

BENITA

A MEXICAN INTERMEZZO



BY
HARRY G. HOFFMAN

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PUBLISHERS
J. W. Jenkins Son's Music Co.
KANSAS CITY MO.

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

CHORUS. Words and Music by JOE BREN.

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-dire, I've
(That to be the rage, don't
bid to you So I leaves you here to pad-die in your own ca - noe Oh well I
try the stage, Just take a tip from me and stayright 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 Bonnie Lombard.

BENITA
OR
MY MEXICANA MAID.

Words by BIDE DUDLEY.

Music by HARRY G. HOFFMANN.

Down a-mid the Cac-tus, near old Co-ta - pro-lus, lived a dark eyed maid-en
When Be-ni - ta teased him he de-clared she pleased him, said he'd win her heart some
sweet, day, She was nearing twenty, lov-ers she had plen-ty, all the men were at her
She vowed that she would not, told him that he could not, swore her an-swers should be
But this Sen-or - i - ta, pret-ty coy Be-ni - ta, was in-clined to flirt a
He re-fused to wor-ry, she was in a flur-ry, he was dif-ferent from the

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"REPOSE"

IDYL.

By THURLOW LIDBURN

Alto Andio
mf
rall.
mf
rall.

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Kansas City, Missouri.

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1925

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Respectfully Dedicated to Bonnie Lombard

BENITA

A Mexican Intermezzo.

By HARRY G. HOFFMANN.

Modto.

The first system of music is in 2/4 time, marked 'Modto.' (Moderato). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note. The left hand starts with a half note, followed by a series of eighth notes. The music is marked 'mf' (mezzo-forte) and ends with a 'rit' (ritardando) and 'p' (piano) marking.

A Tempo.

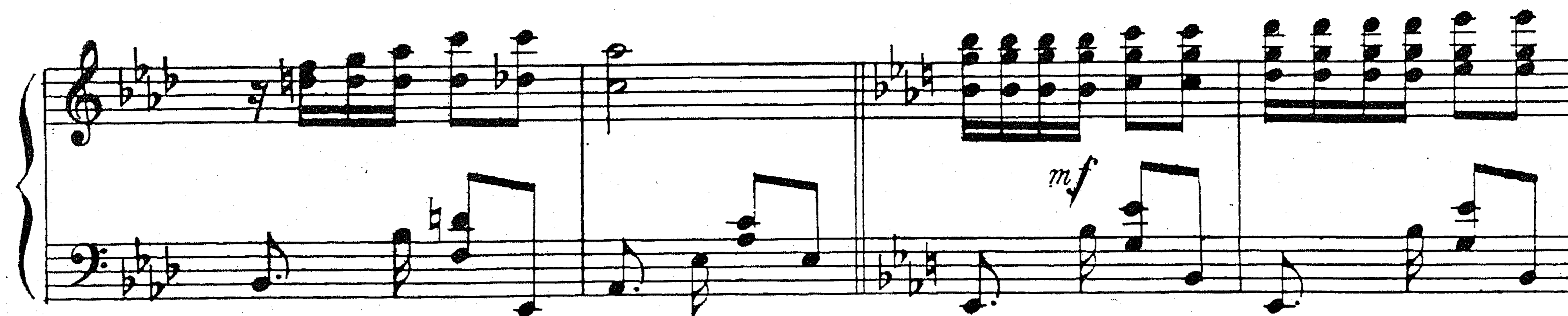
The second system of music is in 2/4 time, marked 'A Tempo.' It features a piano introduction with a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note. The left hand starts with a half note, followed by a series of eighth notes. The music is marked 'mf' (mezzo-forte) and ends with a 'rit' (ritardando) and 'p' (piano) marking.

*Red. * Red. * Red. * Red. * Simile.*

The third system of music is in 2/4 time, marked 'A Tempo.' It features a piano introduction with a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note. The left hand starts with a half note, followed by a series of eighth notes. The music is marked 'mf' (mezzo-forte) and ends with a 'rit' (ritardando) and 'p' (piano) marking.

The fourth system of music is in 2/4 time, marked 'A Tempo.' It features a piano introduction with a melody in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note. The left hand starts with a half note, followed by a series of eighth notes. The music is marked 'mf' (mezzo-forte) and ends with a 'rit' (ritardando) and 'p' (piano) marking.

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The first system of musical notation for 'Benita 4' consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

The second system continues the musical piece. The right hand has more complex chordal textures, including some triplets, and the left hand maintains its rhythmic pattern.

The third system includes a dynamic marking of *p* (piano) and the instruction *Legato*. The right hand has a melodic line with fingerings 2, 3, 4, 3, 2, 1, 5 indicated above it. The left hand continues with eighth notes.

The fourth system shows further development of the musical themes. The right hand has fingerings 2, 1, 2, 5, 4, 5, 4, 2 indicated above it. The left hand continues with eighth notes.

The fifth system is the final one on this page. It continues the melodic and harmonic progression of the piece, ending with a final chord in the right hand and a concluding eighth note in the left hand.



THE REIGNING MEXICAN INTERMEZZO

DON'T FAIL TO TRY IT OVER ON YOUR PIANO

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MEXICAN-ISSIMO.

Published
for
Band
Orchestra.

INTERMEZZO.

By CLEVE MYERS.

Moderato.

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SEASONABLE SONG SUCCESSES

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

Lovingly inscribed to my Daughter, Helen Ruth Spencer.
"IF THAT PLACE CALLED HEAVEN WAS MINE."

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

Moderato.

ff

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

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

cas - tles grand in Spain and oth - er na - tions, Still there's a place that
buy con - troll - ing in 'trest in the Best, Shares they could give me

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LET ME KISS MY MAMMA GOOD-BYE.

Words by CLARENCE M. WORKMAN

Music by CLAUDE F. ANDERSON

Molto non troppo.

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

lit tie lass came soft ly from her bed, To
braced the wife held, scorned and told "Fare - well," As

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WALTZ

Tempo di Valse

1.

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