

Mary Abrams

CONTAINING A MOST EFFECTIVE IMITATION OF
CHURCH CHIMES

Evening Chimes
(Abendläuten)
Reverie

Composed by

A.F. MARZIAN

Composer of "Youth and Beauty" Waltzes, etc.

PRICE ---.60

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EVENING CHIMES

(Abendläuten)

REVERIE

A. F. MARZIAN Op. 9 No 1

Slowly

8

*Chimes imitation.

Andante M. M. 72

8

p

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

l. h. *a tempo* *rit.* *p*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

*How To Play Chimes: Keep your foot on LOUD PEDAL throughout, play with light staccato touch, Raising the hands instantly after each chord.

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First system of the musical score. It features a treble and bass staff with complex chordal textures. The bass line includes a series of eighth notes marked with 'Ped.' and asterisks. A 'rall.' marking is present in the treble staff towards the end of the system.

Lentamente

Second system of the musical score. The tempo is marked 'Lentamente'. The bass line continues with 'Ped.' markings. Dynamics include 'mf' in the bass and 'p' in the treble.

Third system of the musical score. The bass line continues with 'Ped.' markings. Dynamics include 'mf' in the bass.

Fourth system of the musical score. The tempo changes to 'Tempo I.'. The system includes first and second endings. Dynamics include 'f' in the bass and 'p' in the treble. A 'rall.' marking is present in the treble staff towards the end of the system.

Fifth system of the musical score. The tempo is 'Tempo I.'. The bass line continues with 'Ped.' markings. Dynamics include 'mf' in the bass.

Sixth system of the musical score. The tempo is 'Tempo I.'. The bass line continues with 'Ped.' markings. A 'rit.' marking is present in the bass staff towards the end of the system.

4 8

Slowly

col Pedal

Andante espressivo

l.h.

p

r.h.

5

Ped. dolce

p

Ped.

Ped.

Ped.

Ped.

dim.

pp

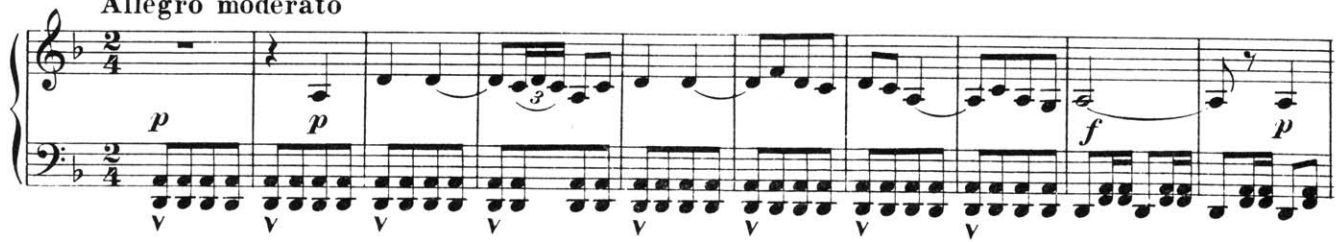
E. Chimes 4

"TONAWANDA"

THE NEW INDIAN NUMBER THAT IS INDIAN

The number opens with the following Indian motive:

Allegro moderato



which is followed by another Indian melody:



Then follows a catchy $\frac{2}{4}$ movement in keeping with the character of the piece.



The last strain is another beautiful melody in $\frac{2}{4}$ time.



After this the first Indian motive is again introduced with a suitable ending.

TWO SPLENDID INSTRUMENTAL NUMBERS

"THE STOP RAG"

A Favorite March Two Step

"LION TAMER"

A Ragtime Classic Fantasie

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