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Voices Of The Night : Reverie

F. R Kimball

Composer

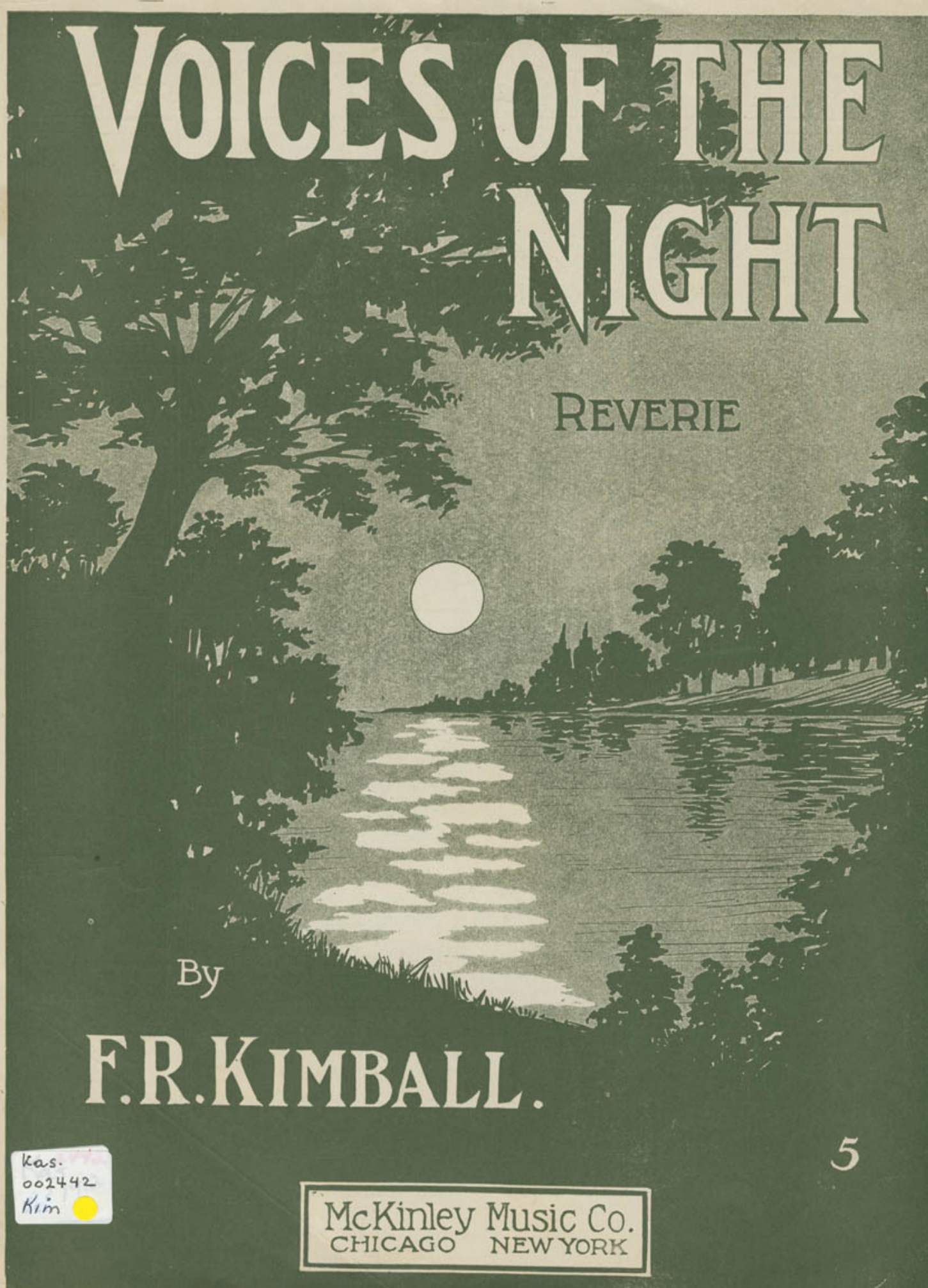
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VOICES OF THE NIGHT



REVERIE

By

F.R. KIMBALL.

Kas.
002442
Kim

5

McKinley Music Co.
CHICAGO NEW YORK

Our Latest Instrumental Successes

 <p>DADDY LONG LEGS HESITATION WALTZ CLARENCE M. JONES</p> <p>The Great Hesitation Success</p>	<p>"DADDY LONG LEGS" HESITATION WALTZ CLARENCE M. JONES</p>  <p>Copyright MCKINLEY by Frank M. Root & Co. British copyright secured</p>	<p>PAULINE WALTZ HESITATION CLARENCE M. JONES</p>  <p>Copyright MCKINLEY by Frank M. Root & Co. British copyright secured</p>	 <p>PAULINE WALTZ CLARENCE M. JONES</p> <p>All Dancers Like It</p>
 <p>ONE WONDERFUL NIGHT WALTZ CLARENCE M. JONES</p> <p>A Wonderful Hesitation Waltz</p>	<p>"ONE WONDERFUL NIGHT" 'You Told Me You Loved Me' WALTZ CLARENCE M. JONES</p> 	<p>"Thanks For the Lobster" One-Step - Turkey Trot - Tango Two-Step CLARENCE M. JONES</p> 	<p><i>As Planned by the Leading Orchestras</i> THANKS FOR THE LOBSTER (Merci du homard) ONE OR TWO-STEP OR TANGO CLARENCE JONES</p>  <p>Companion to "Mustard" Better, if Anything</p>
 <p>DOROTHY WALTZ CLARENCE M. JONES</p> <p>Popular Everywhere</p>	<p>DOROTHY WALTZ HESITATION CLARENCE M. JONES</p>  <p>Copyright MCKINLEY by Frank M. Root & Co. British copyright secured</p>	<p>HESITATION WALTZ CLARENCE M. JONES</p> 	<p>HESITATION WALTZ CLARENCE M. JONES</p>  <p>A Tremendous Success</p>
 <p>SUNDAY MORNING CHIMES Reverie F. HENRI KLICKMANN</p> <p>Up-to-Date Reverie</p>	<p>"SUNDAY MORNING CHIMES" REVERIE F. HENRI KLICKMANN</p>  <p>Copyright MCKINLEY by Frank M. Root & Co. British copyright secured</p>	<p>"DREAM WALTZ" FROM Tales of Hoffmann F. HENRI KLICKMANN</p> 	<p>The Dream Waltz from Tales of Hoffmann Dorcarolle F. HENRI KLICKMANN</p>  <p>A Famous Melody</p>

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CHICAGO
NEW YORK

VOICES OF THE NIGHT

REVERIE

F. R. KIMBALL

Andante

mp

simile

f

1472 3 1

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A. B. SEAVEY & SON

PIANOS, SEWING MACHINES

BICYCLES AND

VICTOR TALKING MACHINES

152 MAIN ST., - - SACO, ME.

First system of musical notation. The treble clef staff contains chords and single notes, with a dynamic marking of *mf* at the beginning. The bass clef staff contains a continuous eighth-note accompaniment. A *simile* marking is placed above the bass staff in the third measure.

Second system of musical notation. The treble clef staff continues with chords and single notes. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff contains chords and single notes. The bass clef staff contains the eighth-note accompaniment, with a dynamic marking of *mf* in the second measure and *p* in the fourth measure.

Fourth system of musical notation. The treble clef staff is labeled *L. H.* and contains chords and single notes, with a dynamic marking of *p* at the beginning. The bass clef staff is labeled *R. H.* and contains a continuous eighth-note accompaniment, with a dynamic marking of *mf* at the beginning.

Fifth system of musical notation. The treble clef staff contains chords and single notes, with a dynamic marking of *p* at the beginning. The bass clef staff contains the eighth-note accompaniment, with a *simile* marking above it in the fourth measure.

First system of musical notation. The treble staff contains a series of chords and single notes, with a dynamic marking of *f* (forte) below the first measure. The bass staff contains a continuous eighth-note accompaniment.

Second system of musical notation. The treble staff continues with chords and notes, with a dynamic marking of *mp* (mezzo-piano) below the first measure. The bass staff continues with the eighth-note accompaniment. A *simile* marking appears above the final measure of the treble staff.

Third system of musical notation. The treble staff continues with chords and notes. The bass staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble staff continues with chords and notes. The bass staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble staff continues with chords and notes. The bass staff continues with the eighth-note accompaniment. Dynamic markings include *f* (forte) at the beginning, *mf* (mezzo-forte) in the middle, and *rit. pp* (ritardando, pianissimo) towards the end.

[illegible]

"ONE WONDERFUL NIGHT"

LYRICS
JOE LYONS &
E. CLINTON KEITHLEY

MUSIC BY
CLARENCE M. JONES

Love me, tell me a gain, What you
see me a gain! My heart's yearning, too, I see

"THE KISS THAT MADE YOU MINE"

I WILL CALLAHAN

Paul Hesse
and
F. HEDRICK MUNN

FRANKLYN Vello and company

Mid - day - glad - with - ing Your firm and fast re -

red - ing. I now your eyes up - real - ing With love be

"ROLL ALONG, HARVEST MOON"
 Lyrics by J. WILL CALLAHAN Music by E. C. GRADY

CHORUS

Roll a long, Harvest Moon, roll a long to all your old - ry.

— Wait you go on - ry Let me whisper love all - so - ry!

[illegible]

IN THE EVENING, BY THE MOONLIGHT
IN DEAD OLD TENNESSEE

KENTUCKY
and
TENNESSEE

A Story of Love and Adventure

JACK HILL

"SUE OF THE CUMBERLANDS"
KEITHLEY & THOMPSON

CHORUS

p-f

I can hear the birds up on the mountains sing-ly. Their sweet notes feed

p-f

new/love bring, And I hear the bells down in the valley sing-ly. They're

"IN THE GLOAMING I HEAR YOU CALLING ME"
 Words by JOE LYONS
 Refrain
 Music by E. CLINTON KEITHELL

slowly with expression

be the gloam-ing out my day - long. "Entho I now you
 since you've been across the flick-er-ing shed - ows Bring

The Hours I Spent With Thee

Words by **ROGER LEWIS** Music by **EDDIE DOWDA**

REFRAIN

slowly expressive

The hours I spent with thee, my dear When I met - not hours of
all _____ The girl - re hours when you were near Are

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Sing Me "The Rosary"
The Sweetest Song of All

F. Monti Kulkarni

Sing me "The Ros - a - ry," The sweet-est song of all.

Sing me "The Ros - a - ry," And say so

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Sing Me The Rosary

ME 104
Piano/Vocal (unaccompanied)

Shirley Jones
Piano/Vocal

CHICAGO
NEW YORK