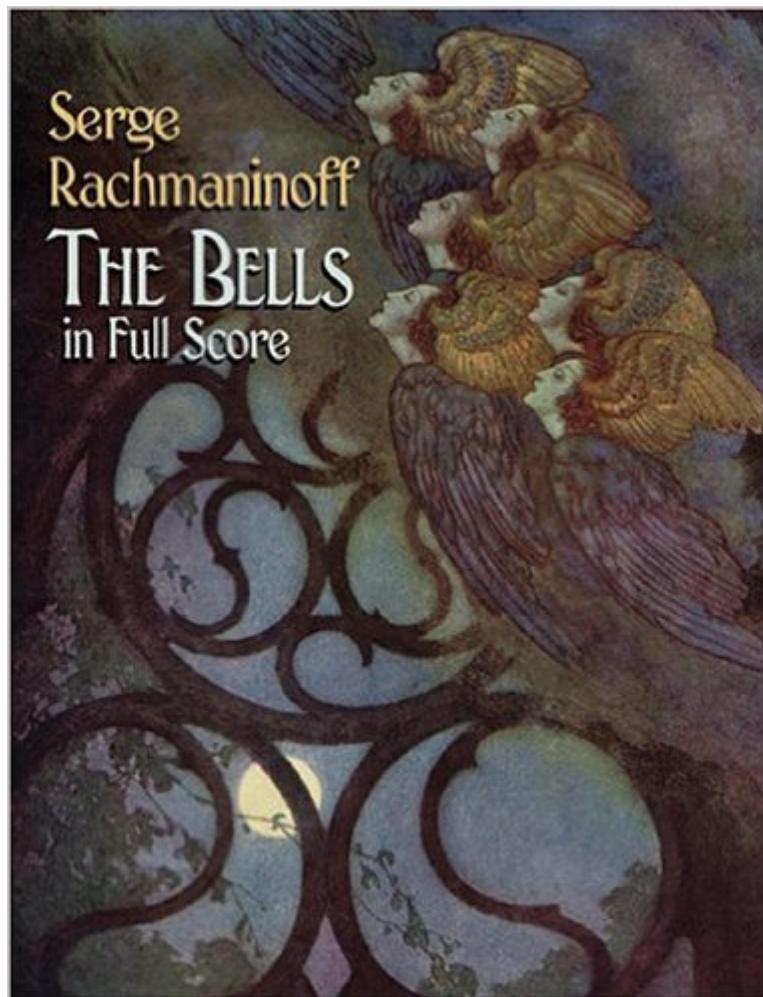


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# The Bells In Full Score



## Synopsis

This great choral symphony by the last of Russia's Romantic composers was written in 1913 and is reputed to be among Rachmaninoff's favorites of all his works. Scored for a large orchestra, solo vocalists, and chorus, the work is loosely based on the brilliant poem by Edgar Allan Poe. Its addition of material from the Russian translation permits the composer to develop the themes in a more intense, dark idiom. Indeed, *The Bells* exhibits an emotional intensity unsurpassed in Rachmaninoff's later works. Its long, brooding finale contrasts with the liveliness of the preceding movements, and the orchestration reflects the poem's striking symbolism: silver bells for birth, golden bells for marriage, brass bells for fear, and iron bells for death.

## Book Information

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Average Customer Review: 5.0 out of 5 stars [See all reviews](#) (1 customer review)

Best Sellers Rank: #1,484,655 in Books (See Top 100 in Books) #54 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Rachmaninoff #509 in Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Late Romantic #5160 in Books > Arts & Photography > Music > Musical Genres > Classical

## Customer Reviews

Once I got past the defects of my 1st copy (which had to thus be exchanged), there is no question of this being another gem to add to Dover's collection of fine reprinted 1st-edition scores, with this one to boot having the bonus of having apparently-decent singing-translations in German and English in addition to the original Russian version by Konstantin Balmont which Sjergj Sjegorjewitsch Rakhmaninov set. [The very fact that the English version used in the score is NOT the original Poe poem-set can indicate just how virtually untranslateable poetry usually happens to be (hence one book trying to do that writing of such attempts as 'a study in failure')!!] The only regret from this non-Italianophile writer is that the the instrumental nomenclature is in Italian (unlike the same original publisher's "Ostrava Mjárváfákh", Op.29, which was basically done in German);

however, that's inconsequential. [Another thing that might have been of help could have been to print the two scores in one volume; furthermore, the original publisher Gutheil often lets blank staves fill up pages and systems where perhaps they could have profitably been omitted - but that's not Dover's fault at all...] Otherwise, bravo Dover!!!!

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