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## Hawaiian Dreams : Melodie Waltz

Herbert B Marple

*Composer*

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INSTRUMENTAL

# HAWAIIAN DREAMS

(MELODIE WALTZ)

by

HERBERT B. MARPLE

Daniels & Wilson  
Music Publishers  
SAN FRANCISCO

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Kas.  
000670  
Marple



# HAWAIIAN DREAMS

(MELODIE WALTZ)

By HERBERT B. MARPLE

Slow waltz time  
*gva 2d time*

The musical score is written for piano and is organized into six systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes the instruction "a la steel guitar" and a dynamic marking of "p". The second system includes the instruction "similie". The third system contains first and second endings, marked with "1" and "2" above the staff. The fourth system continues the main melody. The fifth system features a triplet of eighth notes in the treble staff, marked with a "3" above it. The sixth system concludes the piece with a final cadence.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some slurs, and the bass clef continues the accompaniment. There are some dynamic markings like *f* and *mf*.

Third system of musical notation, marked *mf* and *syncopated time*. The treble clef features a complex, syncopated melodic line with many beamed notes. The bass clef has a steady accompaniment.

Fourth system of musical notation, marked *mf* and *simllie*. The treble clef has a melodic line with some slurs and a fermata. The bass clef continues the accompaniment.

Fifth system of musical notation, marked *mf* and *8va ad lib.*. The treble clef has a melodic line with some slurs. The bass clef has a *rolling bass* section marked *f*.

Sixth system of musical notation, marked *mf* and *8*. The treble clef has a melodic line with some slurs. The bass clef continues the accompaniment.

Seventh system of musical notation, marked *mf*. The treble clef has a melodic line with some slurs. The bass clef continues the accompaniment.





# 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 Bill - ly Brown, climbed up his Ford and left our town, but he was an - ing  
I heard U - tah call - ing me, so I jumped out there just to see If all old Bil - ly  
four - ing through the West, But when he got out U - tah way, he  
Brown had said was true, I was at his ap - point - ed there, it  
ingred there, and he told me, I guess he thought if all the hills back here he did it pay  
was a land of do and dare, and so I stepped right out and chose a des - er - tation rare.  
Two years passed, I thought Bill was dead, At last I got a let - ter, this is what he said,  
Then my two - line name flash and fast, I now - 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

Moderato  
Composed of "Little Red Riding Hood Song" etc.

See let - ed to me pas - sion - ly, I'm go - ing to do it to - er, A sin - cy but a ten - ty good - for  
I took my girl a - rid - ing on my don - ky, lit - tle 'tix - er, I told her that I loved her, then we  
Now since I had a million - to - low and know no what to give her, The doc - U in me seemed to say "just  
(The his measure for Vamp)  
out - ing lit - tle 'tix - er, I bought a fur a did - lar and an old to - bar on sack, And  
did - ed in the str - er, do - men as we came up for me, we heard a fur - ry scold, And  
let her have the 'tix - er" She jumped right on and grabbed the wheel and thought it was a good, And  
now I wish to good - ness that I had my did - lar back, Dep - good - ing to  
then we saw the punk - y 'tix - er' swim - ing like a fish, Had a do - es  
then she took her face - well trip in - to the prom - led. With one growl that  
now - y as the dawn, They made it out of red - der, ev - ry one of them is here, but  
could be - gin to him, They just kept on a whin - ing till they 'tix - er' was a sight, Then  
'The one' went to work, And like a lit - tle be - er, not a do - 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  
*f marcato*  
Tempo di Valse  
*f*  
2d Strain  
*mp* *dolcissimo*  
*legato*

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