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1883

## The Curfew Bell

William B Goldberg

*Composer*

Henry Wadsworth Longfellow

*Lyricist*

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20th Nov 1883

TRIFET  
EDITION

## CURFEW BELLS



VOCAL DUETT.

WORDS BY  
H. W. Longfellow.  
MUSIC BY  
Stephen Glover.

Nov 28<sup>th</sup> 1883.

— 5 —

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# THE CURFEW BELL.

DUET.

Words by H. W. LONGFELLOW.

Music by STEPHEN GLOVER.

*Andante.*

The piano introduction is in 6/8 time, marked *Andante*. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment uses chords and moving lines. The piece ends with a final chord.

FIRST VOICE.

The first system of the vocal duet. The first voice part begins with the lyrics "Sol - emn-ly, mourn - ful-ly, Deal - ing its dole, The cur - few bell is be -". The piano accompaniment provides a steady harmonic background with chords and moving lines in both hands.

The second system of the vocal duet. The first voice part continues with the lyrics "- gin-ning to toll. Cov - er the em - bers, And put out the light; Toil". The piano accompaniment continues with a similar harmonic texture.

The third system of the vocal duet. The first voice part concludes with the lyrics "comes . . . with the morn - ing, And rest . . . with the night. Toil". The piano accompaniment provides a final harmonic support for the vocal line.

*dim.*

comes with the morn-ing, And rest with the night. And

Dark grow the win-dows,

*dim.*

*rall.*

quench'd is the fire; All foot-steps re-tire. No

Sound fades in - to si-lence, No

*rall.* *sf*

*a tempo.*

voice in the chambers, No sound in the hall! Sleep and ob-liv-ion

voice in the chambers, No sound in the hall! Sleep and ob-liv-ion

*p* *a tempo.*



Reign o - ver all! No voice in the chambers, No sound in the hall!

Reign o - ver all! No voice in the chambers, No sound in the hall!

Sleep and ob-liv-ion Reign o - ver all. . . . Sleep and ob-liv-ion

Sleep and ob-liv-ion Reign o - ver all. . . . Sleep and ob-liv-ion

Reign o - ver all!

Reign o - ver all!

*cres.* *Ped.* *p* \*

## SECOND VOICE.

The book is com - plet - ed, And clos'd like the day; And the

hand that has writ - ten it Lays it a - way.

Dim grow its fan - cies; For - got - ten they lie; Like coals in the ashes They

dark - en and die. Like coals in the ash - es They darken and die.

Song sinks in - to si - lence, The  
The sto - ry is told;

win - dows are dark-en'd,  
The hearth - stone is cold: . . . . .

*a tempo.*  
Dark - er and dark - er The black shadows fall! Sleep and ob - liv - ion  
*p a tempo.*

7

Reign o - ver all; Dark - er and dark-er The black shadows fall:

Reign o - ver all; Dark - er and dark-er The black shadows fall:

Sleep and ob-liv-ion Reign o-ver all. . . . Sleep and ob-liv-ion

Sleep and ob-liv-ion Reign o-ver all. . . . Sleep and ob-liv-ion

Reign o - ver all!

Reign o - ver all!

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two systems of the vocal parts and the first system of the piano accompaniment. The second system contains the next two systems of the vocal parts and the second system of the piano accompaniment. The third system contains the final two systems of the vocal parts and the third system of the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts have lyrics written below the notes. The score ends with a double bar line and repeat dots.



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Harp that once thro' Tara's Halls, . . . . .	Sir J. Stevenson	Rocked in the Cradle of the Deep, . . . . .	J. P. Knight
He giveth His Beloved Sleep, . . . . .	Frans 224	*Tis Years since I parted, Dear Mother, with thee, . . . . .	T. L. Irwin
Her Bright Smile Haunts Me Still, . . . . .	W. T. Wrighton	Two's Company, Three's None, . . . . .	Joseph L. Roedel
I'll meet thee when the Sun goes down, William Welch		Wait for the Turn of the Tide, . . . . .	H. Clifton
I'll meet thee at the Lane, . . . . .	C. Blomphie	*What are the Wild Waves saying? . . . . .	Stephen Glover
In the Gloaming, . . . . .	Annie F. Harrison	What does Little Birdie say? . . . . .	M. W. Balfe
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