

AN ECHO FROM THE LAKES

WORDS BY

W. H. Coyle, Esq.

AND DEDICATED TO

S. B. DRIGGS.

of Detroit Mich.

INVENTOR OF THE LINGUINE ATTACHMENT TO THE

PIANO FORTE

*Music with the accompaniment composed expressly for the Linguine*

OR SWEET VOICED ATTACHMENT AND DEDICATED TO

MRS GEORGIANNA STUART.

by

CHARLES WELS.

New York

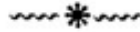
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# AN ECHO FROM THE LAKES



Words by W. H. COYLE.

Music by CHARLES WELS.

The musical score is written in G major and common time. It begins with a piano introduction consisting of two systems of piano accompaniment. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment. Dynamics include *mf*, *f*, *mf*, and *f*. The second system continues the piano introduction with dynamics *mf*, *f*, and *p*.

The vocal melody begins with a treble clef and a key signature of one flat (F major). The lyrics are:
   
 Now like a harp-strings' trembling sigh, 'Woke by the murm'ring breeze,
   
 From the dim woods in the wild West, From the blue lake's sounding shore,
   
 Or the gold-en leaves of Au-tumn, Rain-ing down from forest trees;
   
 Floats a voice of strange, sweet mu-sic, Such as ne'er I've heard he-fore;

The piano accompaniment for the vocal section consists of two systems. The first system has a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment. Dynamics include *mf* and *f*. The second system continues the piano accompaniment with dynamics *mf* and *f*. There are also some chordal symbols in the bass clef of the second system.

Or the sea-wind's hol-low mean-ing, In some wave-de-ser-ted shell,

Like the tink-ling tune low gurgling, That a mer-ry streamlet makes,

*ritard.*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and includes a dynamic marking of *f* (forte) at the beginning. The lyrics are placed below the vocal line, with the word *ritard.* appearing below the piano accompaniment.

Or the sea-wind's hol-low meaning, In some wave-de-ser-ted shell,

Like the tinkling tune low gurgling, That a mer-ry streamlet makes

*Portando.* *cresc.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *Portando.* and the piano accompaniment has a dynamic marking of *f*. The word *cresc.* (crescendo) is written above the piano accompaniment. The lyrics are placed below the vocal line.

Thrill-ing gent-ly thro'the senses, With a sad and dreamy spell.

Comes that melody eu-phonious, A soft e-cho from the Lakes.

The third system of music features the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f*. The lyrics are placed below the vocal line.

Listen! Listen! To the echo from the Lakes.

ad lib. a Tempo.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'Listen!' followed by a half note 'Listen!' and then a melodic phrase for 'To the echo from the Lakes.' The piano accompaniment starts with a series of chords marked 'ad lib.' and then transitions to a rhythmic pattern marked 'a Tempo.' The key signature has one flat, and the time signature is 4/4.

Listen! Listen! To the echo from the Lakes.

Listen! Listen! To the echo from the Lakes.

The second system continues the vocal and piano parts. The vocal line has a second 'Listen!' followed by another melodic phrase. The piano accompaniment maintains its rhythmic pattern, with some chords marked with a 'y' symbol. The overall structure remains consistent with the first system.

The third system consists of two staves of piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems, ending with a final chord marked with a fermata.

THIRD VERSE.

Piu Lento.



And now me-thinks I hear a chime, As of church-bells swinging high, Whose



sil-ver peals of li-quad joy, Ring out rare har-mo-ny; Whilst



mellow-ing their ju-bi-lee, Like an or-gan's glorious tone, Whilst



mellow-ing their ju-bi-lee, Like an or-gan's glorious tone, Its



deep notes roll in muffled might, Their rich dia-pa-son.



Listen! Listen! To the echo from the Lakes! Listen!



Listen! To that e-cho from..... the Lakes!