

G. 805. p.  
25.

THE FAIRY BELLS,

A Ballad,

By

THE HON<sup>BLE</sup> MRS NORTON.

Ent. at Sta. Hall.

Price 2/-

LONDON,

PUBLISHED BY J. POWER,

34, STRAND.

THE MARY BELLS

FOCE

PIAZO

FORTE

With Expression.



I dreamt that you were my Beloved, I

dreamt that we were wandering side by side

Beloved

# THE FAIRY BELLS.

VOCE.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a series of chords and then moves into a melodic line with eighth notes. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of chords. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). Performance markings include *With Expression.*, *L* (Lento), and *R* (Ritardando).

PIANO-

FORTE.

I dreamt 'twas but a dream thou wert my Bride, Love! I

dreamt that we were wand'ring side by side Love!

I earth's hap-piest son, And thou her lo- - ve-liest Daughter,

While fai-ry Bells came tink-ling o'er the water,

Mer-ri-ly mer-ri-ly / mer-ri-ly it fell mer-ri-ly mer-ri-ly

merri-ly it fell, The e-cho of that fai-ry Bell. *gva*.....

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

That Vi-sion past a-way, and thou hast left me, To

The second system continues the vocal line and piano accompaniment. The lyrics are: "That Vi-sion past a-way, and thou hast left me, To". The piano accompaniment features a prominent eighth-note pattern in the right hand.

mourn the hopes thy false-hood hath be-reft - - me, No more I claim thy

The third system continues the vocal line and piano accompaniment. The lyrics are: "mourn the hopes thy false-hood hath be-reft - - me, No more I claim thy". The piano accompaniment maintains the eighth-note texture.

pro-mis'd hand no more in dreams I see thee stand, While

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "pro-mis'd hand no more in dreams I see thee stand, While". The piano accompaniment features a final cadence with sustained chords in the right hand.

soft sweet soft and low soft sweet and low it fell, The

*pp*

e-cho of that fai - ry Bell. *gva*

*g*

*v*

*Very Slow.*

Now when I'm musing sad and lone - - - ly With but my harp and

thy re-membrance on - - - - ly In vain as o'er those

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

*Very Slow.*

chords I bend one joyful note I try to send for sad sad sad and chang'd

The second system continues the piece with a vocal line and piano accompaniment. The tempo is marked 'Very Slow.' The vocal line features a triplet of eighth notes (G4, A4, Bb4) followed by a half note C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

sad sad and chang'd they seem The Fairy Bells of that dear dream.

The third system shows the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes some chords.

*gva*

The fourth system consists of piano accompaniment on two staves. It features a rapid sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. The marking 'gva' (ritardando) is placed above the first few notes.

*pp*

The fifth system continues the piano accompaniment. It features a melody in the right hand and a steady eighth-note bass line in the left hand. The marking 'pp' (pianissimo) is placed above the first few notes.

# MUSICAL COMPOSITIONS

OF

*MRS. PRICE BLACKWOOD,*

*The HON. MRS. NORTON,*

AND

*MISS A. COWELL.*

**London:**

PUBLISHED BY J. POWER, 34, STRAND.

A SET OF

## TEN SONGS AND TWO DUETS,

DEDICATED TO

**His Grace the Duke of Devonshire.**

*Price 15s. containing*

They bid me forget thee  
But thou!  
O sing no more  
The fairy bells

The Change  
The Mother's Lament  
Chacta's Lament for Atala  
The Land I love

By-gone hours  
I have left my quiet home  
For the sake of those who are gone  
To-morrow

## A SET OF TWELVE SONGS,

DEDICATED TO

**Lady Jersey.**

*Price 15s. containing*

And have I lost thee  
The merry lark  
I am weary!  
We have been friends together

I've taught my lips  
Would I were with thee  
The Exile  
How sad it is

The lonely harp  
I do not love thee  
Ah! 'tis not for a day, nor an hour!  
Oh! happy's the life

THE FOLLOWING SONGS ARE PUBLISHED SEPARATELY.

By gone hours . . . . .	2	0
Delia! (but thou!) . . . . .	2	0
Fairy bells . . . . .	2	0
I do not love thee . . . . .	2	0
They bid me forget thee . . . . .	2	0
We have been friends together . . . . .	2	0

