

Fisherman's dwelling.

Bell, Walter; Heine, Heinrich, 1797-1856

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Cunningham Boosey's "UNIVERSAL" Music.

The
FISHERMAN'S DWELLING
Song.

Translated from the German of Henrich Heine
BY

MARY HOWITT.

THE MUSIC COMPOSED

BY

WALTER BELL.

LONDON;

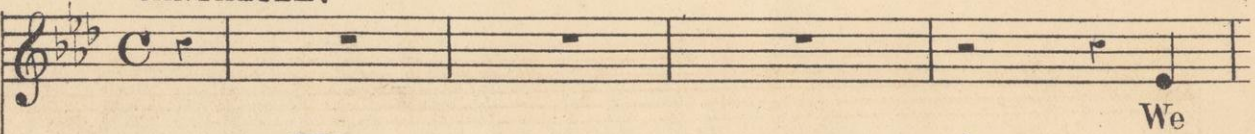
CUNINGHAM BOOSEY & CO 296, OXFORD STREET, W.

THE FISHERMAN'S DWELLING.

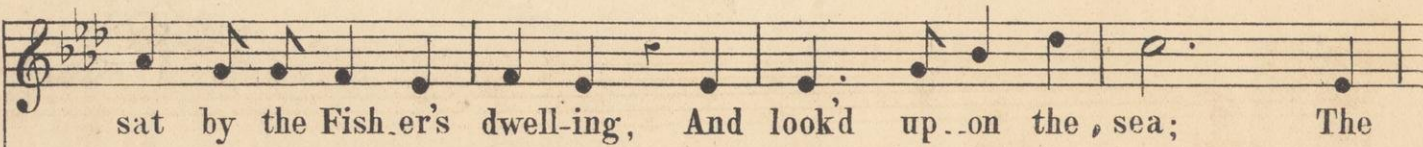
Words Translated from the German
of Heinrich Heine.

WALTER BELL

CANTABILE.

Voice.  We

Piano 

 sat by the Fish-er's dwell-ing, And look'd up-on the, sea; The

 Cres:

 evening mists were gath'ring, And ris-ing up si-lent-ly.

 p

Musical score for "The Light-house" in 3/4 time, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The score is divided into two systems, each with four measures. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*p*) in the second system. The piano accompaniment also features a forte (*f*) dynamic in the first system and piano (*p*) in the second. The lyrics are: "Forth from the lofty Light-house Streams softly light by". The score concludes with a final measure in the second system.

light, And in the farthest dis... tance A ship hove in

The image shows a page from a musical score for the song "The Ship that came from the Sea." The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "sight_ And in the farthest dist .. ance A ship hove in". The music features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. Dynamics include *f* (forte) and *poco Rit:* (poco ritardando). The piano part includes a *Colla voce* section. The page is numbered 10 in the bottom right corner.

Musical score for "The Rose Tree" in 3/4 time, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "sight." and "We". The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The piano part includes a trill in the right hand in the second measure of the second system.

4

spoke of storm and ship...wreck, Of sea-men and how they

f

f

This system contains the first four measures of the piece. The vocal line begins with 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 of half and quarter notes in the right hand.

lay Un... safe 'twixt heav'n and wa...ter, 'Twixt

This system contains measures 5 through 8. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of half notes.

joy and fear each day, We spoke of lands far

f

Cres:

f

This system contains measures 9 through 12. The vocal line has a half note E4, followed by quarter notes D4, C4, and B3. The piano accompaniment includes a crescendo marking in measure 10 and a forte marking in measure 12.

dis...tant; We took a world-wide range, We

Poco Rall:

Poco Rall:

This system contains measures 13 through 16. The vocal line begins with a half note A3, followed by quarter notes G3, F3, and E3. The piano accompaniment features a 'Poco Rall' marking in measure 14, indicating a slight slowing of the tempo.

p
spoke of won-drous na-tions, And manners new and strange. We

f *Rit* *Rit poco*
spoke of wondrous na-tions, And manners new and strange.

f *Colla voce.*

mf Of the fragrant, glitt'ring gan-ges, Where

gi-ant trees up tower, And hand-some, qui-et peo-ple

Kneel to the Lo-tus flower. The mai-dens lis-ten so gravely; At

length no more was said; The ship was in sight no lon-ger, And

Rall: *f* *Decres:*

night o-ver all was spread - The ship was in sight no

lon-ger, And night o-ver all was spread.

Rall: *Colla voce.*

(C. B. 116)

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