

LUCINDA'S SERENADE

A NEGRO ABSURDITY.



PRICE
PIANO..... 50¢
FULL ORCHESTRA..... \$1.00
BRASS BAND..... 75¢

SYNOPSIS.
ELEVEN 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 PICANNINY BAND. - NEARING THE PLACE - TWELVE O'CLOCK - THE SERENADE WHISTLE - QUARTETTE BAND AND ALL. - THE OLD MAN "WHAT AM DIS DOWN DER AKNOCKING AT DE DOOR" - DIS AM LUCINDA'S SERENADE.

COMPOSED BY
ISIDORE WITMARK.

M. WITMARK & SONS
NEW YORK CHICAGO LONDON
SAN FRANCISCO

Respectfully dedicated to my friend Mr. Harry Rascorar New York City.

Lucinda's Serenade.

AN ETHIOPIAN ABSURDITY.

3

Eleven o'clock P. M. - Serenaders Gather.
(Bell)

ISIDORE WITMARK.

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Joined by more Serenaders.



A little "banjo plunking" on the way.





The chief "plunk" plays some variations.



"They meet the Pickanniny Band?"



Nearing the place.

First system of musical notation for 'Nearing the place.' It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The system ends with a mezzo-forte (*mf*) dynamic.

Second system of musical notation for 'Nearing the place.' It continues the melody and bass line. The dynamic starts with a crescendo (*cresc.*) and then moves to a forte (*ff*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic.

12 O'clock.
(Bells)

Third system of musical notation for 'Nearing the place.' It continues the melody and bass line. The dynamic starts with a mezzo-forte (*mf*) and then moves to a piano (*dim*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation for 'Nearing the place.' It continues the melody and bass line. The dynamic starts with a mezzo-forte (*mf*) and then moves to a piano (*mp*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic.

The Sernade. (Singers & Banjoists)

First system of musical notation for 'The Sernade.' It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*pp*) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The system ends with a mezzo-forte (*mf*) dynamic.

Second system of musical notation for 'The Sernade.' It continues the melody and bass line. The dynamic starts with a mezzo-forte (*mf*) and then moves to a piano (*pp*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic.

(Whistle.) Quartette.

Night time am come love Bright star shine

Band & all.

a - bove Don't yer harus calling 'Cinda, 'Cinda o - pen up dat winda, 'Cinda yer winda now

o - pen to har us lov - ey 'Cin - da don't hin - dah a - ny words to cheer us dov - ey

(Whistle.)

'Cin - da what kin dar be keeping yer dusky maid

Trio. The old man "What am dis down dar?"

Stars still am peepin' but day light am creepin'

Dis am 'Cinda's Serenade.

A knocking at the door.

a tempo ff ff fff

SUCCESSFUL PIANO NOVELTIES

BY THEO. BENDIX

Writer of Innumerable Instrumental Successes.

Dedicated to my friend Mr G. Seldiers.

A Southern Reverie. Morceau Characteristic.

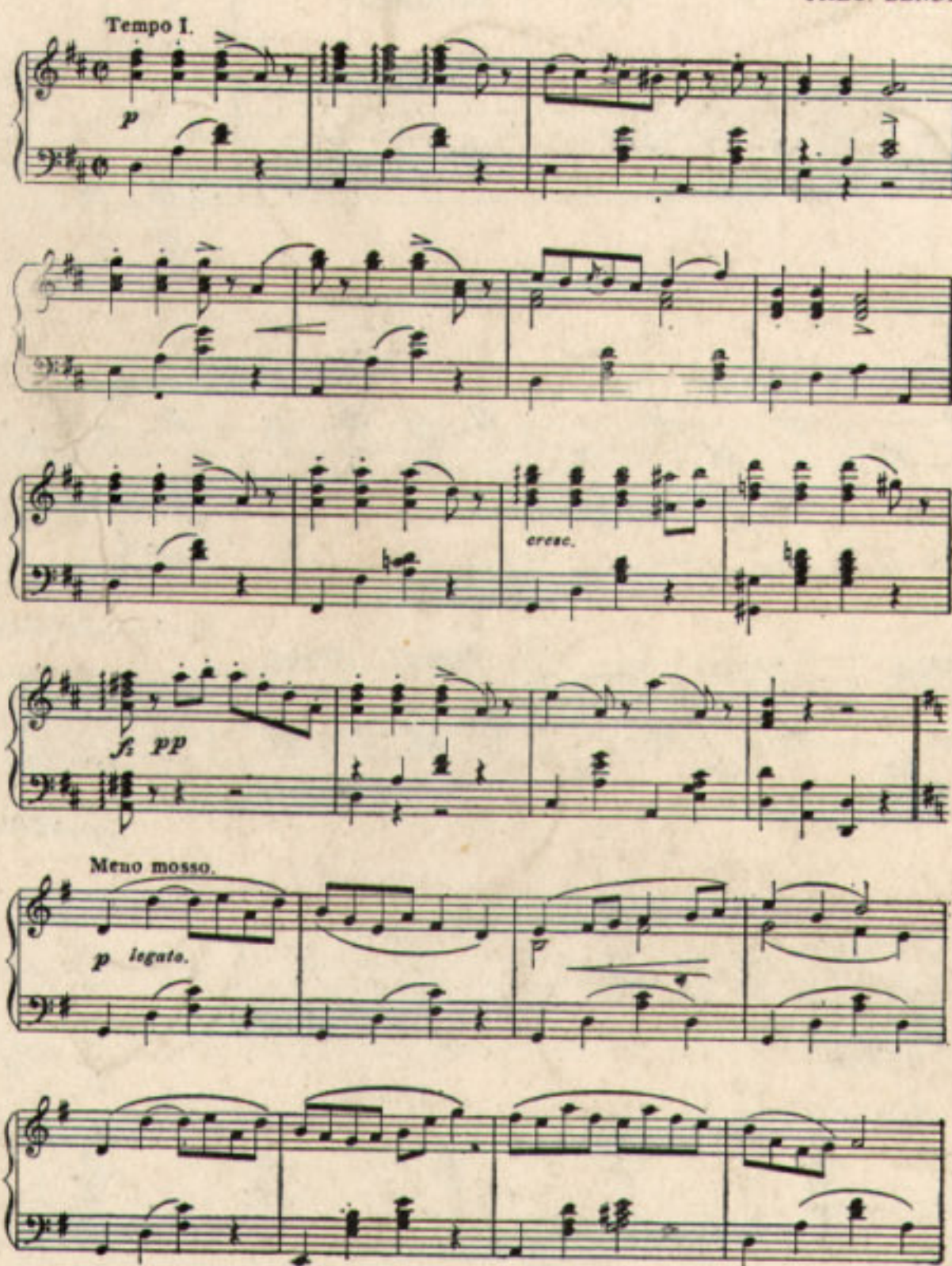
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THE SIREN. Entre'Acte.

THEO. BENDIX

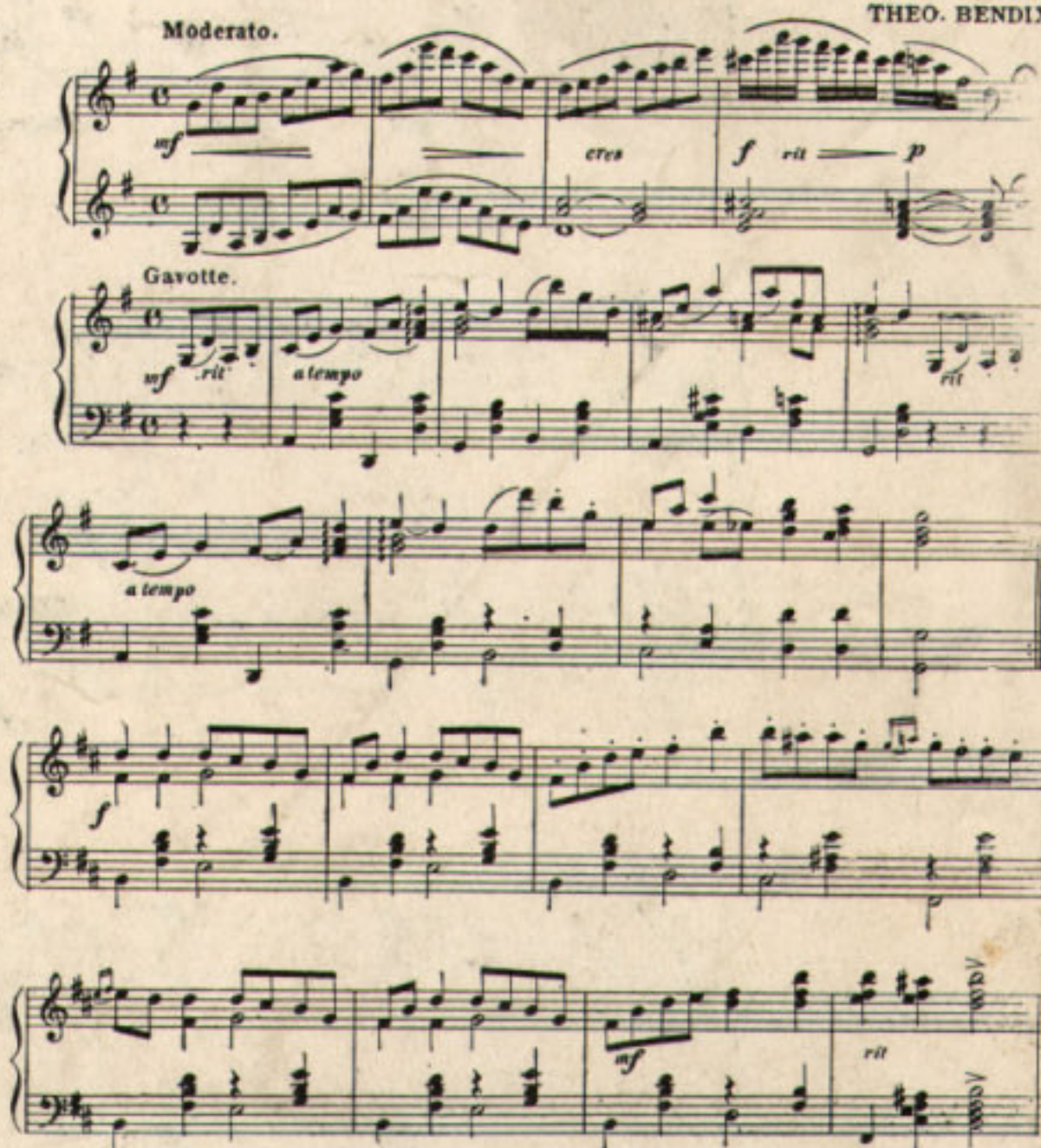


The Siren. 7754-8

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LITTLE INNOCENT. GAVOTTE.

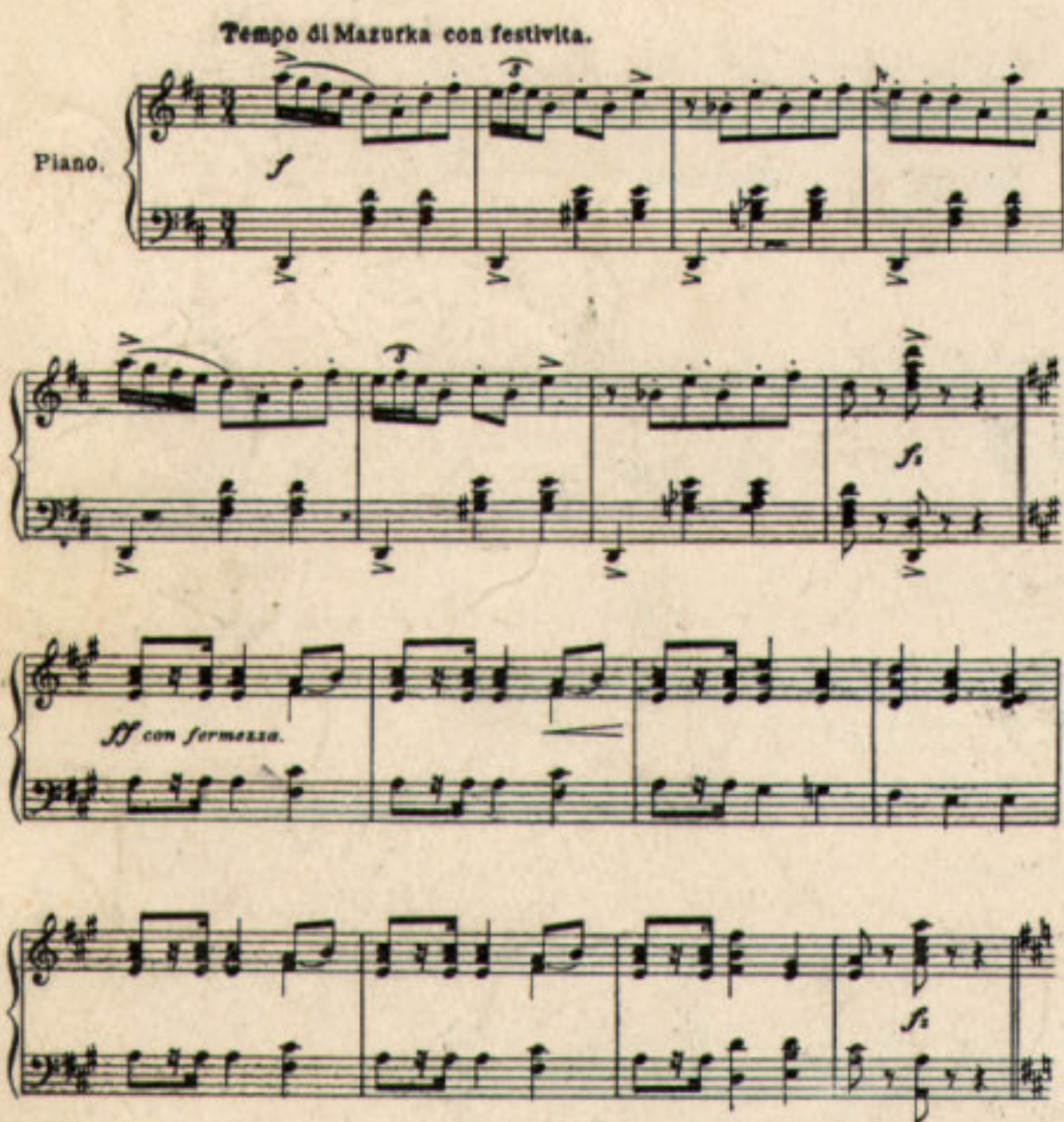
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FANCHETTE. Entre'Acte.

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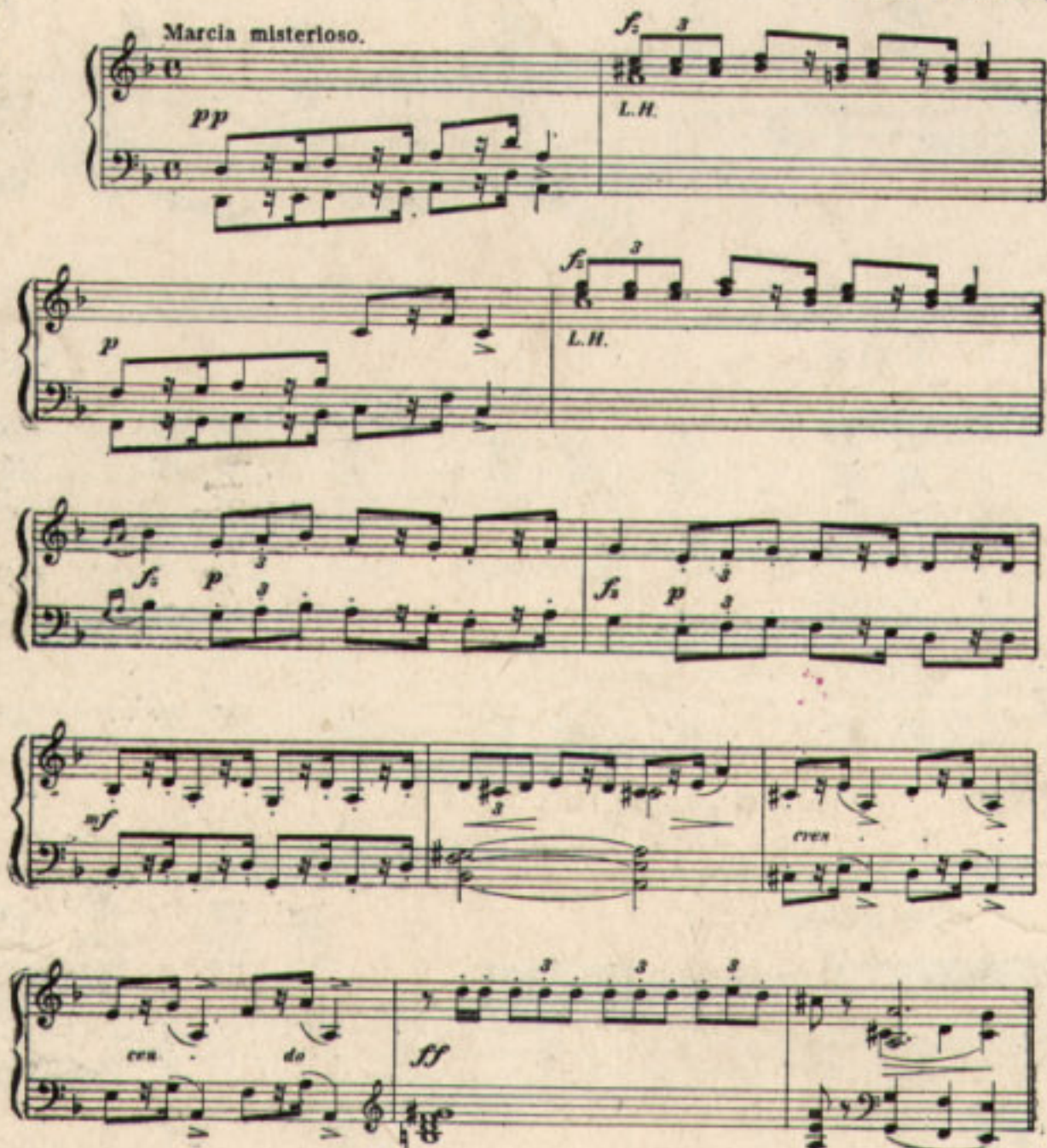


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POOR RELATIONS. A Characteristic Oddity.

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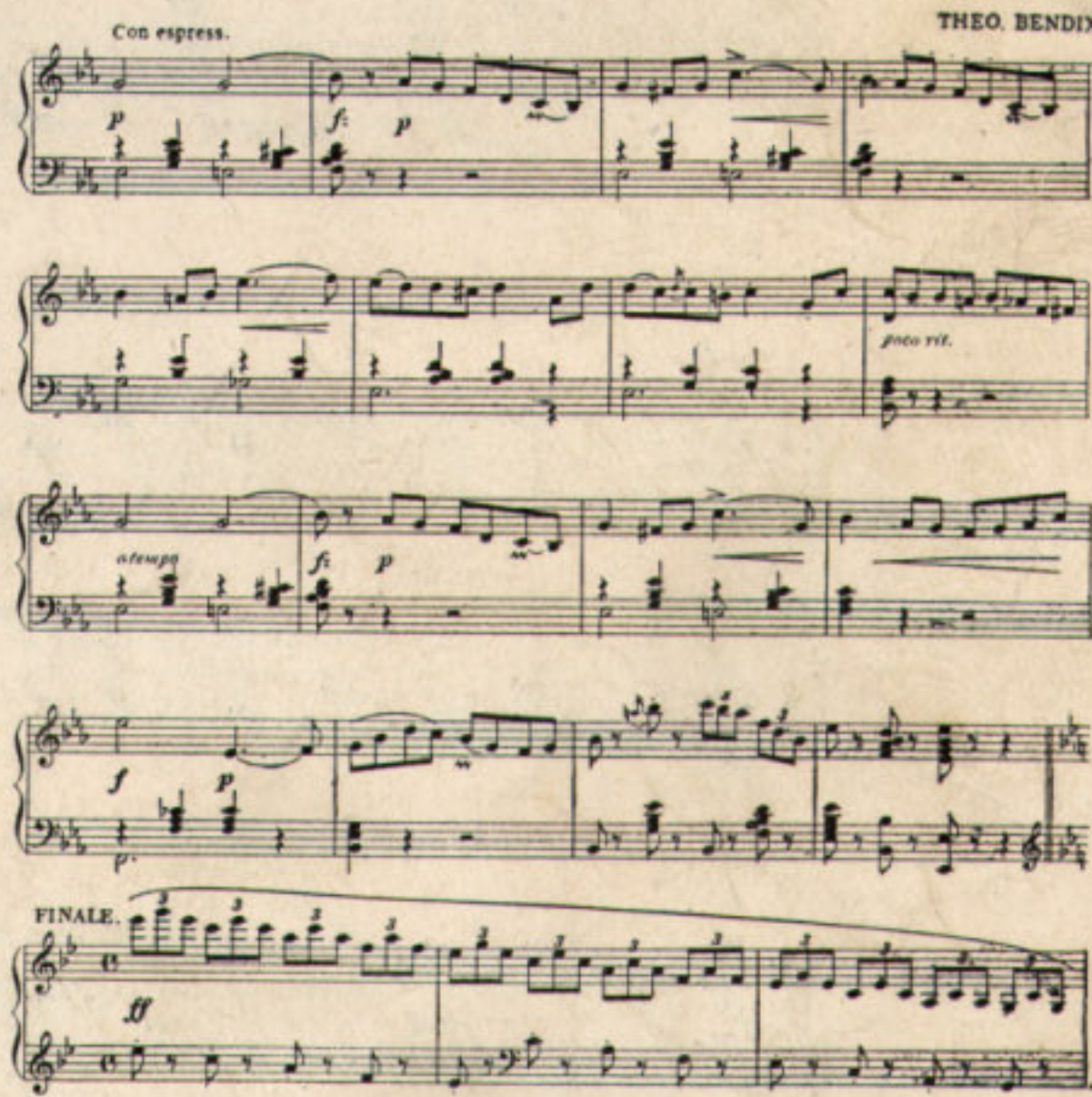


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The Girl from Maxim's. Promenade Characteristic.

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