

INSTRUMENTAL



HAWAIIAN DREAMS

(MELODIE WALTZ)

by

HERBERT B. MARPLE

Daniels & Wilson
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SAN FRANCISCO

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HAWAIIAN DREAMS

(MELODIE WALTZ)

By HERBERT B. MARPLE

Slow waltz time
gva 2d time

a la steel guitar

p

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the melody and accompaniment. The treble clef features a melodic line with a slur over the first two measures. The word *similie* is written above the bass clef staff in the third measure. The bass clef accompaniment continues with chords and eighth notes.

The third system includes first and second endings. The first ending is marked with a '1' above the treble clef staff. The second ending is marked with a '2' above the treble clef staff. The melody in the treble clef has a slur over the first ending. The bass clef accompaniment continues with chords and eighth notes.

The fourth system continues the melody and accompaniment. The treble clef features a melodic line with a slur over the first two measures. The bass clef accompaniment continues with chords and eighth notes.

The fifth system continues the melody and accompaniment. The treble clef features a melodic line with a slur over the first two measures. The bass clef accompaniment continues with chords and eighth notes.

The sixth system includes a triplet. The word '3' is written above the treble clef staff. The melody in the treble clef has a slur over the triplet. The bass clef accompaniment continues with chords and eighth notes.

First system of musical notation for 'Hawaiian Dreams 2', consisting of a treble and bass clef with various notes and rests.

Second system of musical notation for 'Hawaiian Dreams 2', including a fermata and dynamic markings.

Third system of musical notation for 'Hawaiian Dreams 2', marked *syncopated time* and *mf*.

Fourth system of musical notation for 'Hawaiian Dreams 2', marked *stille*.

Fifth system of musical notation for 'Hawaiian Dreams 2', marked *sva ad lib.* and *rolling base*.

Sixth system of musical notation for 'Hawaiian Dreams 2', featuring a fermata.

Seventh system of musical notation for 'Hawaiian Dreams 2', including dynamic markings.



TRY THESE ON YOUR PIANO



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

Words and Music by
HOWARD PATRICK

friend of mine named Bill - ly Brown, cranked up his Ford and left our town, said he was go - ing
I heard U - tah call - ing me, so I journeyed out there just to see. If all old Bill - ly
tour - ing through the West; But when he got out U - tah way, he
Brown had said was true, I was all dis - ap - point - ed there, it
I figured there then said he'd stay, I guess he thought of all the bills back home he did not pay
was a land of do and dare, and so I typed right out and chose a dose on beauties rare
Two years passed, I thought Bill was dead, at last I got a let - ter, this is what he said:
Then my troubles came thick and fast, I nearly 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 Pink Rained Right Along"

Moderato

Now let us to me pa - tient - ly I'm going to de - liver, A sto - ry about a cre - dy good - for -
I took my girl a rit - ing in my dock - y lit - tle "fliv - ver," I told her that I loved her, then we
Now once I had a million - a - law and knew not what to give her, The dev - il in me seemed to say "just
(Use this measure for Vamp)

nothing lit - tle "fliv - ver," I bought it for a dol - lar and an old to - bac - co sock, And
skid - dled in the riv - er, As soon as we came up for air, we heard a fun - ny whirr, 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 - good thing is
then we saw the pink - y "fliv - ver" swim min - like a fish. Half a dol - lar
then she took the fare - well trip in - to the green - ued land. With one growl that

now - y as the down. They made it out of rat - tles, ev - 'ry one of them is loose, But
crabs he - gun to him, They got kept on a sub - ling bill that "fliv - ver" was a sight; Then
"fliv - ver" went to work. And like a lit - tle le - co, 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

mf marcato

Tempo di Valse

mf

2d Strain

delicato

leppato

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