

The fairy vale bells.

Horn, Charles E. (Charles Edward), 1786-1849; Darley, George, 1795-1846

London, UK: I. Willis & Co., Royal Musical Library, 55 St. James Street, 1824

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THE
Fairy Vale Bells;
from "*LILIAN of the VALE*" by
George Darley Esq.
A Duett, Sung by
MR. BRAHAM and MR. HORN,
also by
THE MISSES CAWSE,
Inscribed to John Braham Esq.
(as a small tribute of respect to his Splendid Talent.)
BY
C. E. HORN.

Ent. at Sta. Hall.

Pricc 3/6

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Oh hear my sweet Guitar		Mr Horn.	2/-
Pretty Maiden		Duet	2/-

* Adapted to a favorite Air composed by Sir J. Stevenson.

THE FAIRY VALE BELLS.*

No. 121.

THE WORDS BY G. DARLEY ESQ.

THE MUSIC BY C. E. HORN.

*ALLEGRO
ma non troppo
PRESTO.*

Hear! Hear! The Vale Bells how they tink-le round!

Hear!

Hear! Hear!

How they tink-le all a-round!

* "I remember sitting with her one sunny day on a river bank, in a sequestered part of the Vale, when, after a fit of contemplative silence, upon my addressing myself to break it, she raised her head and motioning me to be still, began in a low tremulous voice, scarcely distinguishable from the mixed murmur which rises from the breast of the woodland in summer-time, a kind of irregular chant" Story of "Lilian of the Vale" in "The Labours of Idleness" 395

Hear! When the sweet wind shakes them! Hear! Hear! When the sweet wind

Hear! Hear! When the sweet wind shakes them! Hear!

shakes them! What a wild and syl-van sound! What a wild and syl-van

Hear! What a wild and syl-van sound! syl-van

sound! What a wild a wild and syl-van sound! a wild and syl-van

sound! What a wild a wild and syl-van sound! a wild and syl-van

sound! The vāle bells hōw they tink-le round! tink-le all a-round!

Hear! Hear! What a wild and syl-van sound! Hear! What a

Hear! Hear! What a wild and syl-van

wild and syl-van sound - - - ! What a

wild syl-van sound - - - ! What a

syl - - - van sound - - - - -!

syl - - - van sound - - - - -!

dim.

Hear! Hear! How the soft waves talk be - - neath the bank!

morendo.

wil_low!

Hear! Hear! The rush sighs to wil_low!

p

a tempo $\text{♩} = 125$

wil_low! The rush - - - sighs to willow! The reed to the o_sier

> ad lib:

wil_low! The rush - - - sighs to willow!

> ad lib:

a tempo.

ad lib:

dank - - - Hear! Hear!

Waves talk be_neath the bank! Hear! Hear!

mf

Hear! The reed to the o - - - sier dank!

Hear! The reed to the o - - - sier dank!

ff *p*

Hear! Hear! The Vale Bells how they tinkle round!

Pia

Hear! Hear! When the

Hear! How they tin_kle all a_ round!

sweet wind shakes them! Hear! Hear! How the sweet wind

Hear! Hear! When the sweet wind shakes them! Hear!

shakes them! What a wild and syl-van sound! What a wild and syl-van

Hear! What a wild and syl-van sound! syl-van

sound! What a wild a wild and syl-van sound! a wild and syl-van

sound! What a wild a wild and syl-van sound! a wild and syl-van

sound! The vale bells how they tink-le round, tinkle all a-round!

sound! The vale bells how they tink-le round, tinkle all a-round!

The musical score is written for a voice and piano. It consists of several systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo). The lyrics are written below the vocal staves.

Hear! Hear! Hear how the blue-fly whizzes thro' the air - - - - -

With his voice in his ti-ny

wings! With his voice in his ti-ny wings! Hear! Hear! - - - - - he

wings! With his voice in his ti-ny wings! Hear! he sings at his flow'ry

sings at his flow'ry fare! Hear! Hear! Hear! Hear! Hear!

fare! Hear! he sings at his flow'ry fare! Hear! Hear! Hear!

Dim - - - - - inuendo pp

* NB. Should the first Voice appear too high for the generality of Singers in private, I recommend the 2nd Voice singing the first line an 8^{va} below and the first taking the 2^d as it is written to: this mark *

C.E.H.

ROYAL MUSICAL
395
REPOSITORY

Hear! Hear! Hear!

The . vale - bells how they tink - le round! *Pia*

Hear! When the sweet wind shakes them! Hear! Hear! When the sweet wind

Pia Hear! Hear! When the sweet wind shakes them! Hear!

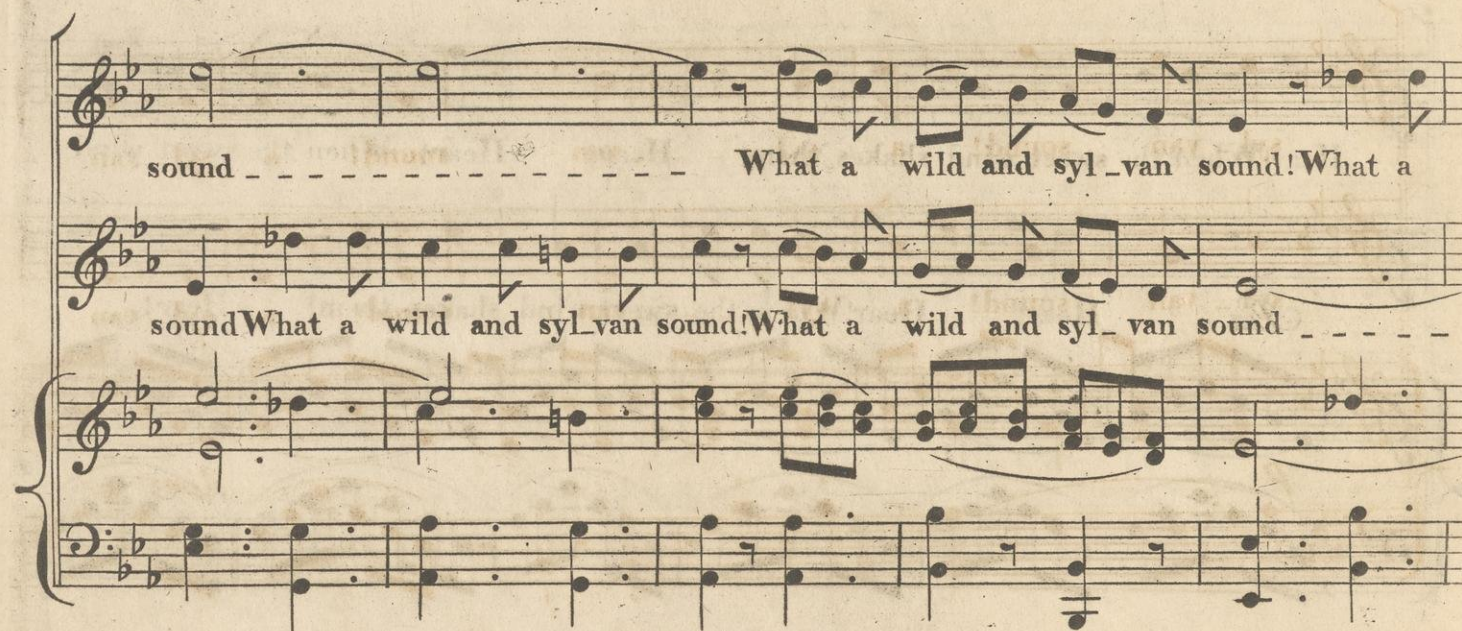
shakes them! What a wild and syl - van sound! what a wild and syl - van

Hear! What a wild and syl - van sound! syl - van



sound - - - - - syl_van sound! syl_van sound! What a wild and syl_van

sound - - - - - syl_van sound! syl_van sound! What a wild and syl_van



sound - - - - - What a wild and syl_van sound! What a

sound What a wild and syl_van sound! What a wild and syl_van sound - - - - -



wild and syl_van sound! a syl - - - - van sound! Hear!

- - - - - ! a syl - - - - van sound!

pp

Hear! What a wild and syl- van sound! Hear! *Pia* Hear! What a

Pia Hear! Hear! What a wild and syl- van sound! What a

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics 'Hear! What a wild and syl- van sound! Hear! *Pia* Hear! What a'. The middle staff is another vocal line, with lyrics '*Pia* Hear! Hear! What a wild and syl- van sound! What a'. The bottom staff is a piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

syl - van sound! a syl - - - van sound! a syl - van

syl - van sound! a syl - - - van sound! a syl - van

p *dim:*

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics 'syl - van sound! a syl - - - van sound! a syl - van' and 'syl - van sound! a syl - - - van sound! a syl - van'. The piano accompaniment includes dynamic markings '*p*' and '*dim:*'.

sound - - - - -!

sound - - - - -!

p *pp* *ppp*

The third system concludes the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics 'sound - - - - -!' and 'sound - - - - -!'. The piano accompaniment includes dynamic markings '*p*', '*pp*', and '*ppp*'.

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