

Title:	Bells of Lynn
Name(s):	Koerner, H. T.
Resource Type:	notated music
Note(s):	From: Music Copyright Deposits, 1870-1885 (Microfilm M 3500)
URL	http://lcweb2.loc.gov/diglib/ahas/loc.music.sm1884.06382

PDF dynamically generated by the Library of Congress.

COPYRIGHT
MAR 1884
6382

THIS COPY DELIVERED TO THE
APR 30 1900
Music Department

The Bells of

Lynn

MUSIC BY

H. T. Koerner

5

BUFFALO.

Copyright 1884 by

August Rottenbach 499 Main St.

Boston, Carl Pruber.

New York, W. A. Pond & Co.

The Bells of Lynn.

Music By H. T. Koerner

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante.' The first measure of the upper staff begins with a piano (*p*) dynamic. The lower staff begins with a piano (*p*) dynamic. The system concludes with a *cres* (crescendo) marking in the upper staff.

The second system of musical notation consists of two staves. The upper staff begins with a forte (*f*) dynamic. The lower staff begins with a piano (*p*) dynamic. The system includes a *dim* (diminuendo) marking in the upper staff and a *ff* (fortissimo) marking in the upper staff.

The third system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic. The lower staff begins with a piano (*p*) dynamic.

Copyright 1884 by A. Rottenbach

THE BELLS OF LYNN.

Words from "Temple Bar."
andante cantabile.

Music by H. T. Koerner.

When Eve is growing gray, and the Tide is Rolling

in; I sit and look across the Bay To the bonny Town of

Lynn. And the Fisher folks are near. But I wish they never hear the songs the far bells make for me the

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

The folks are chatting gay, and I
hear their merry din, and I look and look across the Bay to the bonny town of Lynn; He - told me to wait here. Up-
on the old brown pier, to wait and watch him coming when the Tide was rolling in. To wait and watch him coming when the
Tide was rolling in *veloce* *cres... cen... do*

Oh, I see him pulling strong, pulling o'er the Bay to me; and I hear his jovial song and his merry face... I... see i... and... now he's at the pier. My bonny love and dear! He's coming up the seawashed steps with heads outstretched to me. Oh, my love, your cheek is cold, and your hands are stark and thin! Oh, hear you not the bells of old, the bonny Bells of Lynn? Oh, hear you not the bells of old, the bonny bells of Lynn? Oh.

The musical score consists of four systems, each with a vocal line and piano accompaniment. The key signature is D major (two sharps). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf*, *rit*, and *f*. The score is framed by a thick black border.

legato p implorando *p* *ac...*

have you naught to say Up...on our wedding day? Love,

cel...eran *do* *f* *rit*

hear you not the wedding bells across the bay of Lynn? O my lover, speak to me! and hold me fast, mine own! But

legato *p* *f* *ff*

ne'er a word he said! He's dead! my love is dead! Ah

rit *p* *A-*

me! I did but dream and I'm alone all..... alone

-lone, and old and gray; and the Tide... is rolling... in; But my

p *mf* *mf*

This system contains the first three measures of the piece. The vocal line begins with a piano (*p*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment provides a steady accompaniment with a mezzo-forte (*mf*) dynamic.

heart's away, away, in the old graveyard at Lynn, But my

p *pp*

This system contains the next three measures. The vocal line continues with a piano (*p*) dynamic, which then softens to a pianissimo (*pp*) dynamic. The piano accompaniment also softens to a pianissimo (*pp*) dynamic.

heart's away, away, in the old graveyard at Lynn!

p *rit* *pp* *ppp*

This system contains the final three measures of the vocal line. The vocal line starts with a piano (*p*) dynamic, includes a *rit* (ritardando) marking, and ends with a pianissimo (*ppp*) dynamic. The piano accompaniment follows a similar dynamic path, ending with a pianissimo (*ppp*) dynamic.

pp *ppp*

This system contains the final two measures of the piano accompaniment. It begins with a pianissimo (*pp*) dynamic and ends with a pianissimo (*ppp*) dynamic.