

Bell-ringing at Speyer

words by Sheena Phillips

music by Ludwig Senfl
arr. Sheena Phillips

Not too fast $\text{♩} = \text{c. } 72$

Soprano 1

Soprano 2

Alto

Tenor

Bass 1

Bass 2

Gling, glang, gling, glang, gling, glang, gling, glang, gling, glang, gling, glang,
Come now, one and all, and help me to haul. Let's ring a peal.
Come here, one and all,

S1

S2

A

T

B1

B2

7
gling, glang, gling, glang, gling, glang, gling, glang, gling, glang, gling, glang,
Come you as well, and take a bell, and strike it well.
and help me to haul. Come join the band, and lend a hand.
Mur, maun, mur, maun,
Mir, mur, maun, mar,

bell-ringing at Speyer 2

A *mp sempre*

S1 gling, glang, gling, glang, gling, glang, gling, glang,
mp

S2 Gling, glang, gling, glang, gling, glang, glang, glang, glang,
f

A Our big day is to - day! Please step in and be - gin.

T mur, maun, mur, maun, mur, muan, mir, mur, maun. Now come here
f

B1 mir, mur, maun. Pull

B2 *mf* Mur, maun, mur, maun,

17

S1 gling, glang, gling, glang, gling, glang, gling. We're

S2 glang, gling, glang, glang, gling, glang. Now don't fire out, or
f

A Take a turn, you will learn. Keep work - ing. No shirk - ing.

T one and all, get to work on this peal, ring a bell.

B1 now, join our com - pa - ny, all who would bell - ring - ers

B2 mur, maun, bom, mur, maun, bom, mur, maun, bom, mur, maun, bom,

bell-ringing at Speyer 3

B

21

S1 far from done, so please come spell me, some - one! Gling, *mp*

S2 I shall shout. And don't drop out! Gling, glang, gling, glang, *mp*

A Do not quit, do your bit, stretch up tall, give your all. Gling, glang, *mp*

T Mar, mir, mur, maun, mar, mer, mir, mur, maun, mar, mer, mir, *f*

B1 be. Mir, mur, maun. Now on this big day, *mf*

B2 mur, maun, bom, mur, maun, bom,

26

S1 glang, gling, glang, gling, glang, gling, glang, gling, *f*

S2 gling, glang, gling, glang, gling, glang, gling, glang. I don't like

A gling, glang, gling, glang, gling, glang, gling, glang,

T mur, maun, mar, mer, mir, mur, maun, mar, mer, mir, mur, maun, mir, *f*

B1 we're all here to play, so take up the slack, and tug sharp

B2 mur, maun, bom, mur, maun, bom, mur, maun,

bell-ringing at Speyer 4

C

30

S1 glang, gling, glang, gling, glang, gling, gling,

S2 all this clang! *mp sempre* Gling, glang, gling, glang, gling, glang.

A gling, glang, gling, glang, gling, glang, gling, glang,

T mur, maun. Stretch up, stand tall, with all you've

B1 and quick. Mur, maun, mur, maun, mur, maun, mur,

B2 bom, mar, mir, mur, maun, bom, mar, mir, mur,

bell-ringing at Speyer 5

D

S1

S2

A

T

B1

B2

bell-ringing at Speyer 6

47 *mf*

S1 And while we play for love, God reigns a - bove, and
 S2 This ring-ing hurts my head, I'd rath-er be in bed. But we're here now;
 A To do your best, don't go so fast! *mp* That's right!
 T 8 bell be rung well. Mur, maun, mur,
 B1 good, nice job, my lad. Mur, maun, mur,
 B2 bom, mir, mur, maun, bom, mur, maun, mur,

53 E *p*

S1 earns our praise on Sab - bath days. Gling, glang, gling, glang,
 S2 we'll cope some - how. Gling, glang, gling,
 A Run out! Gling, glang, gling,
 T 8 maun, mur, maun, gling, glang, gling, glang, gling,
 B1 maun, hey. Now work as one, *mp* in God's
 B2 maun, bom, mur, bom, mur, mer,

bell-ringing at Speyer 7

58

S1 gling, glang, gling, glang, gling, glang, gling, glang, gling, gling,

S2 - glang, gling, glang, - gling, glang,

A - glang, gling, glang, mar, mir, maun, mar,

T 8 glang, gling, glang, gling, glang. Now sound it loud to do

B1 own name. They'll come, or not, John, give all you have ,

B2 - maun, bom, mar, mer, mir, mur, maun, bom,

63

S1 glang, gling, gling, glang, gling, gling, glang, gling.

S2 - gling, glang, gling, glang, gling, glang.

A - mir, maun, mar, mir, maun, mar, mir, maun,

T 8 us proud, and keep it strong, ring out the song,

B1 - got, just boom, it out. Finn, take good care: don't let

B2 - mir, mur, maun, bom, mir, mur, maun, bom, mir, mur, maun,

bell-ringing at Speyer 8

F

f

The kids are com - ing now, bells toll - ing low, we'll sing our

So, ring then in God's own name. What I say is; folk don't need this.

A

bom. Sound all as one in God's own name, and we'll all claim our

T

8 Mass is now start - ing. Mar, mer, mir, mur, mar, mer, maun, mur, mar, mer,

B1

that sal - ly tear! Mur, maun, mur, maun, mur,

B2

bom,

bom,

bom,

bom,

71
S1 best, now ring your last, the pas-tor comes in, and we be - gin! (nn)

molto rit.

p

A musical score for Soprano 2 (S2) in G major. The vocal line consists of eighth and sixteenth notes, with lyrics in parentheses: "There's no call for all this along-ing on the Sab-bath day (pp)". The dynamic marking (pp) indicates a very soft performance.

A musical score fragment labeled 'A' in the top left corner. The key signature is one sharp (G major). The melody consists of eighth and sixteenth note patterns. The first measure starts with an eighth note followed by a sixteenth note. The second measure starts with a sixteenth note followed by an eighth note. The third measure starts with an eighth note followed by a sixteenth note. The fourth measure starts with a sixteenth note followed by an eighth note. The fifth measure starts with an eighth note followed by a sixteenth note. The sixth measure starts with a sixteenth note followed by an eighth note. The seventh measure starts with an eighth note followed by a sixteenth note. The eighth measure starts with a sixteenth note followed by an eighth note. The ninth measure starts with an eighth note followed by a sixteenth note. The tenth measure starts with a sixteenth note followed by an eighth note. The eleventh measure starts with an eighth note followed by a sixteenth note. The twelfth measure starts with a sixteenth note followed by an eighth note. The thirteenth measure starts with an eighth note followed by a sixteenth note. The fourteenth measure starts with a sixteenth note followed by an eighth note. The fifteenth measure starts with an eighth note followed by a sixteenth note. The sixteenth measure starts with a sixteenth note followed by an eighth note. The十七th measure starts with an eighth note followed by a sixteenth note. The eighteen measure starts with a sixteenth note followed by an eighth note.

A musical score page showing a vocal line and a piano accompaniment. The vocal line starts with a quarter note followed by eighth notes. The piano accompaniment has a sustained bass note and a treble note. The vocal part continues with eighth notes and ends with a half note. The piano part ends with a forte dynamic (p) and a half note.

A musical score for voice and piano. The vocal line consists of four groups of three notes each, followed by a single note. The piano accompaniment features eighth-note chords. The vocal part ends with a fermata over the final note.

The musical score for the 'Maun' section on page 2 consists of two staves. The top staff is for the soprano (S) and the bottom staff is for the alto (A). Both staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts sing 'maun,' 'mur, maun,' 'mur, maun,' and 'mur, maun.' The piano accompaniment part is also present, indicated by a piano icon and a dynamic marking of 'ff' (fortissimo).