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1913

Bells of Trinity : Reverie

Arnold

Composer

Brown

Composer

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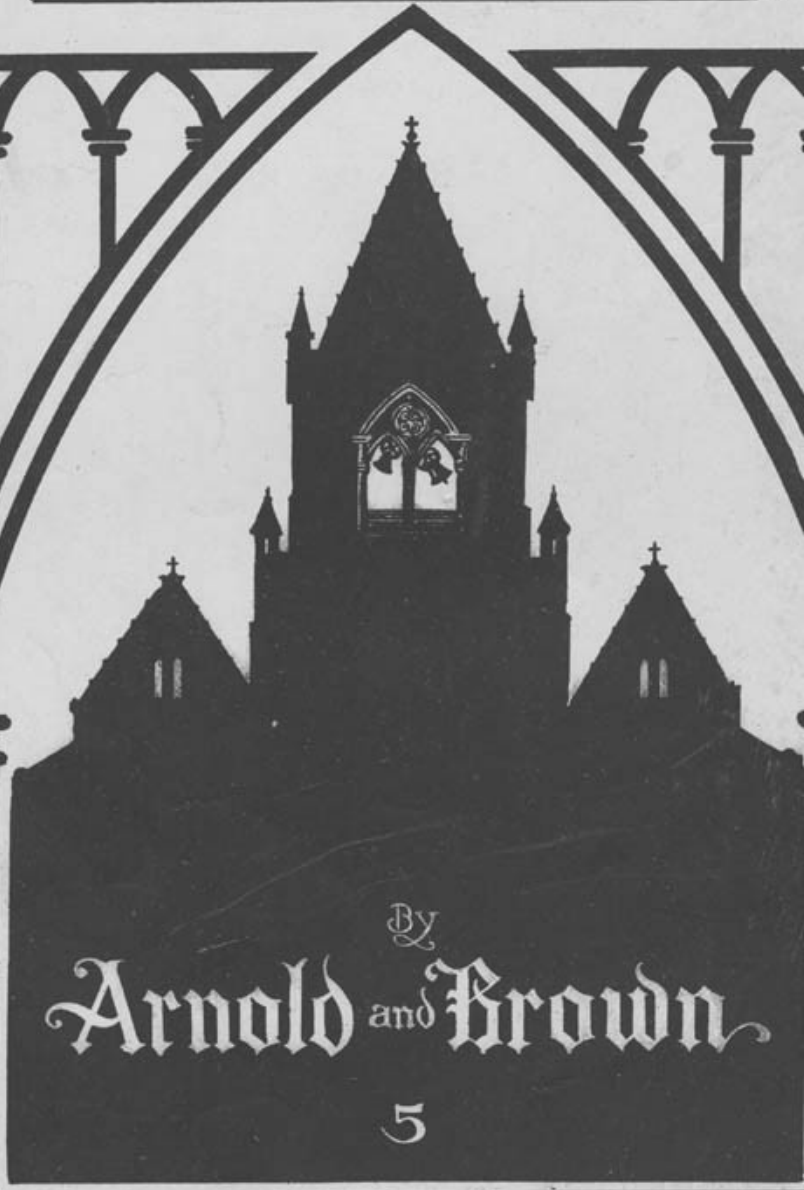
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COMPANION PIECE TO THE WORLD FAMOUS "CATHEDRAL CHIMES"

Bells of Trinity

Reverie for Piano with imitation of Church Chimes



By
Arnold and Brown

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STANDARD MUSIC COMPANY
PROPS. HAROLD FREEMAN CO.
516 CASE MEAD BLDG.
PROVIDENCE, RHODE ISLAND

Kas.
001379
ARNOLD

Bells of Trinity

Reverie.

The Companion Piece to the world famous "CATHEDRAL CHIMES!"

How to play the Chimes: Notice particularly that the left hand is in the treble clef. Play each chord staccato with even touch, having the loud pedal on all the time.

The Angelus tolling the Hour.

by ARNOLD and BROWN.

Play right hand two octaves higher than written.

Piano

Musical score for 'The Angelus tolling the Hour'. It consists of two staves. The upper staff is in treble clef and contains a series of chords, with a note above the staff indicating it should be played two octaves higher than written. The lower staff is in bass clef and contains a series of chords. The key signature has one flat (B-flat) and the time signature is 3/4. The piece ends with a double bar line and a repeat sign.

Adeste Fidelis.

First system of the musical score for 'Adeste Fidelis'. It consists of two staves. The upper staff is in treble clef and contains a series of chords. The lower staff is in bass clef and contains a series of chords. The key signature has one flat (B-flat) and the time signature is 3/4.

Second system of the musical score for 'Adeste Fidelis'. It consists of two staves. The upper staff is in treble clef and contains a series of chords. The lower staff is in bass clef and contains a series of chords. The key signature has one flat (B-flat) and the time signature is 3/4.

Third system of the musical score for 'Adeste Fidelis'. It consists of two staves. The upper staff is in treble clef and contains a series of chords. The lower staff is in bass clef and contains a series of chords. The key signature has one flat (B-flat) and the time signature is 3/4.

Fourth system of the musical score for 'Adeste Fidelis'. It consists of two staves. The upper staff is in treble clef and contains a series of chords. The lower staff is in bass clef and contains a series of chords. The key signature has one flat (B-flat) and the time signature is 3/4. The piece ends with a double bar line and a repeat sign.

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The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a bass line with chords and single notes.

The third system continues the piece with two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a bass line with chords and single notes.

My old Kentucky Home.

Play right hand two octaves higher than written.

The first system of the 'My old Kentucky Home' section consists of two staves. The upper staff contains a series of chords, and the lower staff contains a bass line with chords and single notes.

The second system of the 'My old Kentucky Home' section consists of two staves. The upper staff contains a series of chords, and the lower staff contains a bass line with chords and single notes.

The third system of the 'My old Kentucky Home' section consists of two staves. The upper staff contains a series of chords, and the lower staff contains a bass line with chords and single notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with chords and some melodic movement. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a few moving lines.

Reverie

The second system begins with the title "Reverie" centered above the staff. Below the first few measures, the tempo marking "not too fast" is written in italics. The system continues with two staves of music, showing a change in the texture and dynamics.

The third system continues the musical piece with two staves. The upper staff features more complex chordal structures and some melodic fragments, while the lower staff maintains a steady accompaniment.

The fourth system shows a more active upper staff with a clear melodic line, possibly representing one of the "bells" mentioned in the title. The lower staff continues with a supporting accompaniment.

The fifth and final system on the page concludes the piece. It features sustained chords in the upper staff and a final melodic phrase, ending with a double bar line.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The bass staff contains a simple harmonic accompaniment with chords and single notes.

Chimes
Play right hand two octaves higher.

The second system continues the musical piece. It includes a section titled "Way down upon the Swanee River" which is marked with a common time signature (C) and a key signature of one sharp (F#). The notation shows a change in the right-hand part, with notes placed two octaves higher than the previous section.

The third system shows a continuation of the piece with various chordal textures and melodic lines in both the treble and bass staves.

The fourth system features a dense arrangement of chords, with many notes beamed together in the treble staff, creating a rich harmonic texture.

The fifth system concludes the piece with sustained chords and a final melodic flourish in the treble staff.

HAROLD FREEMAN SAYS

"I consider "There's a Heart of Gold that's Waiting in the Heart of the Golden West" the best song that I have ever written."

Try this part of the chorus on your piano.

"THERE'S A HEART OF GOLD THAT'S WAITING,"

CHORUS

heart of gold that's wait - ing in the gold - en heart - ed

west, If you find her just re - mind her she's the

Copyright 1914 by Harold Freeman Co.

It is one of the late successes— a catchy, swiny, Schottische song. For sale at all music stores or direct from the publishers on receipt of ten cents.

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