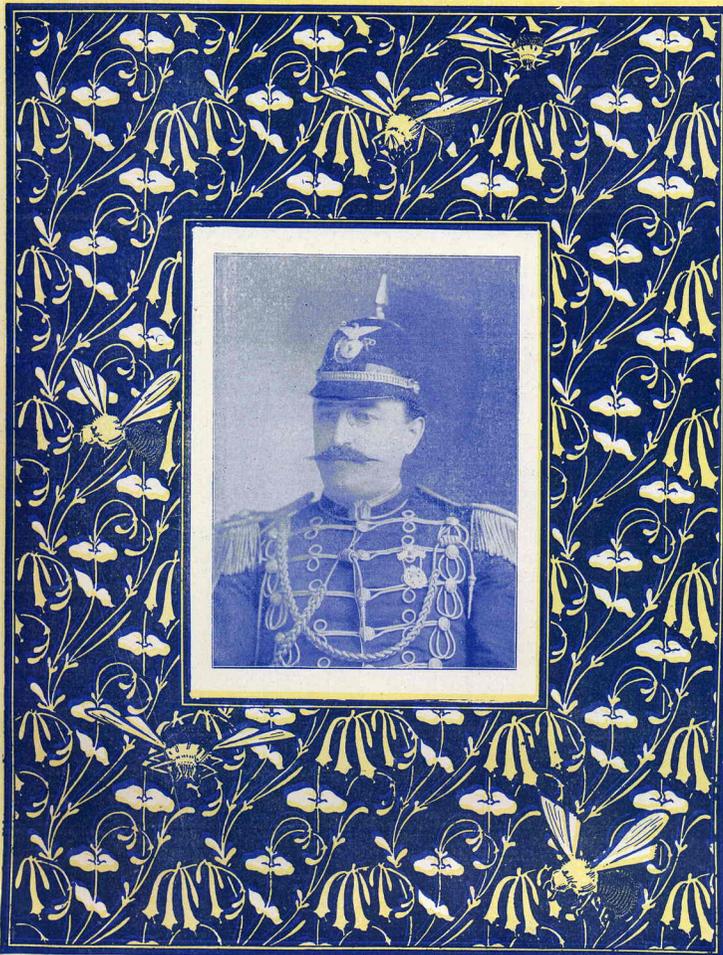


3-0613
1973

THE HONEYSUCKLE AND THE BEE



WORDS BY ALB.H.FITZ

MUSIC BY W^M.N.PENN

5

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LONDON
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SOL BLOOM
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NEW PUBLICATIONS.

JESSIE BARTLETT DAVIS' OWN SONG.

A positive gem and a furore in ballads.

IT'S JUST BECAUSE I LOVE YOU SO.

Arr. by LEO FRIEDMAN.

Written and Composed by
JESSIE BARTLETT DAVIS.
AMERICA'S GREATEST CONTRALTO.

REFRAIN.

Just be-cause I love you so sweet-heart, Just be-cause I love you so.

You and I may part, But still you'll own my heart. Just be-cause I love you so.

It's Just Because I Love You So. 1-8.

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MOST PROMINENT CHARACTERISTIC MARCH AND TWO-STEP ON THE MARKET TODAY.

Note—To produce the correct effect in the rendition of this composition, the player should carefully observe the accents and the tempo which vary throughout the piece. Also play the lower line with the organ and wherever indicated.

HANDY ANDY.

LEO FRIEDMAN.
Composer of "The Country Jubilee," etc.

Intro.

50 Moderately slow and accented.
Right Hand.
Left Hand.

Right Hand.
Left Hand.

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TWO NEW SACRED SONGS BY THE SAME WRITERS AND SUPERIOR TO "THE HOLY CITY."

BEYOND THE GATES.

Words by RAYMOND A. BROWNE.

Music by LEO FRIEDMAN.

REFRAIN.

Beyond the gates there are no sad-ness, For there 'tis end-less day, with-
out any grief or sorrow till we all cross the great a-way.

With spirit
there is great rejoicing and a shout, With a joy unspeakable and full of glory, Yes,
we shall see the Lord and will for-give our sins. Beyond the gates, beyond the gates.

Beyond the Gates. 5-8.

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IN HIS STEPS.

(Tenor or Soprano.)

Poem by RAYMOND A. BROWNE.

Music by LEO MANFRIED.

cleaned the world from dress. In His steps we will
not love our- selves. With His help do what He has done. His
life our guid-ing star shall be. In His steps we'll fol-low for-
mer.

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The Honeysuckle and the Bee.

Medley Shottische—Caprice.

By WILLIAM H. PENN.

Composer of "Tommy", "Foxhunter's March", etc.

INTRO.

mf

The introduction consists of four measures of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is mezzo-forte (mf).

"Sadie, You's Ma Ladybird."

The first system of the piece features a continuous eighth-note accompaniment in both hands. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The key signature has one sharp (F#).

The second system continues the eighth-note accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The key signature has one sharp (F#).

mf

The third system continues the eighth-note accompaniment. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking is mezzo-forte (mf).

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"Sadie, You's Ma Ladybird."

By William H. Penn. Another beautiful southern song hit by this well known writer.

For Sale at All Music Stores.

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, followed by a half note and a quarter note. The bass clef part provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present. The system concludes with a *tra.* (trill) marking over a note.

The second system continues the piece with similar melodic and harmonic patterns. The treble clef part has a more active eighth-note melody, while the bass clef part maintains a steady accompaniment. A dynamic marking of *f* is visible at the start of the system.

The third system shows the continuation of the musical theme. The treble clef part features a melodic line with some grace notes, and the bass clef part provides a consistent accompaniment. A dynamic marking of *f* is present.

The fourth system continues the piece. The treble clef part has a melodic line with some grace notes, and the bass clef part provides a consistent accompaniment. A dynamic marking of *f* is present.

The fifth system concludes the piece. It features a treble and bass clef. The treble clef part has a melodic line with some grace notes. The bass clef part provides a consistent accompaniment. A dynamic marking of *f* is present. The system ends with a double bar line and a repeat sign, with first and second endings marked '1' and '2' respectively.

"The Honeysuckle and the Bee."

The first system of musical notation for "The Honeysuckle and the Bee." It 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 flat (B-flat). The music begins with a piano (*p*) dynamic marking. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation, continuing the piece. The treble clef staff shows a melodic line with some grace notes and slurs. The bass clef staff continues the accompaniment with a steady rhythm.

The third system of musical notation. The melody in the treble clef becomes more active with sixteenth-note patterns. The bass clef accompaniment remains consistent with the previous systems.

The fourth system of musical notation. The piece concludes with a *Rit.* (ritardando) marking in the treble clef staff. The final notes are held over into the next system.

The fifth system of musical notation, which serves as a continuation of the piece. It features a *f* (forte) dynamic marking. The treble clef staff has a more complex texture with many beamed notes, while the bass clef staff provides a solid harmonic foundation.

"The Honeysuckle and the Bee." 4-5.

"The Honeysuckle and the Bee."

A rustic Love Song of pleasing melody by Wm. H. Penn.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic development. The upper staff features more complex rhythmic patterns and ornaments, while the lower staff maintains a steady accompaniment.

The third system includes a dynamic marking of *f* (forte) in the lower staff. The melodic line in the upper staff shows a change in texture with more frequent notes and ornaments.

The fourth system continues the melodic and harmonic progression. The upper staff has several measures with multiple ornaments, and the lower staff provides a consistent bass line.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a corresponding harmonic resolution in the lower staff. The notation ends with a double bar line.

Two Mammoth Song Hits.

THE CATCHIEST OF DAINTY SONGS.

"THE WAY TO WIN A WOMAN'S HEART"

REFRAIN

Lyrics & Music by RAYMOND A. BROWN.

True love that's the sin-ple charm that op-ens ev-'ry wom-an's heart. Not one can re-sist the magic of young mas-ter Cupid's dart. No, if you would win some fair one, do not hes-i-tate to start. It's an eas-y thing to do—Just let your love be true: That's the way to win a wom-an's heart.

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"OLD KENTUCKY HOME" SONGS.

Sell by the thousand in every city and town.

I'd Like to Hear That Song Again:

Words by GENE JEFFERSON.

Music by BOB IRVING.
Arranged by WILLIAM H. PENN.

Refrain.

I'd like to hear that song a gain, "My Old Kentucky Home," 'For I was born in ole Kentuck' dar's whar I used to roam! I've heard the songs of man'y years, On land and on the foam. But I love that song of "My Old Kentucky Home, of my Old Kentucky home, far a way."

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Composer of "My Girl from Dixie."

CHORUS.

“Oh! man, I want you to un-der-stand, If you want to be my

hon-ey, You've got to be a mu-sic man. Oh! you tho't you won me— I'll

Spoken.
tell you to your sur-prise, [“Back”, there's nothing doing,]So you needn't make your scandalous eyes. eyes.

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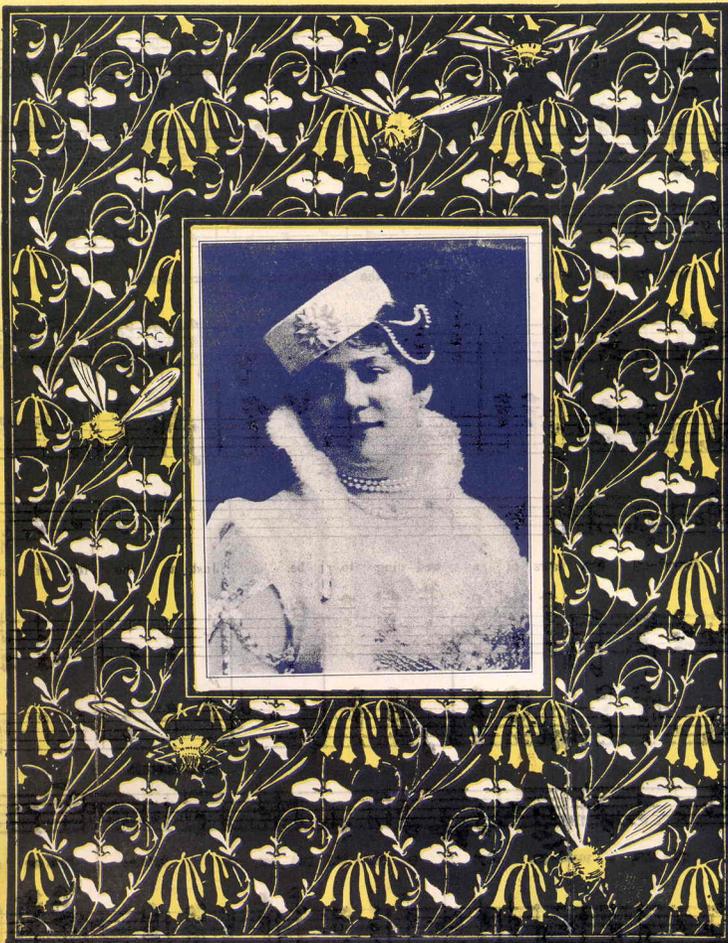
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THE HONEYSUCKLE AND THE BEE



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MUSIC BY W. H. PENN

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WM. H. PENN

CHORUS.

mf

You are my sun - ny, sun - ny sun - flow'r, sweet and shy,

Cres.

I am your sun - ny, sun - ny Sun - God in the sky;

Cres. f

Turn, turn your pret - ty face to me, am your on - ly one, For you are my

1 2

sun - ny, sun - ny sun - flow'r, I'm the Sun." . . . "For Sun."

The Sunflower and the Sun. 3-1.

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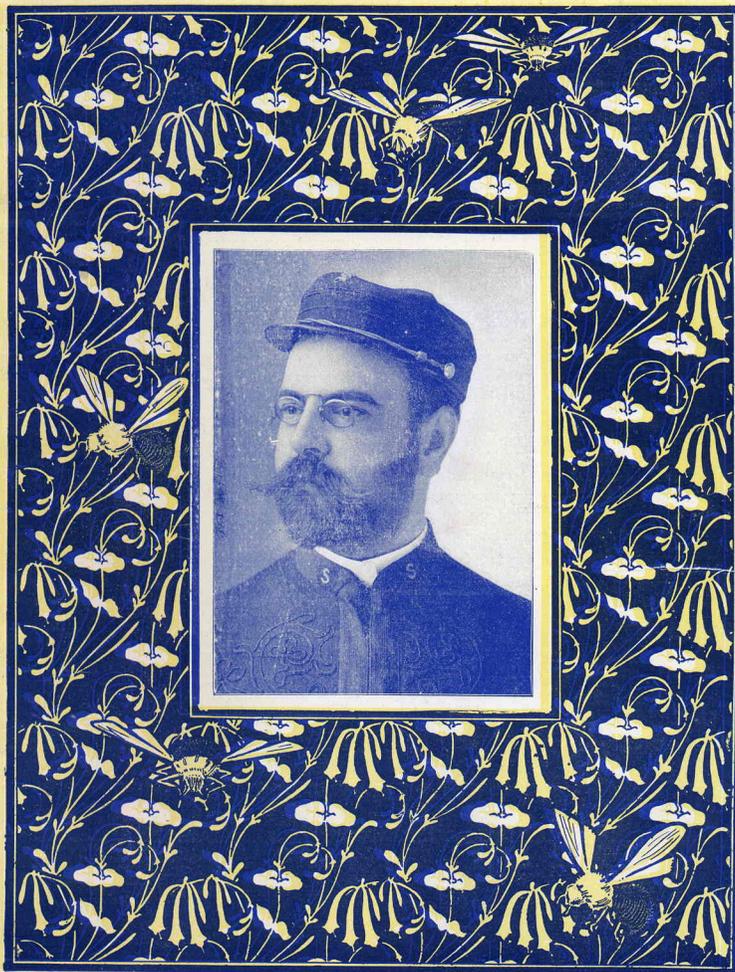
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THE HONEYSUCKLE AND THE BEE

OCT 30
1913



WORDS BY ALB. H. FITZ

MUSIC BY W. H. PENN

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