

Margaret Dunleavy.

HEY! MISTER JOSHUA

Words by JOHN KEMBLE Music by LESTER W. KEITH



4p.001162
1905
HEY

WALTER JACOBS

SONG	50	MANDOLA	.15
GUITAR SOLO	30	GUITAR ACC.	.10
2 GUITARS	40	BANJO ACC.	.15
BANJO SOLO	40	PIANO ACC.	.20
2 BANJOS	55	FLUTE OBLIGATO	.15
MANDOLIN SOLO	30	CELEO OBLIGATO	.15
2 MANDOLIN	.10	FULL MILITARY BAND	.50
3 MANDOLIN	.15	ORCHESTRA, Full & Piano	1.15

EMMALINA

Words & Music
by BERT POTTER

CHORUS

Em - ma-li - na, Em - ma-li - na, You know I love you so, —

p-ff

None are fin - er than Em - ma - li - na, You're the dear - est girl I know, —

You're the sweet - est and the neat - est, You are the girl for me, —

I've the mon - ey so be ma - hon - ey, And we'll ev - er hap - py be. — be. —

1 2

Hey! Mister Joshua

Words by
JOHN KEMBLE

Music by
LESTER W. KEITH

Moderato

PIANO

f *ff*

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#). The piece starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

'till Voice

mf

I came to town, a week a-go to-day, And
I've got er gal, her name is Li-za Ann, And

The first line of the song features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The lyrics are: "I came to town, a week a-go to-day, And I've got er gal, her name is Li-za Ann, And".

ev-'ry-bod-y took me for a jay, But I don't know why, for
ev-'ry-bod-y knows that I'm her man, She is just as pert as

The second line of the song continues the vocal line and piano accompaniment. The lyrics are: "ev-'ry-bod-y took me for a jay, But I don't know why, for ev-'ry-bod-y knows that I'm her man, She is just as pert as". The piano accompaniment features a triplet of eighth notes in the treble clef.

I was fly-ing high, Yet when they seen me com-ing they yelled hey! I
an-y ci-ty flirt, I'd like to see you beat her if you can; But

The third line of the song concludes the vocal line and piano accompaniment. The lyrics are: "I was fly-ing high, Yet when they seen me com-ing they yelled hey! I an-y ci-ty flirt, I'd like to see you beat her if you can; But". The piano accompaniment continues with a steady accompaniment of quarter notes.

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met er man, who said he knew my name, I
yes - ter - day I met a lit - tle Miss Who

bet him half a dol - lar that he did .n't, And then by gosh, he
said her hands were cold, I thought it fun - ny, But by gee whiz, I

called me Un - cle Josh, I'll be gol ding darned if he did .n't.
guess she knew her biz, For she got them warm with my mon - ey.

CHORUS

By. gosh, say Josh, When'd you come from dear old Osh - kosch,

How'd you leave the folks on the farm by thun-der, Aint the pret-ty girls down

here a won - der, Say Josh, by gosh,

Don't you try to hand us the ki - bosh, You can bet you're not so green as a

lot of rubes we've seen, Hey! Mis-ter Josh-ua, Hey! _____ Hey! _____

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