

Bells of St. Mary's

Adams, A. Emmett
Arr. Clark, Tom

Bells of St. Mary's

By: A. Emmett Adams
Arr. Tom Clark

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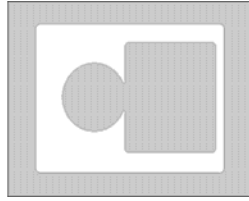
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Adams, A. Emmett

DOB: 1890 (Australia)
DOD: 1930 (London, England)

A. Emmett Adams was born in Australia and died in London, England. It is believed that he lived from 1890-1930.



Clark, Tom

DOB: 1854
DOD: September 29, 1943 (Ridgefield Park, New Jersey)

Born in England in 1854, Thomas (Tom) Clark began his music studies in the British Isles at an early age, eventually becoming proficient in theory, counterpoint, and composition. He learned to play many wind instruments, particularly the clarinet and cornet. After moving to the United States in his early twenties, he became a cornetist in Patrick Gilmore's famous 22nd Regiment Band. In 1894, he joined the Frederick Innes Band as its cornet soloist.

A composer of numerous military band marches, Clark lived in the New York area and was employed for more than 20 years as an arranger for G. Schirmer. His band arrangements of classical music were considered to be superior to most others of that period.

Clark, among whose friends was Victor Herbert, retired in 1939 and passed away at his home in Ridgefield Park, New Jersey, on September 29, 1943, following a brief illness.¹

Bells of St. Mary, The is a popular song. The music was written by A. Emmett Adams, the lyrics[by Douglas Furber, following a visit to St. Mary's Church, Southampton, England. The song was arranged for band by Tom Clark and published by Chappell and Co., Ltd. in 1919.

The song was revived, in 1945 in the Hollywood musical of the same name, by Bing Crosby and Ingrid Bergman. The piece has been published for band at least 7 times and recorded more than 20 times.

Program note researched by Marcus L. Neiman,
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

¹ Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission.

Flute & Piccolo in C

Arr. by Tom Clark

The musical score for "The Rose Tree" is presented on ten staves. The first staff is for the Voice, with the tempo marking "Modto Fl" and the dynamic "f". The second staff is for the Flute and Piccolo (Fl & Pice), with the tempo marking "atempo" and the dynamic "ff". The third staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The fourth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The fifth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The sixth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The seventh staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The eighth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The ninth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo". The tenth staff continues the Flute and Piccolo part, with the dynamic "ff" and the tempo marking "atempo".

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The Bells Of St. Mary's

Oboe

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to

f

Voice 2

Refrain

f *p*

atempo

ff *ff* *rall* *ff*

f *rall* *D.C.* *rall* *ff*

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The Bells Of St. Mary's

E♭ Clarinet

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod^{to}

f

Voice 5

Refrain 7

atempo

ff *rall* *ff*

rall

D.C.

rall
C7272

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Solo B♭ Clarinet

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS

arr. by Tom Clark

Voice

The musical score is written for a Solo B♭ Clarinet. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains the main melody, starting with a 'Mod to' marking and a forte (f) dynamic. A 'PINE BAND' watermark is visible across the first staff. The second staff continues the melody with a forte (f) dynamic. The third staff is the start of the 'Refrain', marked with a piano (p) dynamic. The fourth staff continues the refrain. The fifth staff features a crescendo (cresc) marking and a fortissimo (ff) dynamic. The sixth staff has an 'atmpo' (ad libitum tempo) marking and a fortissimo (ff) dynamic. The seventh staff continues the fortissimo (ff) section. The eighth staff includes first and second endings, marked with '1.' and '2.', and a fortissimo (ff) dynamic. The score concludes with a 'D.C.' (Da Capo) marking and a fortissimo (ff) dynamic.

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2nd & 3rd B $\flat$ Clarinets

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod to

Voice

Refrain

ff *rall* *ff* *atempo* *ff* *rall* *ff* *DC* *rall* *ff*

C 7272

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The Bells Of St. Mary's

E♭ Alto Clarinet

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod^{to} Voice

f *p*

Refrain

p *f* *ff* *rall*

a tempo *ff*

1 2

rall f *D.C. rall ff*

The musical score is written for E♭ Alto Clarinet and Voice. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Mod^{to}'. The main melody starts with a forte (*f*) dynamic and includes a voice part marked 'Voice' with a piano (*p*) dynamic. The refrain section is marked 'Refrain' and includes dynamics of piano (*p*), forte (*f*), fortissimo (*ff*), and a rallentando (*rall*). The score includes a double bar line with first and second endings, marked '1' and '2'. The final section is marked 'rall f' and 'D.C. rall ff'.

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The Bells Of St. Mary's

B $\flat$ Bass Clarinet

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod^{to}

voice 1

f *p*

Refrain

p *f* *p*

cresc

rall *atempo*

f *ff* *ff*

1 *rall* 2 *rall*

f *ff* *D.C.*

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This musical score is for the B♭ Bass Clarinet part of 'The Bells Of St. Mary's'. It is composed by A. Emmett Adams and arranged by Tom Clark. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and dynamics are indicated throughout. The piece begins with a 'Mod^{to}' marking. The first section features a melody with a 'voice 1' marking. The second section is the 'Refrain', which is repeated. The score includes various dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), and *cresc* (crescendo). There are also markings for *rall* (rallentando) and *atempo* (ad libitum). The piece concludes with a 'D.C.' (Da Capo) marking and a final *ff* (fortissimo) dynamic.

The Bells Of St. Mary's

Bassoon

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to

f

Voice 1

p

Refrain

p

f

rall

ff

atempo

ff

f

D.C.

1 rall

2 rall

The musical score is written for a Bassoon. It begins with a key signature of one flat (B-flat) and a common time signature (C). The first staff features a 'Mod to' (moderation) marking and a forte (*f*) dynamic. It includes a 'Voice 1' section. The second staff is the start of the 'Refrain', marked with a piano (*p*) dynamic. The third staff continues the refrain with a forte (*f*) dynamic and a 'rall' (rallentando) marking. The fourth staff is marked 'atempo' (ad libitum) and starts with a fortissimo (*ff*) dynamic. The fifth staff continues the 'atempo' section with a fortissimo (*ff*) dynamic. The sixth staff concludes with a forte (*f*) dynamic, a 'D.C.' (Da Capo) marking, and two 'rall' (rallentando) markings for the final measures.

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The Bells Of St. Mary's

B♭ Soprano Saxophone

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to

f

Voice 5

Refrain 3

p

3

f

ff *rall*

atempo

ff

1

f *rall*

2

D.C. *ff* *rall*

C

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The Bells Of St. Marys

E♭ Alto Saxophone

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to

f

Voice 2

p

2

f

Refrain 4

p

3

f

ff rall

a tempo

ff

1

f rall

2

ff rall

D.C.

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The Bells Of St. Mary's

B $\flat$ Tenor Saxophone

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod^{to} Voice 2

f

p

2

f

Refrain 4

p

4

f

ff

ff

rall

atempo

1 *rall*

2 *rall*

ff

C

D.C.
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The Bells Of St. Mary's

E♭ Baritone Saxophone

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes the instruction "Modto" above the staff and a "2" above the first measure. The second staff has a "Voice" instruction above it and a "2" above the first measure. The third staff features a "Refrain" instruction above it and a "4" above the first measure. The fourth staff has a "3" above the first measure. The fifth staff includes the instructions "rall" and "a tempo" above it. The sixth staff has a "1 rall" instruction above it. The seventh staff has a "2 rall" instruction above it. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *D.C.* (Da Capo). The score concludes with a double bar line.

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Solo B♭ Cornet
Conductor

N B When used as a Vocal accompaniment do not use this part

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to Wood & Brass

1st B♭

Solo Voice

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score begins with a dynamic of *f* (forte). The first line of music includes a 'Solo Voice' part. The second line of music is marked 'Refrain' and 'legato'. The third line of music is marked 'Wood' and 'p' (piano). The fourth line of music is marked 'Tutti' and 'atempo'. The fifth line of music is marked 'rall' (rallentando) and 'ff' (fortissimo). The sixth line of music is marked 'rall' and 'D.C.' (Da Capo). The seventh line of music is marked 'ff'.

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The Bells Of St. Mary's

1st B $\flat$ Cornet

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Modto

f

Voice 2

p

f

Refrain 4

p

f

ff *rall*

atempo

ff

1 *rall*

2 *rall*

ff

The musical score is written for a 1st Bb Cornet. It begins with a treble clef and a common time signature. The tempo is marked 'Modto'. The first staff contains a series of notes, starting with a forte (*f*) dynamic. The second staff continues the melody, with a piano (*p*) dynamic marking. The third staff is labeled 'Refrain 4' and features a piano (*p*) dynamic. The fourth staff continues the melody, with a forte (*f*) dynamic. The fifth staff features a fortissimo (*ff*) dynamic and a 'rall' (rallentando) marking. The sixth staff continues the melody. The seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighth staff continues the melody. The ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The tenth staff continues the melody. The eleventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twelfth staff continues the melody. The thirteenth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fourteenth staff continues the melody. The fifteenth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixteenth staff continues the melody. The seventeenth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighteenth staff continues the melody. The nineteenth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twentieth staff continues the melody. The twenty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twenty-second staff continues the melody. The twenty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twenty-fourth staff continues the melody. The twenty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twenty-sixth staff continues the melody. The twenty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The twenty-eighth staff continues the melody. The twenty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The thirtieth staff continues the melody. The thirty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The thirty-second staff continues the melody. The thirty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The thirty-fourth staff continues the melody. The thirty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The thirty-sixth staff continues the melody. The thirty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The thirty-eighth staff continues the melody. The thirty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fortieth staff continues the melody. The forty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The forty-second staff continues the melody. The forty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The forty-fourth staff continues the melody. The forty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The forty-sixth staff continues the melody. The forty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The forty-eighth staff continues the melody. The forty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fiftieth staff continues the melody. The fifty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fifty-second staff continues the melody. The fifty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fifty-fourth staff continues the melody. The fifty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fifty-sixth staff continues the melody. The fifty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The fifty-eighth staff continues the melody. The fifty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixtieth staff continues the melody. The sixty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixty-second staff continues the melody. The sixty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixty-fourth staff continues the melody. The sixty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixty-sixth staff continues the melody. The sixty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The sixty-eighth staff continues the melody. The sixty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The seventieth staff continues the melody. The seventy-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The seventy-second staff continues the melody. The seventy-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The seventy-fourth staff continues the melody. The seventy-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The seventy-sixth staff continues the melody. The seventy-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The seventy-eighth staff continues the melody. The seventy-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eightieth staff continues the melody. The eighty-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighty-second staff continues the melody. The eighty-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighty-fourth staff continues the melody. The eighty-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighty-sixth staff continues the melody. The eighty-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The eighty-eighth staff continues the melody. The eighty-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The ninetieth staff continues the melody. The ninety-first staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The ninety-second staff continues the melody. The ninety-third staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The ninety-fourth staff continues the melody. The ninety-fifth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The ninety-sixth staff continues the melody. The ninety-seventh staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The ninety-eighth staff continues the melody. The ninety-ninth staff features a fortissimo (*ff*) dynamic and a 'rall' marking. The hundredth staff continues the melody.

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2nd & 3rd B $\flat$ Cornets
(or B $\flat$ Trumpets)

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Modto

Voice 2

Refrain 6

1

4

2d only

p

f

rall

atempo

ff

ff

1

f

rall

DC

2

rall

ff

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The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

1st & 2nd E♭ Horns

Mod^{to}

f

p

1

Refrain

p

f

ff *rall*

atempo

ff

1

f *rall*

2

D.C. *rall* *ff*

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3rd & 4th E♭ Horns

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to

f

Voice 1

p

Refrain

p

f

ff *rall* *ff*

atempo

f

ff *rall* *ff*

1 2

f *rall* *ff*

D.C. *rall* *ff*

f

C

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1st & 2nd Bb Tenors

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

The musical score is written for 1st and 2nd Bb Tenors, Voice 1, and 3rd and 4th Horns. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Mod.to' and the first measure is marked 'f'. The score includes a 'Voice 1' part and a '3rd & 4th Horns' part. A 'Refrain' section is marked for the 3rd and 4th Horns. The score features various dynamics including 'f', 'ff', 'p', and 'ff rall'. It includes a 'Mod.to' section, a 'Refrain' section, and a 'D.C.' (Da Capo) section. The score is divided into two systems, with the first system ending with a double bar line and the second system beginning with a first ending bracket. The score concludes with a final double bar line.

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The Bells Of St. Mary's

Arr. by Tom Clark

4th
Torns

Musical score for "The Rose Tree" by Tom Clark. The score is arranged for Voice, Mod (Moderato), and Horns (2nd and 4th). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a main melody for the voice and a refrain for the horns. The tempo is marked "Modto" (Moderato). The score is divided into two systems. The first system includes the main melody and the refrain. The second system includes the main melody and the refrain. The score is marked with various dynamics including *f* (forte), *p* (piano), *ff* (fortissimo), and *ffrall* (fortissimo rull). The score is arranged by Tom Clark.

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The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

3rd Trombone 

Musical score for "The Rose Tree" in 3/4 time. The score is written for Bassoon (Bssn) and includes a vocal line. The tempo is marked "Modto". The key signature has one flat (B-flat). The score includes various dynamics such as *f* (forte), *p* (piano), *cresc* (crescendo), *ff* (fortissimo), and *ff rall* (fortissimo, rallentando). The score also includes a "Refrain" section marked with a "4" and a "3" indicating the number of measures. The score ends with a "D.C. ff rall" (Da Capo, fortissimo, rallentando) instruction.

Baritone

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod^{to}

f

Voice

p

Refrain

p

f

ff

atempo

ff

rall

ff

rall

ff

D.C.

Euphonium

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Modto- *f* Voicc *p*

Refrain *p* *f* *ffrall*

ff *atempo* *f* *ffrall*

1 *f. rall* 2 *DC. ffrall*

The musical score is written for Euphonium and consists of seven staves. The first staff begins with a 'Modto-' tempo marking and a forte 'f' dynamic. It features a melodic line with a repeat sign and a 'Voicc' marking. The second staff continues the melody with a piano 'p' dynamic. The third staff is labeled 'Refrain' and starts with a piano 'p' dynamic, followed by a forte 'f' dynamic. The fourth staff continues the refrain with a fortissimo 'ff' dynamic and a 'ffrall' (ferocious rallentando) marking. The fifth staff begins with a fortissimo 'ff' dynamic and an 'atempo' (ad libitum) marking. The sixth staff continues the melodic line. The seventh staff contains two endings: the first ending is marked '1' and 'f. rall' (faster rallentando), and the second ending is marked '2' and 'DC. ffrall' (Da Capo fortissimo ferocious rallentando). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

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Basses or Tubas

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Modto. *f* 3rd Trb *f* Voice *p*

Refrain *p* *rall* *ff* *ff* *atempo* *f* *rall* *1* *2* *rall* *rall* *D.C. ff*

C

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B $\flat$ Bass 

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark



Mod to

Voice 1

Bsn

Refrain 4

atempo

ff

D.C.

ff rall

ff rall

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The Bells Of St. Mary's

Drums

Timpani in F & C

Composed by
A. EMMETT ADAMS

Arr. by Tom Clark

Mod^{to} 3 Tymp⁶ Voice 7

Refrain 6

Tym a tempo *p* *f* *ff rall*

Dr *ff* *rall* *D.C.* *ff rall* 1

The musical score is written for drums, timpani, and voice. It begins with a key signature of one flat (Bb) and a 3/4 time signature. The first staff shows the timpani part with a 'Mod^{to} 3' instruction. The second staff shows the voice part with a 'Voice 7' instruction. The third staff is the refrain, marked 'Refrain 6'. The fourth staff is the drum part, marked 'Tym a tempo'. The score includes various dynamic markings such as *p*, *f*, *ff*, and *ff rall*. It also features a 'D.C.' (Da Capo) instruction and a 'rall' (rallentando) instruction. The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13.

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Church Bells
or Tubes

The Bells Of St. Mary's

Composed by
A. EMMETT ADAMS
Arr. by Tom Clark

Mod to *f* Voice 7

Refrain *obligato*

f *rall* *ff* *atempo* *ff*

1 *rall* 2 *rall* 2

f *DC* *ff*

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