

SILVER SLEIGH BELLS

NOVELETTE - DESCRIPTIVE



BY E.T. PAULL

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243 WEST 42ND ST.

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SILVER SLEIGH BELLS.

MARCH—NOVELETTE

By E. T. PAULL

EXPLANATORY.

Believing that it increases the interest of the performer, to a greater or less extent in a descriptive musical composition to know just what the author had in mind, is why this explanatory article is written.

The idea embodied in the "**Silver Sleigh-Bells**" March-Novelette is a description of a sleigh-ride, including the possible occurrences that take place during the trip. The following explanation will give the various incidents that the author wishes to describe during the ride.

In the first place, it is to be supposed that every one taking the ride is ready, and waiting, and that there are several sleighs in the party. The first descriptive heading, therefore, contained in the piece is "*All Aboard!*" which is followed by the "*Crack of the Whip*," spurring the horses into action. The first strain of the piece represents the "*Sleigh-Ride*." The performer will notice that there is a waved line placed before nearly all the chords throughout the entire piece. We shall designate these as "*arpeggio chords*," and they should be played correctly, to get the best effect. The lower note of the chords should be struck first, then the next note above, then the next, one after the other in quick succession. It gives a much better bell-effect to play the chords in a roll, so to speak, and not to play all the notes in the chord at the same time. The first incident that occurs in the ride, is "*Passing the Church Chimes*," which heading will be found at the beginning of the 2d strain. This strain should be played slower than the first, and care taken to follow the pedal markings correctly, so as to make the tones distinct and resonant. After the Chimes, comes a repetition of the first strain under the heading "*Continuation of Sleigh-Ride*." Then follows the introduction to the Trio, under the heading "*Warning—Railroad Crossing!*" followed by "*Slowing Up*." The sleighs are practically supposed to come to a stop; and while waiting, the "*Song of the Sleigh-riders*" is heard. Then follows "*Continuation of Song, with Silver Bells*," the supposition being that the sleigh-ride has been resumed at this point, and the song and the bells are intermingled. Then follows "*Challenge to a Race*," then comes "*Challenge Accepted*," then follows "*The Race*," in which all are supposed to take a part. This strain, with the repetition of the same, an Octave higher, should be gradually increased in velocity until the end of the Trio, which also has the heading "*End of the Race*." This part of the piece has been so arranged that the notes all lay under the fingers well, and are easy to play. The time has been broken just enough, so as not to weary the finger execution; at the same time the characteristic effect of "*The Race*" has been increased.

Then follows "*Homeward Bound*," which is a repetition of the first and second strains, representing the "*Sleigh-Ride*," "*Passing the Church Chimes, Etc.*," until toward the end of the piece, when the next heading, "*Finale—Arriving at Home*" will be found, which is followed by "*All Out!*" which completes the ride, and is in keeping with the spirit of the occasion that is being described.

The performer will notice that the above named Headings are printed in the music, showing just where the various movements begin and end.

The unusual number of complimentary comments that have been received on the explanatory articles that were written for the "*Burning of Rome*," and "*Paul Revere's Ride*," descriptive marches, has been an additional incentive to the author to write this article, which, he trusts, will meet with the approbation of a generous public.

Respectfully,

E. T. PAULL.

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Silver Sleigh Bells.

NOVELETTE.

By E. T. PAULL.

Author of "Chariot Race," "Storm King,"
"Burning of Rome," "Paul Revere's Ride" & others.

Con Spirito Brillante.

Allegro moderato.

All aboard.

Crack o' the whip.

Whip.

The first system of music features a piano accompaniment in the lower staff and a treble staff. The piano part begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The treble staff contains melodic lines with accents and dynamic markings such as *sfz* and *fz*. The tempo is marked *Allegro moderato*.

The second system continues the piece. It includes a section labeled "Whip." with a *sfz* dynamic. The piano part features a *mf* dynamic. The treble staff has a melodic line with a triplet and a fingering sequence of 1 # 2 1 3.

The third system shows the piano accompaniment with a *mf* dynamic. The treble staff continues the melodic line with a triplet and a fingering sequence of 1 # 2 1 3.

The fourth system continues the piano accompaniment and treble melody. The piano part maintains a *mf* dynamic. The treble staff includes a triplet and a fingering sequence of 1 # 2 1 3.

The fifth system concludes the piece. The piano part features a *fz* dynamic. The treble staff includes a triplet and a fingering sequence of 1 # 2 1 2 3. The system ends with a final chord and a key signature change to one sharp.

Passing the Church Chimes.

Two systems of piano accompaniment. The first system begins with a *mf* dynamic marking. The second system includes a *8va* marking above the treble clef staff. Both systems feature a rhythmic pattern of eighth notes in the bass line and chords in the treble line, with many notes marked with accents.

Continuation of Sleigh Ride.

Two systems of piano accompaniment. The first system starts with a *ff* dynamic marking. The second system includes a *8va* marking above the treble clef staff. The music consists of chords and eighth-note patterns in both staves.

Warning! Railroad Crossing.

Slowing Up.

A TRIO section in 2/4 time. The first system is marked *f*. The second system is marked *rall.* and includes a *8va* marking above the treble clef staff. The music features chords and eighth-note patterns.

Song of the Sleighriders.

A single system of piano accompaniment starting with a *mf* dynamic marking. The music consists of chords and eighth-note patterns in both staves.

Continuation of song

Musical notation for the continuation of the song, featuring a treble and bass staff with various notes and rests.

with Silver Bells.

Musical notation for the section with Silver Bells, featuring a treble and bass staff with a forte (*f*) dynamic marking.

Musical notation for the section with Silver Bells, featuring a treble and bass staff with a fortissimo (*ff*) dynamic marking and the text "Challenge to a race." and "Chal-".

The Race.

Musical notation for the section The Race, featuring a treble and bass staff with a fortissimo (*ff*) dynamic marking and the text "lence accepted".

Musical notation for the section The Race, featuring a treble and bass staff with various notes and rests.

Musical notation for the section The Race, featuring a treble and bass staff with a ritardando (*rit.*) dynamic marking and the text "Sua...".

8va.....

fff Furioso.

8va.....

8va.....

End of the Race. *fz*

Homeward Bound.

f

8va.....

8va.....

8va 2. *8va*

ff
Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8va

ff
Ped. Ped. Ped. Ped. Ped.

8va

FINALE. Arriving At Home.

8va

fff

All Out.

8va

fz *trm* *trm* *8va*
fz
Ped. Ped. Ped.

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- | | |
|---|---|
| Ben Hur Chariot Race Paull
Great seller, universal favorite. | Midnight Fire Alarm Lincoln-Paull
Descriptive march. Fire bells, etc. |
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Companion to Chariot Race. | A Signal from Mars March Taylor-Paull
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A wonderfully bright, brilliant and stirring march, with a magnificent finale. Just published. |
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