now reposes *pp* On the si-lent

bier.

Would that I lay sleep-ing, Deaths pale vi-gils keep-ing

On that bier with thee; *cres:* Would the bell now knel - ling From

yon - der tow'r, were tel - ling *dim:* Of re - pose for me!

mf Would the bell were tel - ling *pp* Of re - pose for me.

dim:

