

INSTRUMENTAL

HAWAIIAN DREAMS

(MELODIE WALTZ)

by

HERBERT B. MARPLE

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HAWAIIAN DREAMS

(MELODIE WALTZ)

By HERBERT B. MARPLE

Slow waltz time
8va 2d time

a la steel guitar

p

The musical score is written for piano and features a melody line in the right hand and accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into six systems. The first system includes the tempo and performance instructions. The second system includes the instruction *similie*. The third system contains first and second endings, marked with '1' and '2' respectively. The fourth and fifth systems continue the main melody and accompaniment. The sixth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings like *f* and *mf*.

Third system of musical notation, marked *syncopated time* and *mf*.

Fourth system of musical notation, marked *similie*.

Fifth system of musical notation, marked *gva ad lib.* and *rolling bass*.

Sixth system of musical notation, featuring a *rolling bass* section.

Seventh system of musical notation, concluding the piece.



TRY THESE ON YOUR PIANO



If You Saw What I Saw You'd Go to Utah

Words and Music by
HOWARD PATRICK

Well.
Friend of mine named Bil-ly Brown, cranked up his Ford and left our town, said he was go- ing
I heard U- tah call- ing me, so jour- neyed out these just to see if all old Bil- ly
tour- ing through the West. But when he got out U- tah way, he
Brown had said was true. I was n't dis- ap- point- ed there. It
lingered there, then said he'd stay. I guess he thought of all the bills back home he didn't pay
was a land of do and dare, and so I stepped right out and chose a doz- en beauties rare.
Two years passed, I thought Bill was dead, at last I got a let- ter, this is what he said.
Then my trou- bles came thick and fast, I near- ly had to start an- oth- er church at last.

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It's A Rambling Flivver

Words and Music by
BYRON GAY

Composer of "Little Ford Rambled Right Along" etc.

Moderato

Now list- en to me pa- tient- ly I'm go- ing to de- liv- er, A sto- ry 'bout a cra- zy, good- for-
I took my girl a' rid- ing in my dink- y lit- tle 'fliv- ver,' I told her that I loved her, then we
Now once I had a moth- er-in-law and knew not what to give her, The dev- il in me seemed to say "just
(Use this measure for Vamp.)
noth- ing lit- tle 'fliv- ver,' I bought it for a dol- lar and an old to- bac- co sack, And
skid- ded in the riv- er. As soon as we came up for air, we heard a fun- ny swish, And
let her have the 'fliv- ver.' She jumped right in and grabbed the wheel and thought it simp- ly grand. And
now I wish to good- ness that I had my dol- lar back Dog- gone thing is
then we saw the pesk- y 'fliv- ver' swim- min' like a fish Half a doz- en
then she took her fare- well trip in to the prom- ised land With one growl that
pois- y as the deuce, They made it out of rat- tles, ev- 'ry one of them is loose; But
crabs be- gan to bite, They just kept on a nib- bling 'till that 'fliv- ver' was a eight; Then
'fliv- ver' went to work, And like a lit- tle he- ro, not a du- ty did it shirk; And

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The Smiles and the Tears of Killarney

MEDIUM

Words by SIDNEY CARTER
Andante Moderato

Music by
NEIL MORÉ

Oh, dear old Kil- lar- ney I left you, For a
home that is far o'er the sea, But
ev- er fond mem- o- ry's vis- ion, Brings your

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Wildwood Waltzes

By WESTON WILSON

Moderato

ff marcato
mp rit.
Tempo di Valse
pf
2d Strain
mp delicato
legato

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