

MA MAMSELLE HONNEE

WORDS BY
EDGAR SMITH
MUSIC BY
GUS. EDWARDS



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NUMBER 3 NOW READY

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Contents of NUMBER 3

The Gambling Man } *Medley Two-Step*
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Only a Dream of the Golden Past } *Medley Waltz*
When the Stars are Shining Bright }
Susie Anna } *Medley Two-Step*
O'O'O'Brien }
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In the Jungle I'm a Queen }
Julie. (From Mr. Blue Beard } *Medley Polka*
Just a Tender Spot for Father Dear }
Up and Down the Line } *Medley Waltz*
If I Had a Thousand Hearts }
Bless'd } *Mazurka*
Hearts that Wait Grow Weary }
My Little Creole Babe } *Medley Schottische*
Pearlie, Say You'll be My Steady Girlie }
We've Got to Move To-day } *Medley Two-Step*
My Sweet Magnolia }
It's the Band } *Medley March*
When Saumel Pickwick Leads His Own Brigade }
In the Village By the Sea } *Medley Waltz*
Just Like the Beautiful Snow }
My Little Japanese } *Medley Two-Step*
Honey, Won't You Stop Teasin' Me }
You are My Little Honey Bee } *Cake-walk*
When Sousa comes to Coontown }
Good-Night Lucindy } *Medley Two-Step*
Don't Tell It To Me }
I Take Things Easy } *Medley Schottische*
Good Evening Emmaline }
Her Boy in the Rank and File } *Medley Two-Step*
I Wants to be a Drummer in the Band }
Hamlet Was a Melancholy Dane } *Medley Two-Step*
I'm a Poor Unhappy Maid }
Slumber, My Little Babe } *Medley Schottische*
Ollie, Ollie, O }
Roses } *Medley Waltz*
I Love Some One }
In the Heart of the Mighty Deep, *March*

Contents of No. 2

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Rip Van Winkle was a Lucky Man } *Two-Step*
Nursery Rhymes }
Jennie Lee } *Medley Waltz*
You'll Always Be the Same Sweet Girl to Me }
Mister Dooley } *Two-Step*
We Won't Go Home Until Morning }
"Tip Top" Lancers, introducing ten great numbers.
Back to the Woods } *Polka*
In Spotless Town }
Remembrance } *Mazurka*
After All }
Ching-a-Ling-a-Loo } *Schottische*
On a Chinese Honeymoon }
I'll Wed You in the Golden Summertime } *Medley Waltz*
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Those Tantalizing Eyes } *Cake-walk*
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The Message of the Rose } *Medley Waltz*
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Pajama Polly }
There's Music in the Air, *March and Two-Step*
Since Sister Nell Heard Paderewski Play } *Schottische*
Mona, Dear, I love You So }
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Hold Fast }
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Dreamy Lou } *Schottische*
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I'm Unlucky }
Can You Blame Me for Lovin' that Man } *Two-Step*
She's Getting More like the White Folks Every Day }
The Coon with the Panama } *Cake-walk*
Rain Am Fallin' }
You, Love, Just You } *Medley Waltz*
When You loved me in the Sweet Old Days }
Emalyne, My Pretty Valentine } *Two-Step*
Sadie, My Creole lady }

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Ma Mam'zelle Honee.

(A Coon Song, a la Francaise.)

Words by
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Music by
GUS. EDWARDS.

Allegretto.

Musical notation for the piano introduction, consisting of three staves: a single treble staff with a whole rest, and a grand staff (treble and bass) with a 2/4 time signature and a key signature of two flats. The music begins with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

Musical notation for the piano accompaniment of the first vocal line. It includes a vocal line and a grand staff. The vocal line has lyrics: "Our No". The piano accompaniment features various dynamics including *f*, *ff*, and *mf*, and includes the instruction "till voice".

Musical notation for the piano accompaniment of the second vocal line. It includes a vocal line with lyrics: "dar - key lays and more the wine pro du - cing vine a - dorns the vine - yard's brown, A -". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic.



CHORUS.

Je vous aime, ma Mam' zelle Hon - ee, — vous etes zee

p-f

mon - ee, — ma huck - le ber - - - ry,

fz

you are char-mant like ze pos - sum, — Ma ban-jo blos - som, —

fz *fz*

— Hon-ee ma cher - - - rie. cher - - - rie.

fz

The Best Instrumental Number Of The Season
Try This Strain On Your Piano

NAVAJO.

Indian Characteristique.

Tempo di March.

Egbert Van Alstyne.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music begins with a treble clef staff playing a melody of eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the second measure.

The second system continues the piece. The treble clef staff features more complex rhythmic patterns, including triplets. Dynamic markings include *fz*, *ff*, and *mf*.

The third system includes a repeat sign with first and second endings. The treble clef staff has a dynamic marking of *fz* at the start and *p-f* for the first ending. The bass clef staff continues with a steady accompaniment.

The fourth system shows the continuation of the accompaniment in both staves, with various chordal textures and rhythmic patterns.

The fifth system continues the musical development, featuring a mix of chords and melodic lines in both staves.

The sixth system concludes the piece with a final flourish. It includes first and second endings. The treble clef staff has a dynamic marking of *f* and the bass clef staff has a dynamic marking of *fz*.

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