

# "Laces and Graces"

Piano.

A NOVELETTE.

SALZER & BRATTON.

Arr. for Orchestra by  
Gus. Salzer.

137.

137.

Allto modto Not too fast.  
mf accel. rit. p Not too fast.

a tempo. a tempo.

Piu mosso. f Piu mosso.  
Play small notes. 2nd

time only rit. a tempo. a tempo.

rit. mf rit. mf

Piano.

*Tempo I.*  
*mf*  
*Tempo I.*  
*mf*

*rit.*  
*a tempo.*  
*rit.*  
*a tempo.*

*Piu mosso.*  
*mf*  
*rit.*  
*Slower.*  
*p con delicatezza.*

*TRIO.*  
*Piu mosso.*  
*mf*  
*rit.*  
*Slower.*  
*p*

The musical score is written for Piano and consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a 7-measure rest in the first measure, followed by a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *p rall.* and *f*. The tempo marking *Piu mosso.* appears above the vocal line. The second system continues the piano accompaniment with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *p rall.*, *a tempo.*, and *f*. The third system features a vocal line with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *rit.*, *ff*, and *a tempo.*. The fourth system continues the piano accompaniment with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *rit.* and *ff*. The fifth system features a vocal line with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *mf rall.* and *D.C. al*. The sixth system continues the piano accompaniment with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *mf rall.* and *D.C. al*. The seventh system features a vocal line with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *accel.*, *fz*, and *fz*. The eighth system continues the piano accompaniment with a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *accel.*, *fz*, and *fz*. The score concludes with a CODA section. The piano part features a 7-measure rest and a first ending marked '1 a tempo.' and a second ending marked '2'. Dynamics include *accel.*, *fz*, and *fz*. The score is published by M. Witmark & Sons N.Y.

# THE WITMARK DANCE COLLECTION FOR ORCHESTRA.

Instrumentation 10 parts Small Orchestra. 1st Violin, 2d Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone and Drums.

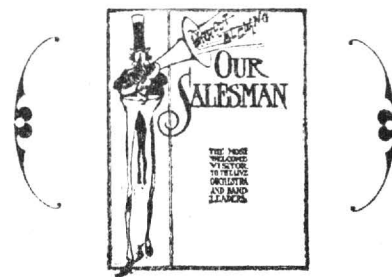
14 Parts. In addition to above Cello, 2d Clarinet and French Horns. Full Orchestra. Oboe, Bassoon and extra 1st Violin added to instrumentation of 14 Parts.

Piano Acc. 15 cents each.  
All other single parts 10 cents each.

	10 Pts.	14 Pts.	Full Orch.
330 TWO-STEP, I'M A JONAH MAN. Williams & Walker's big hit, as sung with great success in their new play "In Dahomey" at the New York Theatre. Intro. I've Got Sufferin' on My Mind. Arr. Wm. C. O'Hare	60	80	
331 SCHOTTISCHE, THE STORY OF THE LILY AND THE DEW. Intro. So Toddle off to Bed My Little Pickaninny. Arr. by Wm. C. O'Hare	60	80	
332 TWO-STEP, GLORY, sung with great success in "The Billionaire." Wm. C. Bock	60	80	
333 TWO-STEP, WELL, I GUESS I KNOW I WANT A Little Yum Yum. Arr. by Wm. C. O'Hare	60	80	
334 WALTZ, JUST FOR TO NIGHT, intro. Papa Take Me On Your Knee. Arr. by Wm. C. O'Hare	60	80	
335 TWO-STEP, MY LITTLE HONG KONG BABY. Sung in "The Chinese Honeymoon" intro. I Want to Play Hamlet. Arr. by Wm. C. O'Hare	60	80	
336 WALTZES, SOUTHERN BLOSSOMS. Will Aceove.	60	80	1 00
337 LANCIERS, MR. PICKWICK, from the successful musical comedy. intro. Gratitude, Love, Golden Rules, Boys Will Be Boys, You Never Can Tell, I'll Have the Law, Speak Low. On the Side. Opening Act I and the Pickwick Club. By Manuel Klein	60	80	1 00
338 WALTZES, PEGGY FROM PARIS, from the musical comedy. by Wm. Loraine.	60	80	1 00
339 TWO-STEP, I LIKE YOU LIL', FOR FAIR. Intro. My Smooleen. Wm. Loraine	60	80	1 00
340 SCHOTTISCHE, WHEN HE'S NOT NEAR. Intro. We are the Principals. Wm. Loraine. Both from Ade & Loraine's "Peggy from Paris"	60	80	1 00
341 LANCIERS, SWING PARTNERS intro. Trouble, Hop, Hop, Hippy Hop, My Little Hong Kong Baby, I'm a Jonah Man, Dat's de Way to Spell C-H-I-C-K-E-N, It's for Her, Her, Her, Tessie, You are the Only, Only, Only, and Glory. Arr. by Wm. C. O'Hare	60	80	1 00
342 WALTZ, WHILE THE MOON SHINES BRIGHT. Intro. Nellie Cline. Arr. by Wm. C. O'Hare	60	80	
343 TWO-STEP, I'VE GOT TO GO NOW, 'CAUSE I THINK IT'S GOIN' TO RAIN. Intro. Babe, O Babe. Arr. by Wm. C. O'Hare	60	80	
344 MARCH-TWO-STEP, UNCLE JOSH IN TOWN (Characteristic). Howard Whitney	60	80	1 00
345 MARCH, THE MAN OF THE MOMENT. Jas. Swope	60	80	1 00
346 MARCH-TWO-STEP, CREEPY CREEPS. Billee Taylor	60	80	1 00
347 MARCH-TWO-STEP, BOOGABOO. Billee Taylor	60	80	1 00
348 WALTZES, MASCARITA (Espagnole). Geo. J. Trinkaus	60	80	1 00
349 WALTZ, WHEN THE SPRINGTIME COMES AROUND. Intro. I Love You. Billee Taylor	60	80	
350 WALTZ, TWO LITTLE BLUE LITTLE TRUE LITTLE EYES. Intro. Mary Ann McGinniss. John W. Bratton	60	80	
351 MARCH-TWO-STEP, COLUMBIA CLUB. Sol Wolerstein	60	80	1 00
352 MARCH-TWO-STEP, JOLLY YOUNG FOLKS. Sol Wolerstein	60	80	1 00
353 MARCH, TWO-STEP, MY ALAMO LOVE. Intro. Soldier. H. L. Hertz	60	80	
354 SCHOTTISCHE, THE TENDERFOOT. Intro. Peaceable Party and The Tortured Thomas Cat. H. L. Hertz	60	80	
355 WALTZES, THE TENDERFOOT, from the New Successful Play. H. L. Hertz	60	80	1 00
356 WALTZES, BOHEMIAN LIFE. W. H. Nelson	60	80	1 00
357 MARCH, TWO-STEP, SAKES ALIVE (Characteristic). Stephen Howard	60	80	1 00
358 WIGWAM, DANCE, (A Reservation Innovation). Leo Friedman	60	80	1 00

348 WALTZ, FLORENCE REILLY, Intro. My American Beauty Rose. Arr. by Wm. C. O'Hare	60	80	
349 WALTZ, SHE'S MY GIRL THE WHOLE YEAR ROUND. Intro. Always You. Arr. by Wm. C. O'Hare	60	80	
350 THOUGHTS OF LOVE (Pensee d'Amour) Valse Sentimentale. Nat. D. Mann	60	80	1 00
351 WALTZ, OVER IN CUPID'S PARK Intro. As The Seasons Come and Go. Arr. by Wm. C. O'Hare	60	80	
352 TWO-STEP, MY LITTLE BELLE OF JAPAN. Intro. Mademoiselle New York. J. W. Bratton	60	80	
353 MARCH, TWO-STEP, AT THE POST, Walter Hawley	60	80	1 00
354 MARCH, TWO-STEP, THE SUMMER COQUETTE. W. H. Lewis	60	80	1 00
355 WALTZES, 'OYE'S SURPRISE. Hans Sherber	60	80	1 00
356 WALTZ, WHEN YOU HAVE TIME AND MONEY, intro. Little Lottie Bowers. Arr. by Wm. C. O'Hare	60	80	
357 TWO-STEP, IF I WERE AGAIN A BABY, intro. There is but One New York and The Girl in Blue. Arr. by Wm. C. O'Hare	60	80	
358 WALTZES, LA FIANCEE. Wm. M. Tyers	60	80	1 00
359 WALTZES, GRETNA GREEN. James W. Casey	60	80	1 00
360 WALTZ, OH, WHAT'S THE USE, intro. Limerick's Running Vet. George Braham	60	80	
361 SCHOTTISCHE, BARN DANCE, LULU'S HONEYMOON. George Braham (From Ed. Harrigan's Musical Play, "Under Cover")	60	80	
362 WALTZ, THE FRINGE OF SOCIETY, intro. When Mamie Sweet Mamie's a Bride. George Braham	60	80	
363 MARCH, TWO-STEP, A COON WILL FOLLOW A BAND, intro. Limerick's Running Vet. George Braham (From Ed. Harrigan's Musical Play "Under Cover")	60	80	
364 WALTZ, I'M LONGING FOR YOU, SWEETHEART, DAY BY DAY. James W. Casey	60	80	
365 MARCH, TWO-STEP, THE SMILE THAT WON'T COME OFF, intro. Gliding Down the Bay. Standish & Silberberg	60	80	
366 WALTZES, BABES IN TOYLAND. Victor Herbert	60	80	1 00
367 UNDER COVER, Lanciers (from Edward Harrigan's New Play). George Braham	60	80	1 00
368 LANCIERS, THE TENDERFOOT, from Carl & Hertz's Successful Musical Play. H. L. Hertz	60	80	1 00
369 TWO-STEP, MY GOO GOO QUEEN, intro. Vivat. W. T. Francis	60	80	
370 WALTZES, LOONEY PARK, intro. Deep in a Flood of Champagne. W. T. Francis (Both from Weber & Field's Burlesque Production "Whoop-Dee-Do")	60	80	
371 WALTZ, THAT LITTLE GIRL IS YOU, intro. When the Girl You Love Says "Yes." Joseph Hart	60	80	
372 TWO-STEP, MY BROWN EYED DAISY, intro. She Thinks Nothing of It Now. Joseph Hart (Both from the Musical Extravaganza "Girls will be Girls")	60	80	
373 PEGGY FROM PARIS, Lanciers, from Ade & Loraine's Successful Musical Comedy. Wm. Loraine	60	80	1 00
374 OUR ROYAL VISITOR, March, Two-Step. Paul Rubens	60	80	1 00
375 RALLY ROUND, March, Two-Step, E. M. Wheatly	60	80	1 00
376 U. S. A., Two-Step, intro. A Great Big Girl Like Me. W. T. Francis	60	80	
377 ON THE BOULEVARD, Schottische, intro. Nancy Green. Norden-Francis (Both from Weber & Field's New Burlesque "Whoop-Dee-Do")	60	80	
378 HOP LEE, Chinese Dance. H. L. Hertz	60	80	1 00
379 THE TENDERFOOT, March. H. L. Hertz (Both from Carl & Hertz Musical Play "The Tenderfoot")	60	80	1 00
380 BABES IN TOYLAND, Lanciers. Victor Herbert	60	80	1 00

SEND FOR IT



IT'S FREE.

Piano Accompaniment 15 cents each.

All other single parts 10 cents each



PUBLISHED BY

# M. WITMARK & SONS.



WITMARK BUILDING NEW YORK.



# "Laces and Graces"

Flute.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto* *mf accel. rit. p* *Not too fast.* *a tempo.* *rit.*

*Piu mosso.* *a tempo.* *rit.*

*Tempo I.* *mf* *rit.* *a tempo.* *rit.*

TRIO. *Piu mosso.* *Slower.* *mf* *rit.* *p con delicatezza.*

*p rall.* *tr* *1 a tempo.* *2* *f* *tr Piu mosso.* *tr*

*rit.* *ff* *a tempo.* *mf rall.* *D.C. al*

CODA. *accel.* *fz* *fz*

# "Laces and Graces"

1<sup>st</sup> Clarinet in A.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

Not too fast.

137. *Allto modto*  
*mf accel. rit. p*

*a tempo. rit.*

*Piu mosso.*

*f rit. a.T.*

*rit. mf*

*Tempo I. rit.*

*a tempo.*

TRIO. *Piu mosso. Slower. con delicatezza.*  
*mf rit. p*

*p rall.*

*1 a tempo. 2 Piu mosso. f*

*rit. ff a tempo.*

*mf rall. D.C. al*

CODA. *6/8 accel. fz fz*

# "Laces and Graces"

1st Cornet in A.

A NOVELETTE.

SALZER & BRATTON.

Arr. for Orchestra by  
Gus. Salzer.

**137.** *Allto modto* *Not too fast.*

Horn. 2nd Clar. Horn.

*accel. mf rit. pp*

2nd Clar. Horn. 1 Solo. 2

*rit. a tempo.*

*Piu mosso.*

*a tempo.* Clar. *rit.*

Horn. *a T.* *pp rit. mf*

*Tempo I.* *rit. a T.*

*Piu mosso.* *Slower.* 2 2 1

TRIO. *mf* Horn. *rit. p con delicatezza.*

Horn. 1 2 1 *Piu mosso.*

*P rall. a T. f*

*rall. ff a tempo.*

*mf rall. D.C. al ⊕*

**CODA.** Horn. *accel. fz fz*

# "Laces and Graces"

2<sup>nd</sup> Cornet in A.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto* 2 1 *Not too fast.* 3 2<sup>nd</sup> Horn. *a T. 3*  
*accel. rit.* *p pp rit.*

2<sup>nd</sup> Horn. 1 2 *Piu mosso.*  
*f*

1<sup>st</sup> Cor. *a tempo.*  
*rit.*

1 1 2 2 1 3 *Tempo I.*  
*rit. mf*

*rit. a T. 3*

TRIO. *Piu mosso.* *Slower.* 2 2  
*mf Horn. rit. p con delicatezza.*

2 2 1 1 1 2 1 *Piu mosso.*  
*rall. a T. f*

*rit. a tempo.*  
*ff*

*rall. p D.C. al*

CODA. 2 *accel. fz fz*  
1<sup>st</sup> Cor.



# "Laces and Graces"

Trombone.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto*  $\frac{6}{8}$  *2* *1* *Cello.* *Not too fast.* *3* *1* *a tempo.* *3*

*accel. rit.* *Horn. p* *rit.*

*a tempo.* *p*

*rit.*

*Piu mosso.* *f* *a tempo.* *rit.*

*2d Horn.* *rit.* *a tempo.* *2d Horn.*

*Tempo I.* *Cello. 2.* *p*

*a tempo.* *rit.*

*Piu mosso.* *Slower.* *mf* *rit.* *p*

*1 a tempo.* *2* *Piu mosso.* *pp* *rall.* *f*

*rit.* *mf* *ff* *a tempo.*

*mf* *rall.* *D.C. al*

**CODA**  $\frac{6}{8}$  *2* *accel.* *fz* *fz*

# "Laces and Graces"

Drums & Bells.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto* 2 1 *Not too fast.* 4 *Trgle.* *a tempo.* 1 4  
*accel. rit.* *rit.*

*Piu mosso.* 1 2 1 *Dr.* *f* *a tempo.*

*rit.*

1 2

*Tempo I.* *p* *rit.*

*a tempo.*

TRIO. *Piu mosso.* *Slower.* 8 *B.D. without Cym.* 2 *a.T.* 2  
*mf* *rit.* *p* *rit.*

Bells. 3 3 3 2 2 *Dr.* *f Piu mosso.* *a tempo.*

*rit.* *ff*

*mf rall.*

*D.C. al*  $\oplus$

CODA. 2 *accel.* *fx* *fx* *B.D. only.*

# "Laces and Graces"

1<sup>st</sup> Violin.

A NOVELETTE.

SALZER & BRATTON.

Arr. for Orchestra by  
Gus. Salzer.

137. *Allegretto moderato.* *mf accel. rit. p* *Not too fast.*

*a tempo.* *rit.*

*Piu mosso.* *Cor.* *rit.*

*a tempo.* *rit.*

*Tempo I.* *rit. mf a tempo.*

*TRIO.* *Piu mosso.* *Slower.* *mf rit. p con delicatezza.*

*rall.* *1 a tempo. 2* *Piu mosso. f*

*a tempo* *rit.*

*ff* *mf rall.* *D.C. al*

*CODA.* *Cor.* *accel. fz fz*

# "Laces and Graces"

2<sup>nd</sup> Violin.

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto* *mf accel. rit. Not too fast. p*

*a tempo. rit. Piu mosso. f a tempo. rit. mf*

*Tempo I. a tempo. Piu mosso. Slower. con delicatezza. rall. p*

TRIO. *mf rit. p*

*a tempo. Piu mosso. f rit. a tempo. ff mf rall. D.Cal*

CODA. *mf accel. fz fz*



# "Laces and Graces"

A NOVELETTE.

Viola.

SALZER & BRATTON.

Arr. by Gus. Salzer.

137. *Allto modto* *mf accel.* *rit.* *Not too fast.* *p*

*a tempo.*

*rit.* *Piu mosso.* *f*

*a tempo.* *rit.*

*Tempo I.* *mf* *a tempo.* *rit.*

TRIO. *Piu mosso.* *mf* *rit.* *Slower.* *con delicatezza.* *p*

*rall.*

*1 a tempo.* *2 Piu mosso.* *f*

*a tempo.* *rall.* *ff*

*mf* *rall.* *D.C. al*  $\oplus$

CODA. *accel.* *fz* *fz*

# "Laces and Graces"

A NOVELETTE.

Cello.

SALZER & BRATTON.

Arr. by Gus. Salzer.

Allto modto

Not too fast.

137.

2  
accel. mf rit. p. a.T. arco. mf

Piu mosso. a tempo. rit. a tempo. f

Tempo I. rit. a tempo. rit. mf

Piu mosso. Slower. mf con delicatezza. pizz. rall.

1 a.T. arco. 2 Piu mosso. ff arco. a.T. rall. rall.

CODA. accel. fz fz D.C. al

# "Laces and Graces"

A NOVELETTE.

SALZER & BRATTON.

Arr. by Gus. Salzer.

Bass.

Allto modto

137. *accel. mf rit.* *Not too fast. pizz.* *p* *arco.* *a tempo.* *pizz.* *arco.* *Piu mosso.* *a tempo.* *Cello.* *rit.* *Tempo I.* *arco.* *rit.* *a tempo.* *pizz.* *arco.*

TRIO. *mf* *rit.* *Slower. con delicatezza.* *p* *pizz.* *rall.* *Piu mosso.* *f arco.* *a tempo.* *rit.* *ff* *mf rall.* *D.C. al*

CODA. *accel.* *fz* *fz*



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14 Parts. In addition to above Cello, 2d Clarinet and French Horns. Full Orchestra. Oboe, Bassoon and extra 1st Violin added to instrumentation of 14 Parts.

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	10 Pts.	14 Pts.	Full Orch.
838 { WALTZ, WHILE THE MOON SHINES BRIGHT, Intro. Nellie Cline. Arr. by Wm. C. O'Hare } TWO-STEP, I'VE GOT TO GO NOW, 'CAUSE I THINK IT'S GOIN' TO RAIN. Intro. Babe, O Babe. Arr. by Wm. C. O'Hare	60	80	1 00
839 { MARCH—TWO-STEP, UNCLE JOSH IN TOWN (Characteristic) Howard Whitney } MARCH, THE MAN OF THE MOMENT. Jas. Swope	60	80	1 00
840 { MARCH—TWO-STEP, CREEPY CREEPS } MARCH—TWO-STEP, BOOGABOO. Billee Taylor	60	80	1 00
841 WALTZES, MASCARITA (Espagnole) Geo. J. Trinkaus	60	80	1 00
842 { WALTZ, WHEN THE SPRINGTIME COMES AROUND. Intro. I Love You. Billee Taylor } WALTZ, TWO LITTLE BLUE LITTLE TRUE LITTLE EYES. Intro. Mary Ann Y. Guinness. John W. Bratton	60	80	1 00
843 { MARCH—TWO-STEP, COLUMBIA CLUB Sol Wolerstein } MARCH—TWO-STEP, JOLLY YOUNG FOLKS Sol Wolerstein	60	80	1 00
844 { MARCH, TWO-STEP, MY ALAMO LOVE, Intro. Soldierly H. L. Heartz } SCHOTTISCHE, THE TENDERFOOT, Intro. Peaceable Party and The Tortured Thomas Cat. H. L. Heartz	60	80	1 00
845 WALTZES, THE TENDERFOOT, from the New Successful Play. H. L. Heartz	60	80	1 00
846 WALTZES, BOHEMIAN LIFE, W. H. Nelson	60	80	1 00
847 { MARCH, TWO-STEP, SAKES ALIVE (Characteristic) Stephen Howard } WIGWAM, DANCE, (A Reservation Innovation) Leo Friedman	60	80	1 00
848 { WALTZ, FLORENCE REILLY, Intro. My American Beauty Rose. Arr. by Wm. C. O'Hare } WALTZ, SHE'S MY GIRL THE WHOLE YEAR ROUND. Intro. Always You. Arr. by Wm. C. O'Hare	60	80	1 00
849 THOUGHTS OF LOVE (Pensee d'Amour) Valse sentimentale. Nat. D. Mann	60	80	1 00
850 { WALTZ, OVER IN CUP'D'S PARK Intro. As The Seasons Come and Go. Arr. by Wm. C. O'Hare } TWO-STEP, MY LITTLE BELLE OF JAPAN, Intro. Mademoiselle New York. J. W. Bratton	60	80	1 00
851 { MARCH, TWO STEP, AT THE POST, Walter Hawley } MARCH, TWO-STEP, THE SUMMER COQUETTE W. H. Lewis	60	80	1 00
852 WALTZES, 'OVE'S SURPRISE Hans Sherber	60	80	1 00
853 { WALTZ, WHEN YOU HAVE TIME AND MONEY, intro. Little Lottie Bowers. Arr. by Wm. C. O'Hare } TWO-STEP, IF I WERE AGAIN A BABY, intro. There is but One New York and The Girl in Blue. Arr. by Wm. C. O'Hare	60	80	1 00
854 WALTZES, LA FIANCEE Wm. M. Tyers	60	80	1 00
855 WALTZES, GREYNA GREEN James W. Casey	60	80	1 00
856 { WALTZ, OH, WHAT'S THE USE, intro. Limerick's Running Yet. George Braham } SCHOTTISCHE, BARN DANCE, LULU'S HONEYMOON George Braham } (From Ed. Harrigan's Musical Play, "Under Cover")	60	80	1 00
857 { MARCH, TWO-STEP, A COON WILL FOLLOW A BAND, intro. Limerick's Running Yet. George Braham } (From Ed. Harrigan's Musical Play "Under Cover")	60	80	1 00
858 { WALTZ, I'M LONGING FOR YOU, SWEETHEART, DAY BY DAY James W. Casey } MARCH, TWO-STEP, THE SMILE THAT WON'T COME OFF, intro. Gliding Down the Bay. Standish & Silberberg	60	80	1 00
859 WALTZES, BABES IN TOYLAND Victor Herbert	60	80	1 00
860 UNDER COVER, Lanciers (from Edward Harrigan's New Play) George Braham	60	80	1 00
861 LANCIERS, THE TENDERFOOT, from Carl & Heartz's Successful Musical Play. H. L. Heartz	60	80	1 00
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863 { WALTZ, THAT LITTLE GIRL IS YOU, intro. When the Girl You Love Says "Yes". Joseph Hart } TWO-STEP, MY BROWN EYED DAISY, intro. She Thinks Nothing of It Now. Joseph Hart } (Both from the Musical Extravaganza "Girls will be Girls")	60	80	1 00
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866 { HOP LEE, Chinese Dance H. L. Heartz } THE TENDERFOOT, March H. L. Heartz } (Both from Carl & Heartz's Musical Play "The Tenderfoot")	60	80	1 00
868 BABES IN TOYLAND, Lanciers. Victor Herbert	60	80	1 00
869 { I CAN'T DO THE SUM, Polka—Two-Step, Intro. Never Mind Bo-Peep and a Slumber Deep Victor Herbert } BABES IN TOYLAND, March—Two-Step, Intro. Before and After and Floretta. Victor Herbert } CORPORAL'S GUARD, March Comique. Frederick Griffen } KEEP A HOPPING HONEY, Characteristic Two-Step. Wm. Cutty } MY OWN DEAR IRISH QUEEN, Waltz. Intro. Tie Tac Toe. Chauncy Olcott } THE GIRL I USED TO KNOW, Waltz. Intro. My Sonny Boy. Chauncy Olcott } (Both from Chauncy Olcott's new play Terence COON-A-RENO, March—Two-Step. Curtis A. Duval } AMERICA'S PRIDE, March. Giovanni Scotti }	60	80	1 00
870 HEIDELBERG, The Prince of Pilsen March with Vocal Chorus. Gustav Luders	60	80	1 00
871 YANKEE CONSUL, Lanciers. Alfred G. Robyn	60	80	1 00
872 { I LIKE YOU, Waltz. Intro. The Tale of a Monkey from OTOYO. W. F. Peters } BECAUSE YOU WERE AN OLD SWEETHEART OF MINE Waltz, Intro. I Want Mine. Arr. by Tom. Clark } I'M ON THE WATER WAGON NOW, Waltz. [as sung in the Office Boy. John W. Bratton } I THOUGHT WRONG, Two Step [as sung in the "Office Boy". Intro. If My Heart Had Wings It would Fly Back Home. Arr. by Tom. Clark } IN DAYS OF OLD, Schottische. Intro. Ain't It Funny What a Difference just a Few Hours Make. Alfred G. Robyn } MY SAN DOMINGO MAID, March. Intro. I'd Like to be a Soldier. Alfred G. Robyn } (Both from "Yankee Consul.")	60	80	1 00
873 THE YANKEE CONSUL, Waltzes, from the Musical Comedy. Alfred G. Robyn	60	80	1 00
874 MAM'ELLE NAPOLEON, Waltzes from the Musical Comedy, Gustav Luders	60	80	1 00
875 { BY RIGHT OF SWORD, March Theo. Bendix } MOCKIN' BIRD RUBE, March—Two-Step Wm. H. Tyers }	60	80	1 00
881 COUSIN KATE, Waltzes. Theo. Bendix	60	80	1 00
882 BABETTE, Waltzes. Victor Herbert	60	80	1 00
883 MAM'ELLE NAPOLEON, Lanciers. Gustav Luders	60	80	1 00
884 ENGLISH DAISY, Waltzes. A. M. Norden	60	80	1 00
885 { MAM'ELLE NAPOLEON, March. Intro. Brave Soldier Boy and Glory of France. Gustav Luders } MAM'ELLE NAPOLEON, Schottische. Intro. Brava! Brava! Then as Now and My Heart will be True to You. Gustav Luders }	60	80	1 00
886 BABETTE Lanciers. Victor Herbert	60	80	1 00
887 { BABETTE, March—Two-Step, intro. The Life of a Bold Free Lance, and Be Kind to Poor Pierrot. Victor Herbert } MY HONOR AND MY SWORD, (Borrow Trouble) March and Two-Step, intro. Letters I Write All the Day, and Be Who'd Thrive Must Rise at Five. Victor Herbert }	60	80	1 00
888 { MY LITTLE LOVE BIRD, Waltz, as sung in The Girl from Kay's) intro. Down on Recreation Pier. Arr. by W. C. O'Hare } MY AFRO-MEXICAN QUEEN, Polka, Two-Step intro. That I Love You, Sue. Arr. by W. C. O'Hare }	60	80	1 00
889 { YOU'RE THE FLOWER OF MY HEART, SWEET ADELINE, Waltz, intro. Why Have You Changed. Arr. by W. C. O'Hare } HERE'S YOUR HAT, WHAT'S YOUR HURRY, March and Two-Step, intro. Give Me Ma Fifteen Cents. Arr. by W. C. O'Hare }	60	80	1 00
890 { FOLLOW THE CROWD ON A SUNDAY, Waltz, intro. Any Old Kind of Beer. Arr. by W. C. O'Hare } I FEEL SO SLEEPY, Two-Step, intro. Jes' Take a Back Seat. Arr. by W. C. O'Hare }	60	80	1 00
891 { GLITTING GLORIA, Two-Step, intro. Margate Sand. Bernard Rolt } HOT HOUSE ON BROADWAY, Two-Step, intro. Laura Bell from "Glitting Gloria". Bernard Rolt }	60	80	1 00
892 SINCERELY YOURS, March—Two-Step. Howard Whitney	60	80	1 00
893 HARMONIOUS HIRAM, March—Two-Step. Jas. Whitney	60	80	1 00



**MILITARY**

**Publications for Military Band.**

289	SELECTION, THE STORKS, from Steele & Chapin's Musical Fantasy. Intro. Entrance of Henrico, Soldiers of the King, Flirty Little Gertie, What! Mary, The Terrible Puppy Dog, Diplomacy, Tootsie Wootsie and Woe and Sorrow. Arr. by Wm. C. O'Hare	2 00
290	VALSE SENTIMENTAL, PENSE D'AUTOMNE. (Autumn Thoughts) M. Melville Ellis	1 50
291	MARCH AND TWO-STEP, THE TOWN PUMP. (Characteristic) Frank P. Banta	50
292	THE CARESS. Gaylor Barret	50
293	SELECTION, TWIRLY WHIRLY, from Weber & Field's new burlesque production. Intro. The Bull Fight, Kit, Dream One Dream of Me, Romeo, I Never Lubbed a Man as Much as Dat, My Particular Friend, Susie Woosie, Strike Out McCracken, Come Down Ma Evenin' Star and Little Widow Brown. by Joan Stromberg and W. T. Francis	2 00
294	SELECTION, WHEN JOHNNY COMES MARCHING HOME. Intro. Sing, Sing Darkies, sing, Fairyland, While Your Thinking, My Own United States, Katie, My Southern Rose, Spring, Sweet Spring, My Honeysuckle Girl and Years Touch Not the Heart, from the comic opera. by Julian Edwards	2 00
295	WALTZ, COME DOWN MA EVENIN' STAR, intro. Kit, from Weber & Field's Burlesque Production "Twirly Whirly". Stromberg & Francis	50
296	WALTZ, SWEET MAGGIE MAY, intro. Love is a Dream Arr. by Harry Prendiville	50
297	WALTZ, TESSIE, YOU ARE THE ONLY, ONLY, ONLY. Will R. Anderson	50
298	PANATELLA (An Intermezzo). Wm. Loraine	50
299	MARCH, GET BUSY (Characteristic) Otto M. & John A. Heinzman	50
300	MEDLEY OVERTURE, THE CLIMAX, intro. Glory, Good Night, Beloved, Good Night, I'm a Jonah Man, It's for Her, Her, Her, My Little Hong Kong Baby, Dat's de Way to Spell C-H-I-C-K-E-N, Tessie You are the Only, Only, Only and I'll Be Your Honey in the Springtime. Arr. by Wm. C. O'Hare	2 00
301	SELECTION, MR. PICKWICK. (A New Musical Comedy), intro. You Never Can Tell, Boys Will Be Boys, Rainbow, Golden Rules, Speak Low, Gratitude and the Pickwick Club. Manuel Klein	2 00
	{ MY OWN UNITED STATES, (Song for Cornet), Julian Edwards	
302	{ KATIE, MY SOUTHERN ROSE, (Song for Cornet), Julian Edwards	50
	{ SINCE I FIRST MET YOU, (Song for Cornet) Alfred G. Wathall	
303	{ MY STARLIGHT SUE, Wm. Gould	50
	{ TESSIE, YOU ARE THE ONLY, ONLY, ONLY, (Song for Cornet) Will R. Anderson	
304	{ COME DOWN MA EVENIN' STAR, (Song for Cornet) John Stromberg	50
305	MARCH—TWO-STEP, DOWN GEORGIA. Wm. C. O'Hare	50
	{ MY OWN UNITED STATES, (Song for Trombone) Julian Edwards	
306	{ KATIE, MY SOUTHERN ROSE, (Song for Trombone) Julian Edwards	50
	{ SINCE I FIRST MET YOU, (Song for Trombone) Alfred G. Wathall	
307	{ MY STARLIGHT SUE, (Song for Trombone) Wm. Gould	50
308	SELECTION, PEGGY FROM PARIS, from Ade and Loraine's Musical Comedy, intro. The Janitor, Henny, Regular Limited Train, True to the College Days I Like You Lil, for-Fair, My Emmaline, and Gay Fleurette. Arr. by Hiding Anderson	2 00
	{ TESSIE, YOU ARE THE ONLY, ONLY, ONLY, (Song for Trombone) Will R. Anderson	
309	{ COME DOWN MA EVENIN' STAR, (Song for Trombone) John Stromberg	50
310	MARCH, SINCE I FIRST MET YOU, Intro. Hike from the musical Comedy, "The Sultan of Sulu". Alfred G. Wathall	50
311	SCHOTTISCHE—BARN DANCE, KATIE, MY SOUTHERN ROSE, from the Comic Opera, "When Johnnie Comes Marching Home" Julian Edwards	50
312	WALTZ, MESSAGE OF THE VIOLET, Intro. Pictures in the Smoke, from the Musical Comedy "The Prince of Pilsen". Gustav Luders	50
313	MARCH—TWO-STEP, LAUGHING BEN. Gideon L. Lorsch	50
314	MARCH—TWO-STEP, GLORY. Wm. E. Bock	50
315	MARCH—TWO-STEP, GLOOMY GUS (Characteristic) Nick Brown	50
316	MARCH, THE SENTRY. Arthur H. Haskins	50
317	MAZURKA—THREE-STEP, CZAREVITCH. Wm. C. O'Hare	50
318	WALTZES, WHEN JOHNNY COMES MARCHING HOME, from the comic opera. by Julian Edwards	2 00
319	A LUCKY DUCK, (A Web-Foot Promenade) Howard Whitney	50
320	THE STAR DRABNER, (Oriental Serenade) Theo. Bendix	1 00
321	MARCH, BOYS WILL BE BOYS, from the Comic Opera "Mr. Pickwick". Manuel Klein	50
322	MARCH, TWO-STEP, I'M A JONAH MAN, intro. I've Got Suffin' on Mah Mind. Arr. by Wm. C. O'Hare	50
323	ETHIOPIA, (An African Intermezzo) Al Johns	50
	{ THE MESSAGE OF THE VIOLET, (Song for Cornet) Gustav Luders	
324	{ THE TALE OF THE SEA SHELL, (Song for Cornet) Gustav Luders	50
325	MARCH, TROUBLE, Intro My Honey Bee Arr. by Wm. C. O'Hare	50
	{ THE MESSAGE OF THE VIOLET, (Song for Trombone) Gustav Luders	
326	{ THE TALE OF THE SEA SHELL, (Song for Trombone) Gustav Luders	50
327	WALTZ, WHILE THE MOON SHINES BRIGHT, Intro. Nellie Cline Arr. by Wm. C. O'Hare	50
328	ORIZABA, Mexican Intermezzo James G. Dewey	50
329	WALTZ, OVER IN CUPID'S PARK Intro. As the Seasons Come and Go, Arr. by Wm. C. O'Hare	50
330	TWO-STEP, MY ALAMO LOVE, Intro. Soldiery, from the Musical Play, "The Tenderfoot" H. L. Heartz	50
	{ JUST FOR TO NIGHT (Song for Cornet) F. O. French	
331	{ BECAUSE YOU WERE AN OLD SWEETHEART OF MINE (Song for Cornet) H. I. Robinson	50
332	WHILE THE MOON SHINES BRIGHT (Song for Cornet) Maurice Stonehill	50
333	MARCH, SAKES ALIVE (Characteristic) Stephen Howard	50
334	SELECTION, THE TENDERFOOT, from Carle and Heartz's successful Musical Play, Intro. Soldiery, Adios, Fascinating Venus, The Tortured Thomas Cat, Texas Rangers, A Peaceable Party My Almo Love and Off We Go. H. L. Heartz	2 00
	{ JUST FOR TO NIGHT (Song for Trombone) F. O. French	
335	{ BECAUSE YOU WERE AN OLD SWEETHEART OF MINE (Song for Trombone) H. I. Robinson	50
336	WHILE THE MOON SHINES BRIGHT (Song for Trombone) Maurice Stonehill	50
337	MARCH—TWO-STEP, FUN AFTER SCHOOL. Ulysses J. Alsdorf	50
338	WALTZES, THE TENDERFOOT. H. L. Heartz	2 00
339	MARCH—TWO STEP, AT THE POST. Walter Hawley	50
340	MARCH, COONVILLE'S CULLUD BAND. Meakim	50
341	MARCH, KEEP A HOPPING HONEY. Wm. Cutty	50
342	MARCH, U. S. VOLUNTEERS. Julius Adler	50
343	VALSE SENTIMENTALE, THOUGHTS OF LOVE (Pensee d'Amour) Nat. D. Mann	1 50
344	PALMETTO Danse, Mexicane. Howard Whitney	1 00
	{ FLEURETTE Victor Herbert	
345	{ UNDER THE ELMS Victor Herbert	1 00
346	WALTZES, BOWER OF LOVE. J. W. Bratton	1 50
347	WIGWAM DANCE (a Reservation Innovation) Leo. Friedman	50
348	MARCH—TWO-STEP, I'VE GOT TO GO NOW 'CAUSE I THINK IT'S GOIN' TO RAIN, intro. Bala, Oh Babe. Arr. by Jas. M. Fultin	50
349	SILLY BILLY, DANCE GROTESQUE, from Country Sketches, No. 1 Theo. Bendix	50
350	MARCH—TWO-STEP, UNCLE JOSH IN TOWN (Characteristic) Howard Whitney	50
351	LACES AND GRACES (a Novelette) Salzer & Bratton	50
352	TESSIE, YOU ARE THE ONLY, ONLY, ONLY—MARCH Will R. Anderson	50
353	IN THE CABBA'GE PATCH, [Caprice Characteristic] Frederick Knight Logan	50
354	BABES IN TOYLAND, Selection. Intro. March of the Toys, Florette The Moon Will Help You Out, I Can't do the Sun, Jane, Eccentric Dance, Never Mind Bo-Peep, Children's Theme and Before and After. Victor Herbert	2 00
355	MAM'ELLE NAPOLEON, March—Two-Step. Intro. "The Brave Soldier Boy" and "The Glory of France". Gustav Luders	50
356	COONTOWN CHIMES, March—Two-Step. Henry S. Webster	50
357	BABES IN TOYLAND, Waltzes. Victor Herbert	2 00
358	YANKEE CONSUL, Selection. Intro. I'd Like to be a Soldier, Hola, Ain't it Funny What a Difference a Few Hours Make? The Hammers Will go Rap, Rap, Rap, My San Domingo Maid, Cupid Has Found My Heart, In Days of Old, In Old New York, Yehol and In Days of Old. Alfred G. Robyn	2 00
359	CAN'T DO THE SUM, Polka—Two-Step. Intro. Never Mind Bo-Peep and Slumber Deep. Victor Herbert	50
360	BABES IN TOYLAND, March—Two-Step. Victor Herbert	50
361	MAM'ELLE NAPOLEON. Selection from the Musical Comedy. Intro. opening Act I, Then as Now, The Brave Soldier Boy, Le Lion et la Souris, The "A la Mode" Girl, The Glory of France, The Genius Exhibited and Le Rigodon. Gustav Luders	2 00
362	YANKEE CONSUL, Waltzes. Alfred G. Robyn	2 00
363	SELECTION, TERENCE, From Chauncey Olcott's New Play, intro. My Sonny Boy, The Girl I Used to Know, Tic Tac Toe and My Dear Irish Queen. Arr. by Gusjave Salzer	2 00
364	MY SAN DOMINGO MAID, March. Intro. I'd Like to be a Soldier from "The Yankee Consul". Alfred G. Robyn	50
365	SCHOTTISCHE, IN DAYS OF OLD, intro. Ain't it Funny What a Difference Just a Few Hours Make from "The Yankee Consul". Alfred G. Robyn	50
366	THE GIRL I USED TO KNOW. Waltz. Intro. My Sonny Boy from the new play by Chauncey Olcott	50
367	MY OWN DEAR IRISH QUEEN, Waltz. Intro. Tic Tac Toe from the new play by Chauncey Olcott	50
368	I'M ON THE WATER WAGON NOW, Two-Step, intro. I Thought Wrong. Arr. by Wm. C. O'Hare	50
	{ 'TIS ALL I ASK, (Song for Cornet) Alfred G. Robyn	
369	{ THERE'S NOTHING NEW TO SAY, (Song for Cornet) Alfred G. Robyn	50
370	THE ROSE'S HONEYMOON, Reverie. John W. Bratton	1 00
	{ 'TIS ALL I ASK, (Song for Trombone) Alfred G. Robyn	
371	{ THERE'S NOTHING NEW TO SAY, (Song for Trombone) Alfred G. Robyn	50
372	BABETTE, Selection. Victor Herbert	2 00
373	BABETTE, Waltzes. Victor Herbert	2 00
374	THE WINDMILL, Characteristic Novelty. Nat. D. Mann	1 00
375	THE LEADER, Medley Overture, Intro. All's Fair in Love and War, Just for To-night, I've Got to Go Now, 'Cause I Think It's Goin' to Rain, Follow the Crowd on a Sunday, I'm on the Water Wagon Now, My Little Love Bird, Because You Were an Old Sweetheart of Mine, and Coonville Cullud Band. Arr. by W. C. O'Hare	2 00

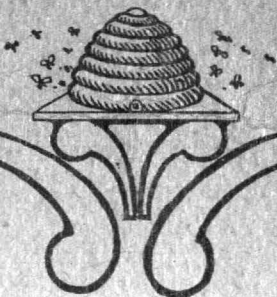
# THE WITMARK Theatre & Concert Collection for Orchestra

	to	14	Full Piano
	Pts.	Pts.	Orch. Acc.
287 MARCH, TWO-STEP, MY OWN UNITED STATES, from the Comic Opera, When Johnny Comes Marching Home by Julian Edwards	50		
288 MARCH, SUSIE WOOSIE. Intro. Dream One Dream of Me, from Weber & Field's Burlesque Production, by Stromberg-Francis	50		
108 PRINCE OF PILSEN, Selection from the Musical Comedy, Intro. Heidelberg (Stein Song), Season at the Shore, The Widow The Message of the Violet, Didn't Know Exactly What to Do, The Tale of the Seashell and Fall In.....by Gustav Luders	1 25	1 60	2 00
109 SELECTION, OLD LIMERICK TOWN, from Chauncey Olcott's Production. Intro The Voice of the Violet, The Limerick Girls, Every Little Dog Must Have His Day, and Noreen Mavourneen. Arr. by Gustave Salzer	1 00	1 25	1 50
110 SELECTION, THE WIZARD OF OZ, from the Musical Comedy by Paul Tietjens. Intro. The Prayer, Phantom Patrol, Just a Simple Girl, Poppy Song, Love is Love, When We Get What's Comin' to us, and When You Love, Love, Love Arr. by Hilding Anderson	1 00	1 25	1 50
111 SELECTION, THE STORKS, from Stealy & Chapin's Musical Fantasy. Intro. Entrance of Henrico, Soldiers of the King, Flitty Little Gertie, Song of the Night, What! Mary, The Terrible Puppy Dog, Diplomacy, Tootsie Woosie, and Woe and Sorrow Arr. by Hilding Anderson	1 00	1 25	1 50
112 MEDLEY OVERTURE, RECORD BREAKER. Intro. Tom the Ne'er Do Well, Stay in Your Own Backyard, The Sweetest Girl I Ever Knew, Be My Little Apple Dumplin' Do, Sweet Maggie May, Trouble, and Soldiers Arr. by Wm. C. O'Hare	1 00	1 25	1 50
113 PANATELLA (An Intermezzo) Wm. Loraine	75	1 00	1 25
114 SELECTION, TWIRLY WHIRLY, from Weber and Field's new burlesque production. The Bull Fight, Kat, Dream One Dream of Me, Romeo, My Particular Friend, Susie Woosie, Strike Out McCracken, Come Down Ma Evenin' Star and The Long Green by John Stromberg and W. T. Francis	1 00	1 25	1 50
115 SELECTION, MR. PICKWICK, from the Musical Comedy.....by Manuel Klein	1 25	1 60	2 00
116 SELECTION, WHEN JOHNNY COMES MARCHING HOME. Intro. Sing, Sing Darkies Sing, Fairyland, While You're Thinking, My Own United States, Katie, My Southern Rose, Spring, Sweet Spring, My Honey-suckle Girl and Years Touch Not the Heart, from the Comic Opera...by Julian Edwards	1 25	1 60	2 00
117 CREEPY CREEPS a Goblin Dance by Billee Taylor	75	1 00	1 25
118 LITTLE FLIRT, (Morcean Characteristic) Theo. Bendix	75	1 00	1 25
119 POTPOURRI THE SULTAN OF SULU, from Ade & Wathall's Musical Comedy. Intro. The Dawning Day, Smiling Isle of Sulu, Spooony Town, Manistee, My Sulu Lulu Loo, Since I First Met You, and Imperial Guards.....Arr. by Hilding Anderson	1 00	1 25	1 50
120 ORIZABA, Mexican Intermezzo James G. Dewy	75	1 00	1 25
121 THE CARESS Gaylord Barrett	75	1 00	1 25
TETE A TETE, A Novelette..... E. M. Wheatley	75	1 00	1 25
123 SELECTION, PEGGY FROM PARIS, from Ade & Loraine's Musical Comedy, intro The Janitor, Heeny, Regular Limited Train, True to the College Days, I Like You Lil for Fair, My Emmaline, and Gay Fleur-ette.....Arr. by Hilding Anderson.	1 00	1 25	1 50
124 SILLY BILLY (Danse Grotesque) from Country Sketches (No. 1), by Theo. Bendix	75	1 00	1 25
125 MEDLEY OVERTURE, THE CLIMAX, intro. Glory, Good Night, Beloved, Good Night, I'm a Jonah Man, It's for Her, Her, Her, My Little Hong Kong Baby, Dats de Way to Spell C-H-I-C-K-E-N, Tesste, You are the Only, Only, and I'll be Your Honey in the Springtime. Arr. by Wm C. O'Hare	1 00	1 25	1 50
126 A LUCKY DUCK (A Web-Foot Promenade) Howard Whitney	75	1 00	1 25
127 LOVE'S VOYAGE (Intermezzo) Gaylord Barrett	75	1 00	1 25
128 LUNITA (An Intermezzo) ..... W. Loraine	75	1 00	1 25
129 SWEET REMEMBRANCE, (Intermezzo) Alfred Muller Norden	75	1 00	1 25
130 SELECTION, THE TENDERFOOT, from Carl and Heartz's Successful Musical Play. Intro. Soldierly, Adios, Fascinating Venus, The Tortured Thomas Cat Texas Rangers, A Peaceable Party, My Alamo Love and Off We Go.....H. L. Heartz	1 25	1 60	2 00
131 PALMETTO, (Danse Mexicane) Howard Whitney	75	1 00	1 25
132 ETHIOPIA, (An African intermezzo).....Al. Johns	75	1 00	1 25
133 THE STAR DREAMER Oriental Serenade Theo. Bendix	75	1 00	1 25
134 { LONGING—A (Suite of four) Theo. Bendix } { MEETING—B (Suite of four) Theo. Bendix }	75	1 00	1 25
135 { PARTING—C (Suite of four) Theo. Bendix } { RECONCILIATION—D (suite of four) Theo. Bendix }	75	1 00	1 25
136 { FLEURETTE ..... Victor Herbert } { UNDER THE ELMS..... Victor Herbert }	75	1 00	1 25
137 LACES AND GRACES, (A Novelette) by Salzer & Bratton	75	1 00	1 25
138 LAUGHING EYES..... J. A. Silberberg	75	1 00	1 25
139 SELECTION, TERENCE, From Chauncey Olcott's New Play, intro. My Sonny Boy, The Girl I Used to Know, Tick, Tack, Toe, and My Dear Irish Queen Arr. by Gustave Salzer	1 00	1 25	1 50
140 AN AMERICAN ABROAD (A Descriptive Fantasia) Synopsis. The Departure: Arrival of the Tally Ho—Salutations and introductions —Warning—They're off—Good Bye At the station—"How can I Bear to Leave Thee"—On the train—Aboard the German liner—A pleasant voyage. The tour: Touching at Southampton—Welcome to Old England—(God save the King)—Through the North Sea and safe arrival at Hamburg—Hasty trip down the Rhine—A glimpse of beautiful Vienna—Oriental Express to "Gay Paree" with an incidental visit to the "Quartier Latin"—In old Napoli—Then across the border—in the Swiss Alps. The return: A hurried business trip to Scotland—The Emerald Isle—Returning home—Passing the old sentinels (The Needles)—A stormy voyage—A "Marconi" to the Nartncket Light Ship—Sandy Hook—A sight of "Home, Sweet Home"—Land Breezes—"Yankee Doodle"—The Statue of Liberty—Welcome Home—"Oh, Say Can You See!" John W. Bratton	1 25	1 60	2 00
141 THE PROUD PRINCE, (Valse lente) Manuel Klein	75	1 00	1 25
142 SELECTION, BABES IN TOYLAND, intro. Toyland, Floretta, The Moon Will Help You Out, Jane, Eccentric Dance, Never Mind Bo Peep, Children's Theme and Before and After..... Victor Herbert	1 25	1 60	2 00
143 SELECTION, UNDER COVER, (from Edward Harrigan's new musical play) intro. Limerick's Running Yet, When Mamie Sweet Mamie's a Bride, The Fringe of Society, Lulu's Honeymoon, Oh, What's the Use and A Coon Will Follow a Pand By Geo. Braham	1 00	1 25	1 50
144 THE ROSES' HONEYMOON (Reverie) John W. Bratton	75	1 00	1 25
145 MARCH OF THE TOYS, (From Babes in Toyland..... Victor Herbert	75	1 00	1 25
146 IDLEWILDE, (Intermezzo Pastoral) Louis F. Gottschalk	75	1 00	1 25
147 WHOOP-DEE-DOO, Selection (from Weber & Fields' New Burlesque Production) W. T. Francis	1 00	1 25	1 50
148 IN THE CABBAGE PATCH, Caprice Characteristic..... Frederick Knight Logan	75	1 00	1 25
149 THE YANKEE CONSUL, [a new musical comedy] Alfred G. Robyn	1 25	1 60	2 00
150 IN POPPYLAND..... Leo Friedman	75	1 00	1 25
151 MAM'SELLE NAPOLEON [a new musical comedy].....by Gustav Luders	1 25	1 60	2 00
152 THE HYACINTH, Intermezzo, Emma Lyons Hatch	75	1 00	1 25
153 SAN DOMINGO, Intermezzo from "Yankee Consul"..... Alfred G. Robyn	75	1 00	1 25
154 FRANCO-AMERICAN, Dance from "Peggy from Paris"..... Wm. Loraine	75	1 00	1 25
155 BABETTE, Selection from the comic opera Victor Herbert	1 25	1 60	2 00
156 IN A LOTUS FIELD, a Japanese Novelette John W. Bratton	75	1 00	1 25
157 THE WINDMILL Characteristic Novelty Nat D. Mann	75	1 00	1 25
158 HEATHER BLOOM. A Scotch Idylle. Audrey Kingsbny	75	1 00	1 25
159 PURPLE EYES..... Harry Rowe Shelly	75	1 00	1 25
{ 'TIS ALL I ASK (Song for Cornet) Alfred G. Robyn }	75	1 00	1 25
160 { THERE'S NOTHING NEW TO SAY (Song for Cornet) Alfred G. Robyn }	75	1 00	1 25
161 THE LEADER Medley Overture, intro. All's Fair in Love and War, Just for To-night, I've Got to Go Now, Cause I Think It's Goin' to Rain, Follow the Crowd on a Sunday, I'm on the Water Wagon Now, My Little Love Bird, Because You Were an Old Sweetheart of Mine, and Coonville Cullud Band..... Arr. by W. C. O'Hare	1 00	1 25	1 50
{ 'TIS ALL I ASK, (Song for Trombone) Alfred G. Robyn }	75	1 00	1 25
162 { THERE'S NOTHING NEW TO SAY, (Song for Trombone) Alfred G. Robyn }	75	1 00	1 25
163 THE RAG DOLLY'S LULLABY... Gaylord Barrett	75	1 00	1 25
164 THE SHO-GUN, Selection from the Comic Opera.....by Gustav Luders	1 25	1 60	2 00



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