

MISTY MOONBEAMS

THREE STEP

BY MAMIE WILLIAMS

COMPOSER OF PIG ANKLES RAG



5

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SUPPLICATION.

A PRAYER.

N. MARTAIN DAVIDS.

Andante
p legato

mf

f

PRAYER.
rit. *pp* *p* *mf*

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"MISTY MOONBEAMS"

3

THREE-STEP-REDOWA.

MAMIE E. WILLIAMS.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked "Slow." and the dynamics range from *mf* (mezzo-forte) to *f* (forte). The score is divided into five systems, each with a treble and bass staff. The first system begins with a *mf* dynamic and includes a "Slow." marking. The second system continues the melodic and harmonic development. The third system features a *f* dynamic and includes a triplet of eighth notes. The fourth system contains a first and second ending, with the first ending marked "1." and the second ending marked "2.". The fifth system concludes the piece with a final cadence and a repeat sign.

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The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the first measure.

The second system continues the piece, showing more complex rhythmic patterns in the treble clef, including triplets and sixteenth-note runs. The bass clef accompaniment remains consistent with the first system.

The third system introduces a series of triplets in the treble clef, creating a rhythmic texture. The bass clef continues with its accompaniment.

The fourth system features a five-note run (quintuplet) in the treble clef, followed by eighth-note patterns. The bass clef accompaniment includes some rests.

The fifth system shows a continuation of the five-note runs in the treble clef. A dynamic marking of *f* appears in the final measure of this system.

The sixth system consists of a series of chords in the treble clef, with the bass clef providing a steady accompaniment.

Misty Moonbeams - 3

Misty Moonbeams - 3

"REPOSE"

IDYL.

By THURLOW LIEURANCE.

All^o Mod^o

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *mf* and includes a fermata over the first measure. The second system starts with a dynamic marking of *p*. The third system includes a *rall.* marking. The fourth system begins with a dynamic marking of *mf*. The score is characterized by frequent triplet figures in both hands, often spanning across bar lines. The piece concludes with a double bar line and repeat dots.

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THE COON SONG CRAZE

"I Don't Know Where I'm Goin' But I'm On My Way"

I DON'T KNOW WHERE I'M GOIN'
BUT I'M ON MY WAY.

A COON ODDITY

Words and Music by JOE BREN.

CHORUS.

don't know where I'm go in', But I'm on my way, I...

don't care what be-comes of me, But I have this much to say (That my last a-dieu, I've
(That to be the rage, don't

bid to - you So I leaves you here to pad-dle in your own ca - noe Oh well I
try the stage, Just take a tip from me and stay right in your cage Oh well I

don't know where I'm go in' - But I'm on my way - Oh well I way -
don't know where I'm go in' - But I'm on my way - Oh well I way -

On My Way - 4

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HITS BY JOE BREN

"THE BEST I GET IS THERE HE GOES"

"MARY TERRY," Irish Waltz Song

"DEAR OLD DAD," March Song

"SCHOOL DAYS," Ballad

"DOWN THE SHADY LANE"

"I DON'T KNOW WHERE I'M GOIN'
BUT I'M ON MY WAY"

A Beautiful Mexican Love Song

Respectfully Dedicated to Benita Lomard.

BENITA

OR
MY MEXICANA MAID.

Words by BIDE DUDLEY.

Music by HARRY O. HOFFMANN

Down a-mid the Cao-tus, near old Co-la-pac-tus, lived a dark eyed maid-en
When Be-ni-la teased him he declared a-phase-him, said he'd win her heart some

sweet,
day, She was near twenty, lov-ers she had plen-ty, all the men were at her,
She vowed she would, told him that he couldn't swathe her an-er-ty should be

fer-
a But this Sen-or-i-la, pret-ty coy Be-ni-la, was incilligiv' first a
He re-fused to wor-ry; she was in a flur-ry; he was dif-f'cult from a

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MY FAITH IN THEE

Version of Theme to 25
20th as Mattinee in 25

Words by BIDE DUDLEY

Music by W. WESLEY WELLS.

Moderato.

What
When

through the sky be dark and drear, Tho' this heart of mine is sad, Have
comes temp ta tion in my path, When mis-takes I find are mine, On

I not faith to trust in Thee, Thy love to make me glad, — What
bend-ed keep, I'll come to Thee, The pow'to guide is Thine, — When

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SEASONABLE SUCCESSES

This Novelty Song is a Big Hit
By the composer of the ballad, "Stella"

IF THAT PLACE CALLED HEAVEN WAS MINE.

Lovingly inscribed to my Daughter, Nina Ruth Spencer.

By HERBERT SPENCER.
Composer of "Stella"
"Mabel" "Myra" etc.

Moderato. *ff*

ill ready ——— You can talk a - bout your Wall Street spec-u -
If I had a mil - lion dol - lars to in -

in Home, Gov - ern - ment bonds, and cor - ners in wheat, And your
vest, Why up a - bove in an air - ship I'd fly, And I'd

en - the grand in Spain and oth - er an - tics, Still there's a place that
boy can't tell - ing in - trest in the Best, Shows they could give me

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LET ME KISS MY MAMMA GOOD-BYE.

Words by CLARENCE M. WOREMAN Music by CLAUDE F. ANDERSON

Mod^o *an troppo.*

By an gry tones a - wak - eed from her sleep ing, A
One eve the hus - band by her pill - low kneel - ing, Em -

lit the lass came soft ly from her bed, To
braced the wife he'd scorned and fald "fare - well," An

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TWO BIG INSTRUMENTAL SUCCESSES

ROMAINE.

March And Two Stop. By FRANK HALL

Moderato. *ff*

INDIAN SUMMER

WALTZES By WESLEY WELLS

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