

1908

Wildflower

Edward Ray Goetz

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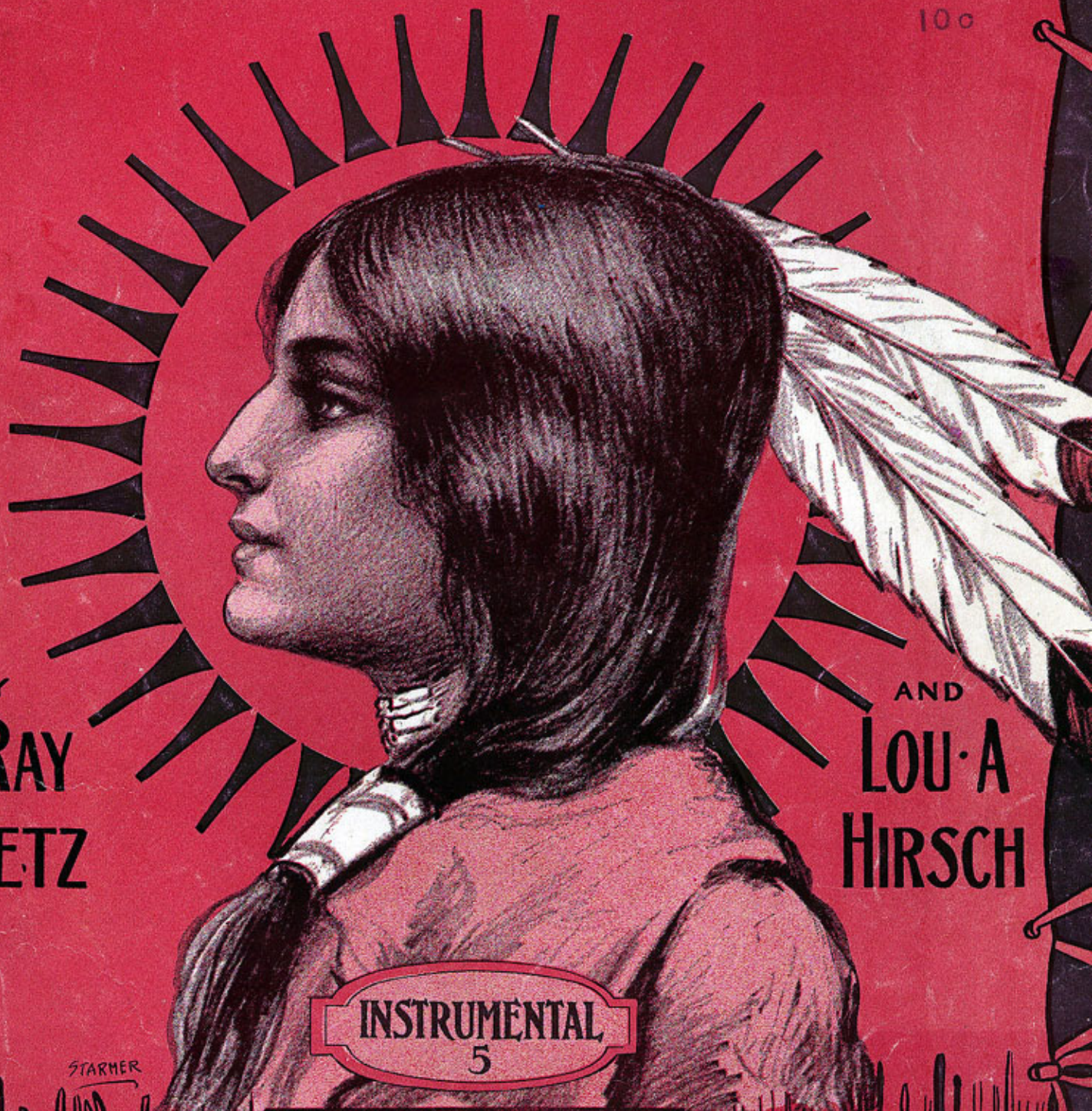
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WILDFLOWER

INTERMEZZO, TWO STEP AND SONG

10c



BY
E·RAY
GOETZ

AND
LOU·A
HIRSCH

INSTRUMENTAL
5

STARTER

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Cor Broadway & Thirty Ninth Street,
New York

Try this over on your Piano.
You'll Be Sorry Just Too Late.

Words and Music by
BILLY GASTON.

REFRAIN. (*tenderly*)

You'll be sor-ry just too late, When my love has turned to hate.

p

Then you' miss my kiss each day, And a lit-tle girl at play;

Say you're sor-ry, cross your heart, Then I'll give you one more start,

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Wildflower.

INTERMEZZO.

By E. RAY GOETZ
and
LOU A. HIRSCH.

Modto

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

ten.

Allo Modto

The second system of musical notation continues the piece. It features a *ten.* (ritardando) marking above the staff. The tempo then changes to *Allo Modto*. The notation includes various rhythmic patterns and dynamic markings such as accents and hairpins.

The third system of musical notation shows a continuation of the melodic and harmonic development. The upper staff has a more active melodic line with frequent sixteenth notes, while the lower staff maintains a steady accompaniment.

The fourth system of musical notation continues the piece with similar rhythmic and melodic motifs. The notation includes various articulations and dynamic markings.

The fifth and final system of musical notation concludes the piece. It features a final melodic phrase in the upper staff and a corresponding bass line in the lower staff, ending with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of chords and melodic lines in both hands, with various articulation marks such as accents and slurs.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-flat key signature. The notation includes chords and melodic lines with articulation marks.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-flat key signature. The notation includes chords and melodic lines with articulation marks.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-flat key signature. The notation includes chords and melodic lines with articulation marks.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the two-flat key signature. The notation includes chords and melodic lines with articulation marks.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature changes to three sharps (F#, C#, G#). The notation includes chords and melodic lines with articulation marks.

First system of musical notation, consisting of a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

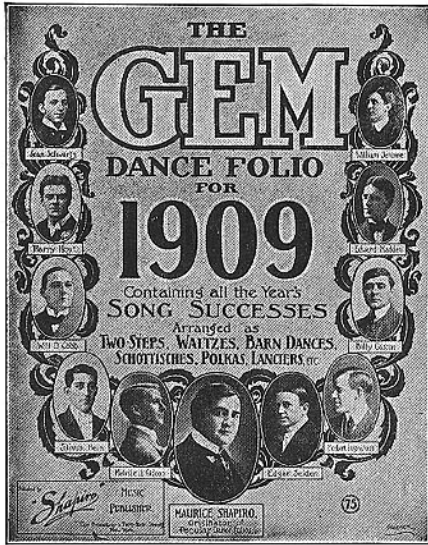
TRIO.

Third system of musical notation, marked **TRIO.** and *p-f*. The music becomes more complex with dense chordal textures and intricate melodic lines.

Fourth system of musical notation, featuring a variety of note values and rests, maintaining the intricate texture of the Trio section.

Fifth system of musical notation, including first and second endings. Dynamic markings include *mf* and *menomosso*.

Sixth system of musical notation, ending with *dim.* and *pp* markings.



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Roses Bring Dreams Of You Hoo-oo, Ain't You Coming Out To-Night	} Medley Waltz	Nothing Bothers Me That Would Never Make A Hit With Me	} Medley Two-Step
Over The Hills And Far Away Mother Hasn't Spoke To Father Since	} Medley Two-Step	If You'll Walk With Me I Love To Sit And Look At You	} Medley Polka
You'll Be Sorry Just Too Late Would You Miss Me	} Medley Waltz	Never Introduce Your Bloke Man That Wrote The Merry Widow Waltz	} Medley Waltz
Wildflower Billy Boy	} Medley Two-Step	Broncho Buster My Pocahontas	} Medley Two-Step
Dixie Dan Re-Incarnation	} Medley Two-Step	When The Right One Comes Along I Haven't Told My Mother Up To Now	} Barn Dance
Won't You Waltz "Home Sweet Home" With Me	} Medley Waltz	When They're Bringing In The Corn Darling	} Medley Waltz
Budweiser's A Friend of Mine		Oh, You Kid Somebody Ought to Tell Her Husband	} Schottische Barn Dance
Because I'm Married Now No Wedding Bells For Me	} Medley Two-Step	I Think I Oughtn't Ought To Anymore I'm Going Away	} Medley Two-Step
He Goes To Church On Sunday And They Say He Went To College	} Medley Two-Step	Gee! But This Is A Lonesome Town They All Look Alike To Mary	} Medley Waltz
Take Me 'Round In A Taxicab Honor Bright, I Loves Ye Right, Old Pal	} Medley Waltz	I Will Marry Him To Make A Home For Mother What's The Use Of Loving	} Medley Gavotte
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