

MARCH *H. A. Reinlein*

Piano.

from
"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

98.

ff *Tempo di Marcia.* *p*

fz

fz *mf*

ff

fz

1) 2)

The first system of the score consists of two staves. The upper staff is the right hand, featuring a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is the left hand, providing a harmonic accompaniment with chords and single notes. The key signature has one flat, and the time signature is 2/4.

Trio.

The Trio section begins with a treble clef staff and a bass clef staff. The key signature changes to two flats, and the time signature is 2/4. The word "Trio." is written to the left of the staff. The word "Cello." is written above the bass staff, with a line indicating the part. The music features a mix of chords and moving lines in both hands.

The second system continues the piano accompaniment. The right hand has a more active melodic line with many sixteenth notes. The left hand continues with a steady accompaniment of chords and single notes.

The third system of the score. It includes first and second endings, indicated by "1" and "2" above the staff. The word "Fine." is written below the staff at the end of the section. The dynamics include a forte (*f*) marking.

The fourth system of the score. The word "D.S. Trio." is written at the bottom right of the system, indicating the start of the Trio section again. The music continues with similar accompaniment patterns.

Coda.

The Coda section consists of two staves. The key signature changes to one flat, and the time signature is 2/4. The word "Coda." is written to the left of the staff. The dynamics range from pianissimo (*pp*) to fortissimo (*ffz*).

H. G. Beibstein

Piccolo.

MARCH
from

“Cyrano de Bergerac”

Victor Herbert.
arr. by Otto Langey.

Tempo di Marcia.

98. The musical score is written for Piccolo and Trio. The Piccolo part (top) is in 2/4 time, starting with a dynamic of *ff* and later moving to *p*. The Trio part (bottom) is also in 2/4 time, starting with *fz p* and moving to *ff*. The score includes various dynamics such as *ff*, *p*, *fz*, *mf*, *fz p*, *ff-f*, *cresc.*, and *ff*. It features first and second endings, trills, and slurs. The Piccolo part has a key signature of one flat and a common time signature of 2/4. The Trio part has a key signature of one flat and a common time signature of 2/4. The score is numbered 98 at the beginning.

H. C. Beibstein

1st Clarinet in B \flat

MARCH
from

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Tempo di Marcia.

98. *ff* *Cor.* *p*
fz *fz*
mf
fz *ff*
fz

Trio. *Cornets.*
fz p *fz p* *fz*
p *ffz f* *ffz f*
ffz *cresc.*
ff
ffz

H. G. Reinstein

1st Cornet in B \flat

MARCH
from

"Cyrano de Bergerac"

Victor Herbert
arr. by Otto Langey.

Tempo di Marcia.

98. *ff* *p* *fz* *mf*

Trio. *Solo.* *fz* *fz* *fz* *ffz* *f* *ffz* *fz* *cresc.* *ff* *ffz*

2nd Cornet in B^b

MARCH

from

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Tempo di Marcia.

98. 

Trio. 

H. Q. Beilstein

MARCH
from

Trombone.

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Tempo di Marcia.

98. Musical notation for Trombone part, measures 98-107. The music is in 2/4 time with a key signature of one flat. It begins with a dynamic of *ff* and includes a first ending and a second ending. Dynamics include *ff*, *p*, *fz*, *mf*, and *ff*.

Trio. Musical notation for Trio part, measures 108-125. The music is in 2/4 time with a key signature of one flat. It features a triplet and a *cresc.* marking. Dynamics include *fp*, *ffz*, *cresc.*, and *ff*.

ffz

H. C. Beibstein

MARCH

from

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

1st Violin.

Tempo di Marcia.

98. *ff* *p* *p* *f* *fz* *mf* *ff*

Trio. *fz p* *fz p* *fz p* *fz f* *fz f* *fz* *cresc* *ff* *fz*

H. G. Beikstein

2nd Violin.

MARCH

from

“Cyrano de Bergerac.”

Victor Herbert.
arr. by Otto Langey.

Tempo di Marcia.

98. The musical score is written for two parts: 2nd Violin and Trio. The 2nd Violin part consists of five staves of music. It begins with a dynamic marking of *ff* and a tempo marking of *Tempo di Marcia*. The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs with first and second endings. Dynamic markings include *ff*, *p*, *fz*, *mf*, and *ffz*. The Trio part consists of ten staves of music. It begins with a dynamic marking of *fp*. The music is primarily composed of eighth notes and rests. Dynamic markings include *fp*, *ffz*, *f*, *cresc.*, and *ff*. The score concludes with a final dynamic marking of *ffz*.

H. A. Beibstein

MARCH

from

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Viola.

Tempo di Marcia.

98. Musical notation for the Viola part, measures 98-107. The music is in 2/4 time with a key signature of two flats. It begins with a fortissimo (ff) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes. A piano (p) dynamic is used in measure 100, followed by a fortissimo (ff) dynamic in measure 101. The piece includes first and second endings in measures 105-106 and 106-107, with a mezzo-forte (mf) dynamic in measure 105. The notation includes accents, slurs, and dynamic markings such as *ff*, *p*, *fz*, and *mf*.

Trio. Musical notation for the Trio part, measures 108-117. The music is in 2/4 time with a key signature of two flats. It features a variety of rhythmic patterns, including eighth and sixteenth notes. The dynamics range from fortissimo (ff) to fortissimo con sordina (ffz). The piece includes first and second endings in measures 114-115 and 115-116, with a crescendo (cresc.) marking in measure 114. The notation includes accents, slurs, and dynamic markings such as *fz*, *ffz*, *ff*, and *cresc.*

H. Q. Beibstein

MARCH

from

“Cyrano de Bergerac”

Victor Herbert.
arr. by Otto Langey.

Bass.

Tempo di Marcia.

98. *ff* *p* *fz*
mf *ffz* *ff*
ffz

Trio. *fz* *p* *fp* *fp*
ffz *f* *ffz* *ffz*
Trombone.
cresc. *ff*
ffz

THE WITMARK THEATRE & CONCERT COLLECTION FOR ORCHESTRA.

10 14 Full Piano
Pts. Pts. Or'cn. Acc.

1	LUCINDA'S SERENADE, NEGRO ABSURDITY, Isidore Witmark SYNOPSIS:—11 o'clock P. M. Serenaders gather. Going to Lucinda's Home. Joined by more serenaders. A little Banjo plunking on the way. The "chief plunk" plays some variations. They meet the Piccanniny Band. Nearing the place, 12 o'clock. The Serenade. (Singers and Banjoists whistle.) Quartette, Band and all. The old man makes his appearance. "What am dis down dar?" A knocking at the door. Dis am Cinda's serenade.	75	1 00	1 25	20
2	MUSIC HALL FAVORITES, MEDLEY SELECTION, Arr. by H. L. Clarke Introducing: Willie off the Yacht—Golden. They all Love Nellie Tracy—Oliver & Fay. Mammy's Little Pumpkin Colored Coons—Hillman & Perrin. My Dainty Cigarette—Ford & Bratton. And They All Joined In—Horwitz & Bowers. I Can't Find Another Love Like Nell—John T. Kelley. The Girl From Paris—Smith & Mann. Miss Modesty—Reed. Hush Yo' Business—Midgley & Levi.	1 00	1 25	1 50	30
3	LA CARMELA, MEXICAN WALTZES. Frank M. Witmark, (By the Composer of the popular "Zenda Waltzes").	60	80	1 00	15
4	MEMORIES OF SPAIN WALTZES. J. A. Silberberg.	60	80	1 00	15
5	DANCE OF THE NIGHT HAWKS, HUMORESQUE. F. J. Gurney.	75	1 00	1 25	20
6	LA GAZELLE, DANCE CHARACTERISTIQUE. Theo. Bendix.	75	1 00	1 25	20
7	DANCE OF THE PIRATES. J. A. Silberberg Arr. by R. Recker	75	1 00	1 25	20
8	LITTLE INNOCENT GAVOTTE. Theo. Bendix Arr. by Theo. Bendix	75	1 00	1 25	20
9	DOWN DE LINE, NEGRO MEDLEY. Introducing: Captain of de Coontown Guards—Reed. Susie—Mock. Can't Bring Him Back—Kollins. Shanghai Laying for a Coon—Reed & Michaelis. Honey, Youse Ma Lady Love—Nat. D. Mann. I Want Dem Presents Back—Paul West. Come Back My Honey—Statia. Mammy—Hecht & Alexander. Melinda Jenkins's Wedding Day—Gillespie. Black Man from Troy—John T. Kelly. Black Annie—Hillman & Perrin.	1 00	1 25	1 50	30
10	JAPANESE LANTERN DANCE. J. W. Bratton Arr. by Paul Schindler	75	1 00	1 25	20
11	IN VENICE, SERENADE ITALIENNE. Paul Rubens.	75	1 00	1 25	20
12	GAY CONEY ISLAND, MEDLEY OVERTURE Arr. by Herman Hermanson Containing the original musical numbers from Matthews & Bulger's successful musical comedy, "In Gay Coney Island, composed by Maurice Levi. Introducing among others, "My Love's a Gambling Man" and "The Graduates" March.	1 00	1 25	1 50	30
13	MARIQUITA, MEXICAN WALTZES, Rudolph Aronson	60	80	1 00	15
14	THE NUTMEG DANCE. T. H. Ellis	75	1 00	1 25	15
15	THE BALLET GIRL, Entre-Acte. Theo. Bendix	75	1 00	1 25	30
16	BEST EVER, MEDLEY OVERTURE. Arr. by W. H. Mackie. Introducing Dear Mam'selle Marie—Jerome. You May Regret Some Day—Ford & Bratton. Make No Mistake—Duffee & Belli. Swellest Thing in Town—Sayers. Who Do You Love—Horwitz & Bowers. At the Old Home To-night—Wheeler. Give Me Your Eye—Edmonds Cake Walk Finish.	1 00	1 25	1 50	30
17	LAMBS GAMBOL (Dance Eccentrique). Theo. Bendix.	75	1 00	1 25	30
18	THE CRACKERJACK, Medley Overture, Arr. W. H. Mackie. Introducing Grisette (Sloane)—Because (Horwitz & Bowers)—Mam'selle Claribelle (Mann)—I Love You Darling Rose (Westman)—Oh Liza how I despise her (Ford & Bratton)—This Wedding cannot be (Miller)—That Brown Skin Baby Mine (Sidney Perrin)—That Yaller Gal of Mine (Hillman & Perrin).	1 00	1 25	1 50	30
19	GOLD, WINE AND KISSES, GAVOTTE. J. W. Bratton, Arr. Theo. Bendix.	75	1 00	1 25	30
20	RAG MELODIES, (Coon Songs) Medley Overture. Arr. by W. H. Mackie. Introducing When you ain't got no Money well you Needn't come Round—I Didn't Marry all Yer Kin—Zizzy Ze Zum Zum—I'll Break up this Jamboree—Honey Dat I Love so Well—I've Got Him Dead—A Hoodoo Coon—I'm the Warmest Member in the Land and Razzar Dance.	1 00	1 25	1 50	30
21	SELECTION, THE FORTUNE TELLER. From Victor Herbert's Comic Opera.	1 25	1 60	2 00	40
22	THE WINNER, Medley Overture. Arr. by W. H. Mackie. Introducing Cinderella—My Sunday Dolly—Daddy's Gwine to Bring Yer Somethin' Nice—Just One Girl—Miss Helen Hunt—Just as the Sun Went Down—Lazy Bill and All Bound 'Round with a Woolen String.	1 00	1 25	1 50	30
23	SELECTION, IN GOTHAM. (From Koster & Bial's Burlesque Success.) Music by Max Gabriel. Arr. by Emil Boettger.	1 00	1 25	1 50	30
24	SELECTION, THE JOLLY MUSKETEER. (From Julian Edwards' Comic Opera.) Arr. by Otto Langey.	1 25	1 60	2 00	40
25	SELECTION A ROMANCE OF ATHLONE, (From Chauncey Olcott's new play), intro. My Wild Irish Rose—Olcott's Lullaby—We'll Drown it in the Bowl—Many Years Ago—The Irish Swell. Arr. by W. H. Mackie	1 00	1 25	1 50	30
26	SELECTION FROM CLORINDY (Origin of the Cake Walk), intro. Darktown is out To-Night—Love in a Cottage is Best—Who Dat Say Chicken in dis Crowd—Jump Back Honey—Hottest Coon in Dixie—Dance, Arr. by W. H. Mackie	1 00	1 25	1 50	30
27	DREAM OF THE BALLET, (Dance Characteristique). J. A. Silberberg	75	1 00	1 25	30
28	THE SERENADES OF ALL NATIONS. (From Victor Herbert's Comic Opera "The Fortune Teller"). Arr. by Otto Langey	75	1 00	1 25	30
29	{ LA FOLIE—POLKA CAPRICE, L. M. French; arr. by Theo. Bendix	75	1 00	1 25	30
30	THE PASHA'S DREAM (Oriental Fantasy). Chas. Bendix.	75	1 00	1 25	30
31	GAVOTTE, PRINCE AND PRINCESS. Rudolph Aronson	75	1 00	1 25	20
32	OVERTURE, A DAY AND A NIGHT. Chas. Zimmerman	1 00	1 25	1 50	40
33	THE HUMMER, MEDLEY OVERTURE. Arr. by W. H. Mackie Introducing Miss Divinity—The Girl I Left in Dixie Waits for Me—Open Your Mouth and Shut Your Eyes—My Queen Irene—You Got to Play Rag-time—Look On Your Coon, Oh Babe—You Ain't Changed a Bit from what You Used to Be, and Mandy from Mandalay	1 00	1 25	1 50	30
34	CUBAN SERENADE. Chas. Puerner	75	1 00	1 25	20
35	LA TAMBO. Herbert Dillea	75	1 00	1 25	20
36	A—THE DERVISHES, (Fanatical Dance) from The Kings Bal Masque. Theo. Bendix	75	1 00	1 25	20
37	B—BLUE BEARD & FATIMA. From The Kings Bal Masque. Theo. Bendix	75	1 00	1 25	20
38	C—HINDOO PRIESTS, (Incantation) from The Kings Bal Masque. Theo. Bendix	75	1 00	1 25	20
39	D—THE COSSACKS, (Russian Dance) from The Kings Bal Masque. Theo. Bendix	75	1 00	1 25	20
40	THE CORKER Arr. by W. H. Mackie Introducing, I'll shake up dis Mean Old Town—Sweet, Sweet Love—The Best Dressed Gal in Town—Hannah—She is so Good to the Old Folks—You'se Honey to Yo' Mammy Just the same—Jes' When I Needs You Most You Throws Me Down and In Dear Old London.	1 00	1 25	1 50	30
41	MOSQUITOES' PARADE (A Jersey Review) Howard Whitney	75	1 00	1 25	20
42	POOR RELATIONS (A Characteristic Oddity) Theo. Bendix	75	1 00	1 25	30
43	IN BEAUTY'S BOWER (Idylle) . . . Theo. Bendix	75	1 00	1 25	30
44	AT SUNRISE (Idylle) John W. Bratton	75	1 00	1 25	20
45	THE LIMIT, MEDLEY OVERTURE Arr. by W. H. Mackie Introducing, She Knew a Lobster When She Saw One—The Pride of the Pier—My Little Lasses Candy Coon—I Won't Play Second Fiddle to No Yaller Gal—Just as the Daylight was Breaking—Tell it to Me—Always—I'm Tired of Dodging Dat Instalment Man	1 00	1 25	1 50	30

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.

	10 Pts.	14 Pts.	Full Orch.
76 { POLKA, I'M TIRED OF DODGING DAT INSTALMENT MAN, Intro. SUE, SUE SINCE I MET YOU, Arr. by W. H. Mackie WALTZ, JUST AS THE TIDE WENT OUT, Intro. DARLING MAZIE.....Arr. by W. H. Mackie	60	80	....
77 WALTZ—MERCEDES.....T. J. Trinkaus	60	80	1 00
78 { LANCIERS—A ROMANCE OF ATHLONE, Intro. My Wild Irish Rose—Olcott's Lullaby—We'll Drown it in the Bowl—Many Years Ago—The Irish Swell.....Arr. by W. H. Mackie	60	80	1 00
79 { WALTZ—THE GIRL I LEFT IN DIXIE WAITS FOR ME. Intro. The Answer.....Arr. by W. H. Mackie TWO-STEP—OPEN YOUR MOUTH AND SHUT YOUR EYES. Intro. The Hotel Clerk, Arr. by W. H. Mackie	60	80	1 00
80 { MARCH, TWO-STEP, THE CHRISTIE STREET BRIGADE Max Gabriel MARCH, TWO-STEP, PRIDE OF THE PARK. W. N. Bartow	60	80	1 00
81 { WALTZ, YOU AIN'T CHANGED A BIT FROM WHAT YOU USED TO BE, Intro. COME HOME TO DAD, Arr. by W. H. Mackie SCHOTTISCHE, LOOK ON YOUR COON OH BABE, Intro. HAD ENOUGH BLUFFIN' GO WAY MAN Arr. by W. H. Mackie	60	80	.....
82 { MARCH, TWO-STEP, RUBBER NECK JIM, J. W. Bratton MARCH, HAMPTON ROADS.....Leo E. Berliner	60	80	1 00
83 { WALTZ, WHEN YOU WERE SWEET SIXTEEN, Intro. PAINT ME A PICTURE OF THE OLD FIRESIDE, Arr. by W. H. Mackie POLKA, YOU GOT TO PLAY RAGTIME, Intro. THE BEST DRESSED GIRL IN TOWN. Arr. by W. H. Mackie	60	80	....
84 { WALTZ, MY QUEEN IRENE, Intro. MAMIE DOOLEY Arr. by W. H. Mackie POLKA, MANDY FROM MANDALAY, Intro. BYE, BYE, BELINDA.....Arr. by W. H. Mackie	60	80	....
85 { VARSOVIENNE, SOCIETY LIFE .....J. Zimmerman SCHOTTISCHE, WE DANCE TO-NIGHT, Wm Bendix	60	80	1 00
86 { POLKA, TWO-STEP, JES' WHEN I NEEDS YOU MOST YOU THROWS ME DOWN, Intro. SUE, SUE, SINCE I MET YOU & YOU NEVER WAS A FRIEND TO ME, Arr. by W. H. Mackie WALTZ, IN THE SHENANDOAH VALLEY, Intro. OPTIMES Arr. by W. H. Mackie	60	80	....
87 { WALTZ, SWEET, SWEET LOVE, Intro. WON'T YOU COME BACK TO ME .....Arr. by W. H. Mackie SCHOTTISCHE, I GOT ALL I CAN DO TO KEEP MY HANDS OFF YOU, Intro. EV'RY COON TOOK A WINDOW BUT ME.....Arr. by W. H. Mackie	60	80	....
88 { WALTZ, SHE IS SO GOOD TO THE OLD FOLKS Intro. THE PRETTIEST GIRL IN TOWN, Arr. W. H. Mackie POLKA, TWO-STEP, A LARGE FRONT ROOM ON BROADWAY, Intro. IS YO' GOIN' TO FROW YO' BABY DOWN, Arr. by W. H. Mackie	60	80	....
89 { WALTZ, HOME WAS NEVER LIKE THIS, Intro. MY QUEEN AND ME.....Arr. by W. H. Mackie SCHOTTISCHE, MY OWN MANILA SUE, Intro. BABE IT'S ALL OVER NOW.....Arr. by W. H. Mackie	60	80	....

Piano Accompaniment 15 cents each.

90 { MARCH AND TWO-STEP, COONVILLE JUBILEE, C. H. Collins CAKE-WALK AND TWO-STEP, RAMBLING EBENEZER, G. J. Trinkaus WALTZ, SING ME A SONG OF THE SOUTH, Intro. A SONG THAT WOULD LAST EVERMORE, Arr. by W. H. Mackie	60	80	1 00
91 { POLKA TWO-STEP, I WON'T PLAY SECOND FIDDLE TO NO YALLER GAL, Intro. ALL BOUND 'ROUND WITH A WOOLLEN STRING, Arr. by W. H. Mackie	60	80	..
92 { THE CAKE WALK IN THE SKY .....Ben. Harney MARCH AND TWO-STEP, THE MIDNIGHT CLUB, R. D. Barker	60	80	1 00
93 { MEDLEY LANCIERS, TAKE YOUR PARTNERS, Intro. Open Your Mouth and Shut Your Eyes—The Best Dressed Girl in Town—The Girl I Left in Dixie Waits For Me—You Ain't Changed A Bit From What You Used to Be—My Queen Irene—Sing Me a Song of the South—She is so Good to the Old Folks—Come Home to Dad—Tell It to Me—Done Said All I Had to Say—Sue, Sue, Since I Met You—Mandy from Mandalay and You Got to Play Rag-time, Arr. by W. H. Mackie	60	80	1 00
94 { WALTZ, ONLY A DREAM, Intro. PROMISE IF I DON'T RETURN THAT YOU WILL MARRY JACK, Arr. by W. H. Mackie SCHOTTISCHE, HANNAH, Intro. THE COFFEE COLOR'D COON, Arr. by W. H. Mackie WALTZ, THE PRIDE OF THE PIER, Intro. ONLY YOU, Arr. by W. H. Mackie	60	80	..
95 { SCHOTTISCHE, MY LITTLE 'LASSES CANDY COON, Intro. I NEVER LOVED NO OTHER COON BUT YOU, Arr. by W. H. Mackie WALTZ, ALWAYS, Intro. BACK TO HER MOTHER'S KNEE, Arr. by W. H. Mackie	60	80	..
96 { WALTZ, RECKLESS REDDY, Intro. SWEETHEART DEAR, Arr. by W. H. Mackie MISSISSIPPI MOONLIGHT, (A Southern Characteristic), Jerome Basye DARKEY DOINGS, MARCH AND TWO-STEP, Effie Kammon	60	80	1 00
98 { POLKA TWO-STEP, CYRANO DE BERGERAC, From Victor Herbert's Comic Opera, Arr. by Otto Langey MARCH, CYRANO DE BERGERAC, From Victor Herbert's Comic Opera, Arr. by Otto Langey	60	80	1 00
99 { WALTZ, JUST AS THE DAYLIGHT WAS BREAKING, Intro. TEACH ME HOW TO LOVE, Arr. by W. H. Mackie SCHOTTISCHE, STAY IN YOUR OWN BACKYARD, Intro. HONEY LITTLE BLACK BOY DAN, Arr. by W. H. Mackie	60	80	.....
100 { WALTZ, JUST SUPPOSE, Intro. SHE'S MY GIRL, Arr. by W. H. Mackie SCHOTTISCHE, TELL IT TO ME, Intro. OH! SUCH A BUSINESS, Arr. by W. H. Mackie	60	80	.....
101 LANCERS, CYRANO DE BERGERAC, From Victor Herbert's Comic Opera, Arr. by Otto Langey	60	80	1 00
102 WALTZES, CYRANO DE BERGERAC, From Victor Herbert's Comic Opera, Arr. by Otto Langey	60	80	1 00
103 LANCIERS, THE SINGING GIRL, From Victor Herbert's Comic Opera, Arr. by Otto Langey	60	80	1 00
104 WALTZES, THE SINGING GIRL, From Victor Herbert's Comic Opera, Arr. by Otto Langey	60	80	1 00
105 { MARCH, THE SINGING GIRL, THE SINGING GIRL, MAZURKA (YORKE), THE SINGING GIRL, From Victor Herbert's Comic Opera, Arr. by Otto Langey WALTZ, MY ONLY GIRL, Intro. 'TWIN'T SMILES AND TEARS, Arr. by W. H. Mackie	60	80	1 00
106 { MARCH TWO-STEP, SHE KNEW A LOBSTER WHEN SHE SAW ONE, Intro. MISS PURITAN, Arr. by W. H. Mackie WALTZ, I DON'T CARE FOR ANYONE BUT YOU, Intro. THE TOUCH OF A WOMAN'S HAND, Arr. by W. H. Mackie	60	80	.....
107 { POLKA TWO-STEP, MAH HIGH STEPPIN' LADY, Intro. AFTER WHAT HE DONE TO ME, Arr. by W. H. Mackie	60	80	.....

(Dance Collection continued on page 4.)

All other single parts 10 cents each.