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1914

# Rose Dreams : Reverie With Chimes

A. J Stasny  
*Composer*

Starmer  
*Illustrator*

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# ROSE DREAMS

REVERIE  
by A.J. STASTNY

BEAUTIFUL CHIME EFFECT



Kas,  
002182  
STAS

6

A.J. STASTNY MUSIC CO.  
CLEVELAND & NEW YORK

STARTER

# Rose Dreams

Reverie With Chimes

*Instructions for playing Chimes:*

Play each chord staccato, raising the hands quickly after each chord, keeping your foot on the loud pedal throughout.

A. J. STASNY

**Andante**

(Abide With Me)

2 Octaves higher

Chime effect

The Andante section consists of two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a series of chords, with a dashed line indicating that the music is to be played two octaves higher. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The tempo is marked 'Andante'.

**Moderato**

The Moderato section consists of two staves of music. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It features a series of chords. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The tempo is marked 'Moderato' and the dynamic is marked 'p' (piano).

**Lento**

1 Octave higher

(Clock strikes one)

The Lento section consists of two staves of music. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a series of chords, with a dashed line indicating that the music is to be played one octave higher. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The tempo is marked 'Lento'. A note in the lower staff is marked with a 'y' and a slur, indicating a chime effect.

*a tempo*  
**f**

The final section consists of two staves of music. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a series of chords. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The tempo is marked 'a tempo' and the dynamic is marked 'f' (forte). A note in the lower staff is marked with a 'y' and a slur, indicating a chime effect.

Lento  
2 Octave higher

(Clock strikes two)  
1 Octave higher

a tempo

(Nearer My God To Thee)  
2 Octave higher

(Chimes)

Lento  
1 Octave higher

(Clock strikes three)

The first system of music features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The right hand plays a continuous eighth-note accompaniment pattern. The left hand plays a bass line consisting of quarter notes and chords. The word *dolce* is written below the first measure.

The second system continues the musical piece with the same treble and bass clefs and key signature. The right hand accompaniment pattern remains consistent, while the left hand bass line continues with quarter notes and chords.

The third system of music shows a change in the right hand accompaniment pattern, which now includes sixteenth-note runs. The left hand continues with a bass line of quarter notes and chords. The word *dolce* is written below the final measure.

The fourth system features a more active right hand accompaniment with sixteenth-note patterns. The left hand bass line continues with quarter notes and chords.

The fifth system concludes the piece with a right hand accompaniment pattern similar to the third system, featuring sixteenth-note runs. The left hand bass line continues with quarter notes and chords.

(Home Sweet Home)

Andante

2 Octave higher

Lento

1 Octave higher

THE MOST BEAUTIFUL IRISH  
BALLAD IN YEARS !!!

# ON THE BANKS OF KILLARNEY

( WHERE THE SHAMROCKS GROW GREEN )

By M. T. BOHANNON.

CHORUS

Take me back to the banks of Kil - lar - ney so true, Take me  
back to that beau - ti - ful scene. ————— Where the sweet per - fumed

The musical score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part has dynamics markings: *p.*, *b.p.*, *p.*, and *p.*. The second system continues the vocal line and piano accompaniment, with dynamics markings: *p.*, *p.*, and *p.*. The piano part features chords and arpeggiated figures.

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