

1914

Sabbath Chimes : Reverie

F. Henri Klickmann

Composer

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SABBATH CHIMES

BY

F. HENRI KLINKMANN



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TER MUSIC COMPANY
W. Madison St. — ILLINOIS

A Song For Those Who Appreciate Better Music

THE WAY OF THE CROSS

THE WAY OF THE CROSS

†
A Sacred Song

The Words by
JAMES O'DEA

The Music by
ALFRED SOLMAN



Harold Rossiter Music Company

FOR years singers have been looking for a sacred song to take the place of the much-sung "Holy City" and it certainly looks as if the song had been found in this marvelous song "THE WAY OF THE CROSS." With such a wonderfully inspiring story it is little wonder that the composer was able to produce such a soul-stirring melody as he has written. This is just the song for Church and Concert work. Flashy enough to show off the voice and still not too difficult to sing. It is published in four different keys to fit any voice. Ask to hear this number the next time you are near a music counter.

Hall! hail! to your Sav - ior, Je - ru - sa - lem! Hall! to your King and
 Lord! Praise ye his great - ness! Bow ye be - fore Him!
 Hall! to your Sav - ior, to your King and Lord!

f *a tempo, animato* *ff*
mf *cresc.* *f* *cresc.*
do al *ff* *fff* *accpr* *ff*

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This piece is on sale at all up-to-date music counters. Stop in and ask to have it played. If for any reason you cannot obtain copy from your dealer, send 40c in stamps or silver and complete copy will be mailed immediately.

HAROLD ROSSITER MUSIC CO., 323 W. Madison Street, CHICAGO, ILLINOIS

SABBATH CHIMES

3

REVERIE

F. HENRI KLICKMANN

gva.....

Slowly

*f** Chimes

gva.....

Andante con espressivo

mp

gva.....

* To obtain the proper Chime effect, strike each chord firmly and keep damper (loud) Pedal down throughout

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piu mosso

mf

1 2 *Tempo I*
rall rit mp

sva

sva
f Chimes

Andante cantabile
melodia marcato

p cross hands

First system of musical notation. The treble clef staff contains a melodic line with a long slur over four measures. The bass clef staff contains a harmonic accompaniment of chords. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a chordal accompaniment in the bass clef. The key signature remains three flats.

Third system of musical notation. This system includes dynamic markings: *mf* (mezzo-forte) in the first measure, *p* (piano) in the second, and *pp dim* (pianissimo, decrescendo) in the third. The melodic line continues with a slur, and the bass clef accompaniment changes in the second and third measures.

Fourth system of musical notation. The treble clef staff features a dense, rapid chordal texture. The bass clef staff has a sparse accompaniment with the dynamic marking *ppp* (pianississimo) in the first measure.

Fifth system of musical notation. The treble clef staff continues with the dense chordal texture. The bass clef staff accompaniment consists of a few chords per measure.

Sixth system of musical notation. The treble clef staff continues with the dense chordal texture. The bass clef staff accompaniment consists of a few chords per measure.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a dense texture of chords in the right hand and single notes in the left hand. The second system continues this texture. The third system features a similar texture. The fourth system includes dynamic markings *mp* and *p*. The fifth system includes *pp dim* and *rall*. The sixth system includes *marcato*, *8va*, *l.h.*, *r.h.*, *fz*, and *Chimes*. The score concludes with a final chord in the right hand and a whole note in the left hand.

Two Song Successes From The MUSICAL COMEDY

"ANIMAL CRACKERS"

WATCHING THE CLOUDS ROLL BY

DUET
(Mary-John)

Words and Music by
BERT KALMAR and
HARRY RUBY

REFRAIN

p-mf
Look - ing for the sun, Two lov - ing hearts are bet - ter than one. We'll have lots
of fun Watch - ing the clouds roll by. Cares don't mean a thing,

p

The musical score for "Watching the Clouds Roll By" is presented in a duet format. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a "REFRAIN" section. The vocal line starts with a *p-mf* dynamic and includes lyrics: "Look - ing for the sun, Two lov - ing hearts are bet - ter than one. We'll have lots of fun Watch - ing the clouds roll by. Cares don't mean a thing,". The piano accompaniment includes a *p* dynamic marking. The score is divided into two systems, each with a vocal staff and a piano staff.

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WHO'S BEEN LIST'NING TO MY HEART

DUET
(Mary - John)

Words and Music by
BERT KALMAR and
HARRY RUBY

REFRAIN

Not fast

p-mf
It seems to me the whole world knows I love you, Who's been
list - 'ning to my heart? Some - how they seem to

p

The musical score for "Who's Been List'ning to My Heart" is presented in a duet format. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a "REFRAIN" section. The vocal line starts with a *p-mf* dynamic and includes lyrics: "It seems to me the whole world knows I love you, Who's been list - 'ning to my heart? Some - how they seem to". The piano accompaniment includes a *p* dynamic marking. The score is divided into two systems, each with a vocal staff and a piano staff.

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FOUR SUCCESSFUL MUSICAL NUMBERS
From
THE LITTLE SHOW

MUSICAL REVUE

I've Made A Habit Of You
Duet

Refrain

He: I've cut out smok-ing, I've cut out drink-ing, I've made a hab-it of
She: I'm off flirt-a-tions and care-less pet-ting, I've made a hab-it of

A Little Hut In Hoboken

Refrain Not fast
p-mf *allegro* *mf*

We'll find a lit-tle hut for two in Ho-bo-ken, no jok-in'!

Or What Have You?

Refrain

I want a place to spoon, a man, a moon,— Or what have you?
(A) wed-ding cake to slice, a ring and rice,— Or what have you?

Moanin' Low

Refrain
p-mf (very slowly)

Moan-in' low: My sweet man— I love him so, Though he's mean as— he can

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