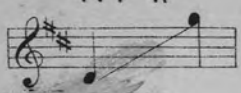



Nº 1.  
IN D 

Nº 2.  
IN B 

# THE BELLS OF LYNN

## SONG

WITH VIOLIN OBBLIGATO

Words Written by

F. E. WEATHERLY.

Music Composed by

# ARTHUR E. FISHER.

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# THE BELLS OF LYNN.

## SONG.

Words by F. E. WEATHERLY.

Music by ARTHUR E. FISHER,

Op. 44. No 1.

Andante.

When the  
eve is grow - ing grey, And the tide is roll - ing in, I  
sit and look a - cross the bay To the bon - ny town of Lynn; And the

*f* *p* *f* *p*

8

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of lyrics: 'When the eve is grow - ing grey, And the tide is roll - ing in, I'. The third system contains the second line of lyrics: 'sit and look a - cross the bay To the bon - ny town of Lynn; And the'. Dynamics are indicated by 'f' (forte) and 'p' (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The page number '8' is visible at the bottom right of the piano part.

fisher folks are near, But I wis they nev-er hear The

*f*

songs the far bells make for me, The bonny, bonny bells of Lynn.

*rit.*

*p*  
*a tempo.*

The folks are chat - ting

*p*

gay, And I hear their mer - - ry din, But I look and look a -

*cresc.*

-cross the bay to the bon - ny town of Lynn. He told me to wait

*f* *p*

*f*

here Up - on the old brown pier, To wait and watch his

*f*

com - ing When the tide was roll - ing in. Oh I see him pull - ing

*dim: e poco rit.* *piu mosso.*

*colla voce.* *piu mosso.*

strong, - Pull - ing o'er the bay to me; And I

*f gioioso.*

*f*

*affrettando.*

hear his jo - vial song,      And his mer - ry face I see,      And

now he's at the pier      My bon - ny love and dear; And he's

*molto accel: e cresc:*

com - ing up the sea - wash'd steps With his hands outstretch'd to me.....

*molto accel: e cresc:*

*mf agitato.* *ff* *p*

Oh my love! speak to me, and hold me fast mine own, For I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'Oh', followed by a quarter note 'my', a quarter note 'love!', a quarter rest, a quarter note 'speak', a quarter note 'to', a quarter note 'me,', a quarter note 'and', a quarter note 'hold', a quarter note 'me', a quarter note 'fast', a quarter note 'mine', a quarter note 'own,', a quarter note 'For', and a quarter note 'I'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *sf* (sforzando) appearing in the right hand.

*molto cresc.* *p*

fear this ris - ing sea, And these winds and waves that moan! But nev - er a word he

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'fear', a quarter note 'this', a quarter note 'ris -', a quarter note 'ing', a quarter note 'sea,', a quarter note 'And', a quarter note 'these', a quarter note 'winds', a quarter note 'and', a quarter note 'waves', a quarter note 'that', a quarter note 'moan!', a quarter note 'But', a quarter note 'nev -', a quarter note 'er', a quarter note 'a', a quarter note 'word', and a quarter note 'he'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, with dynamic markings of *p* (piano) and *cresc.* (crescendo).

said. He is dead! my love — is dead!

*a battuta.*

*colla voce.*

The third system shows the vocal line concluding with a half note 'said.', a half note 'He', a half note 'is', a half note 'dead!', a quarter rest, a half note 'my', a half note 'love —', a half note 'is', and a half note 'dead!'. The piano accompaniment includes a section marked *colla voce.* (colla voce) and a section marked *a battuta.* (a battuta), which consists of a series of chords in the right hand.

*a battuta Allargando.*

*mf* Ah me! ah me! I did but dream, and I am all a -

The fourth system begins with a vocal line marked *mf* (mezzo-forte) and *Allargando.* (ritardando). The vocal line has a half note 'Ah', a half note 'me!', a half note 'ah', a half note 'me!', a half note 'I', a half note 'did', a half note 'but', a half note 'dream,', a half note 'and', a half note 'I', a half note 'am', a half note 'all', and a half note 'a -'. The piano accompaniment features a series of chords in the right hand, with a dynamic marking of *mf*.

*rit. f.*

- lone, A - lone, and old and grey, And the tide is roll - ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half rest followed by a series of quarter notes. The piano accompaniment consists of dense chords in the right hand and simple bass notes in the left hand. The tempo and dynamics are marked as *rit. f.*

in. The tide is roll - ing in, But my heart's a - way, a -

*p*

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with chords and bass notes. The dynamics are marked as *p*.

- way, A - way, a - way, a - way. But my heart's a - way, a -

*ritenuto.* *f a tempo.*

*rit:* *a tempo.*

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with chords and bass notes. The tempo and dynamics are marked as *ritenuto.* and *f a tempo.* in the vocal line, and *rit:* and *a tempo.* in the piano accompaniment.

- way In the old grave - yard at Lynn.

*rall: - - - - -*

*dim.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment continues with chords and bass notes. The tempo and dynamics are marked as *rall: - - - - -* and *dim.*

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