



SELECTIONS.

| | 10 Pts. | 14 Pts. | Full Orch. | Piano Acc. |
|---|---------|---------|------------|------------|
| 53 HURLY BURLY, intro. Keep Away from Emme-line—Who'll Help Me Spend My Money—Little Old New York is Good Enough for Me—The Lady that is Studin' for the Stage—Dance D'Arabe and Kiss Me Honey Do. (Dinah). John Stromberg | 1 00 | 1 25 | 1 50 | 30 |
| 54 WHIRL-I-GIG, intro. Queen of Bohemia—Say You Love Me Sue—Old Glory—Horn-pipe—When Chioe Sings a Song—The Colonel—King Gilhooley and Cake-walk. John Stromberg | 1 00 | 1 25 | 1 50 | 30 |
| 56 THE PRINCESS CHIC, from Julia Edwards' Comic Opera. Arr. by E. Boetger | 1 25 | 1 60 | 2 00 | 40 |
| 57 AUNT HANNAH, intro. The Queen of the Vaudeville—Ma Tiger Lily—Chorus of Soubrettes—When the Cats Away the Mice Will Play—Pop, Pop, Pop—Little Bo-Peep and it Was the Same Old Story. Arr. by W. H. Mackie | 1 00 | 1 25 | 1 50 | 30 |
| 58 BROADWAY TO TOKIO, intro. Susie, Ma Sue—Now See the Land of Fair Japan—Hunting for a Happy Little Home in Harlem—The Lovelorn Lily—When O'Donoghue Presides at the Grip—For the Love of Cleopatra and Story of the Dance. A. H. Sloane | 1 00 | 1 25 | 1 50 | 30 |
| 60 THE VICEROY, from Victor Herbert's Comic Opera. Arr. by Otto Langey | 1 25 | 1 60 | 2 00 | 40 |
| 65 MAM'ELLE 'AWKINS, intro. Dolly—It's a 'Andy Thing to 'Ave About the 'Ouse—Rob-Roy Tam O'Shanter O'Brien—Don't Start no Argerments With Him—Rag-time Liz and That'll be About All of That. Alfred E. Aarons | 1 00 | 1 25 | 1 50 | 30 |
| 67 THE BURGOMASTER, intro. We Always Work the Public—The Little Soubrette—The Dutch Cadets—Cupid Does Not Marry—I Love You Dear, and Only You—We Are Civilized and the Tale of a Kangaroo. Gustav Luders | 1 00 | 1 25 | 1 50 | 30 |
| 72 HODGE, PODGE & CO., intro. A Soldier of Love Am I—My Gay Golf Girl—A Scion of the House of High Ball—My Sunflower Sue—Springtime Bells and I am the General that History Has Been Waiting For. J. W. Bratton | 1 00 | 1 25 | 1 50 | 30 |
| 73 FIDDLE-DEE-DEE, intro. Signor Gazzama—Ma Blushin' Rosie—The Tips of Gay Paree—I Sigh for a Change—Come Back My Honey Boy to Me—Nothing Doing—Fetch Your Baby Home. John Stromberg | 1 00 | 1 25 | 1 50 | 30 |
| 76 THE ROYAL ROGUE, W. T. Francis as played by Jefferson De Angelis & Co. | 1 25 | 1 60 | 2 00 | 40 |
| 77 GARRETT O'MAGN, from Chauncey Olcott's new play, intro. Come Back My Sweet Queen—Ireland! A Gra Ma Chree—Faddy's Cat and the Lass I Love. Arr. by W. H. Mackie | 1 00 | 1 25 | 1 50 | 30 |
| 86 KING DODO, intro. A Jolly Old Potentate—Look in the Book—For Love I Live Alone—The Cats' Quartette—The Gems I Prize—Serenade and the Tale of a Bumble-Bee. Gustav Luders | 1 00 | 1 25 | 1 50 | 30 |
| 91 THE EXPLORERS, from Walter H. Lewis' musical comedy. arr. by H. Anderson | 1 00 | 1 25 | 1 50 | 30 |
| 93 HOITY-TOITY, from Weber & Fields' Burlesque Production, intro. Mary Black—The American Billionaire—When Two Little Hearts are One—King Kazoo of Kakaroo—De Pullman Porters' Ball—My Japanese Cherry Blossom and Poor Little Fluttering Moths. John Stromberg | 1 00 | 1 25 | 1 50 | 30 |
| 96 DOLLY YARDEN, from Julian Edwards' Latest Musical Comedy. arr. by Otto Langey | 1 25 | 1 60 | 2 00 | 40 |
| 99 THE CHAPERONS, from the New Musical Comedy. by Isidore Witmark | 1 00 | 1 25 | 1 50 | 30 |

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| 106 THE SULTAN OF SULU, from Ade & Wathall's Musical Comedy, intro. Candidates March—Tell Me Shooting Star—Foolish Wedding Bells—We are Engaged—Delia—Dangle Him Lightly—I Don't Know what to do—Rosabella Clancy and The Old Jay Bird. arr. by Hilding Anderson | 1 00 | 1 25 | 1 50 | 30 |
| 107 MY ANTOINETTE, from the Musical Comedy, intro. Fairy Fingered Fanny—Life is such a Bore—Think it Over—My Almond Eyed Boy & Miss Clementina. Alfred E. Aarons | 1 00 | 1 25 | 1 50 | 30 |
| 108 PRINCE OF PILSEN, from the Musical Comedy by Gustav Luders | 1 25 | 1 60 | 2 00 | 40 |
| 109 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 | 30 |
| 110 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 | 30 |
| 111 THE STORKS, from Stealy & Chapin's Musical Fantasy, intro. Entrance of Henrico, Soldiers of the King, Flirty Little Gertie, Song of the Night, What I Mary, The Terrible Puppy, Dog Diplomacy, Tootsie Wootsie and Woe and Sorrow arr. by Hilding Anderson | 1 00 | 1 25 | 1 50 | 30 |
| 114 TWIRLY WHIRLY, from Weber & Fields Burlesque Production. Stromberg—Francis | 1 00 | 1 25 | 1 50 | 30 |
| 115 MR. PICKWICK, from the Musical Comedy, by Manuel Klein | 1 25 | 1 60 | 2 00 | 40 |
| 116 WHEN JOHNNY COMES MARCHING HOME, Julian Edwards | 1 25 | 1 60 | 2 00 | 40 |
| 119 POTPOURRI, THE SULTAN OF SULU, from Ade & Wathall's Musical Comedy, intro. The Dawning Day, Smiling Isle of Sulu, Spoony Town, Manisies, My Sulu Lulu Loo, Since I First Met You, and Imperial Guards arr. by Hilding Anderson | 1 00 | 1 25 | 1 50 | 30 |
| 123 PEGGY FROM PARIS, from Ade & Loraine's Musical Comedy, intro. The Janitor, Henny, Regular Limited Train, True to the College Days, I Like You, Lil for Fair, My Emmaleen, and Gay Fleurette Arr. by Hilding Anderson | 1 00 | 1 25 | 1 50 | 30 |
| 130 THE TENDERFOOT H. L. Heartz | 1 25 | 1 60 | 2 00 | 40 |
| 139 TERENCE, from Chauncey Olcott's New Play, intro. My Sonny Boy, The Girl I Used to Know, Tick, Tac, Toe, and My Dear Irish Queen. arr. by Gustave Salzer | 1 00 | 1 25 | 1 50 | 30 |
| 142 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 | 40 |
| 143 UNDER COVER (from Edward Harrigan's new musical play), intro. Limerick's Running Yeh, 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 Band, by Geo. Braham | 1 00 | 1 25 | 1 50 | 30 |
| 147 WHOOP-DEE-DO (from Weber & Field's New Burlesque Production). W. T. Francis | 1 00 | 1 25 | 1 50 | 30 |
| 148 THE YANKEE CONSUL (a new musical comedy) Alfred G. Robyn | 1 25 | 1 60 | 2 00 | 40 |
| 151 MAM'ELLE NAPOLEON (a new musical comedy) by Gustav Luders | 1 25 | 1 60 | 2 00 | 40 |
| 155 BABETTE, from the Comic Opera Victor Herbert | 1 25 | 1 60 | 2 00 | 40 |
| 164 THE SHO-GUN, from the Comic Opera by Gustav Luders | 1 25 | 1 60 | 2 00 | 40 |
| 167 WOODLAND, Gustav Luders | 1 25 | 1 60 | 2 00 | 40 |
| 170 THE MAID AND THE MUMMY Robert Hood Bowers | 1 25 | 1 60 | 2 00 | 40 |

"DAISIES"

Piano.

From the Floral Suite - C.

Also Published for Military Band and Piano Solo.

Composed and Arranged
for Orchestra by
THEO. BENDIX.

187.

INTRO.
Andte

Modto cantabile.

poco rit.

p

Andte

Modto cantabile.

p

rit.

cresc.

cresc.

Animato.

mf

Animato.

mf

First system of musical notation. The vocal line (top staff) begins with a melodic phrase in D major, marked *rit.* at the end. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked *rit.* at the end.

Second system of musical notation. The vocal line (top staff) continues the melodic phrase, marked *a tempo*. The piano accompaniment (middle and bottom staves) maintains the rhythmic pattern, also marked *a tempo*.

Third system of musical notation. The vocal line (top staff) includes a *rit.* marking and a *Tempo I.* instruction. The piano accompaniment (middle and bottom staves) includes a *rit.* marking and a *Tempo I.* instruction, with a *p* (piano) dynamic marking.

Fourth system of musical notation. The vocal line (top staff) continues with a melodic phrase. The piano accompaniment (middle and bottom staves) features a consistent rhythmic pattern of eighth notes.

Fifth system of musical notation. The vocal line (top staff) concludes with a melodic phrase. The piano accompaniment (middle and bottom staves) includes a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking.

* *Grazioso.*
p

* *Grazioso.*
p

cresc. *f* *p.*

Fine. mf *p*

Fine. mf

mf

f *p* *D.S. al Fine.* *

cresc. *f* *D.S. al Fine.* *

"DAISIES"

Flute.

From the Floral Suite - C.

THEO. BENDIX.

187. **INTRO.**
Andte
p *rit.* *Modto* *p*

Animato.
sva *mf* *sva* *sva* *sva* *rit.*

sva *sva* *sva* *sva* *rit.*

Tempo I.
p

f *sva* *p*

Fine. mf *p*

f *p* *D.S.al Fine.*

"DAISIES"

From the Floral Suite-C.

THEO. BENDIX.

1ST Clarinet in A.

187. **INTRO.**
Andte
p *rit.* *Modto* *p*

Animato.
mf *a tempo* *rit.* *rit.*

Tempo I.
p

Fine. mf

p *mf* *f* *D.S.al Fine.*

"DAISIES"

H. C. Beckstein

From the Floral Suite - C.

1ST Cornet in A.

INTRO.

THEO. BENDIX.

187. *Andte* $\frac{2}{2}$ *2nd Clar.* *Modto* $\frac{2}{2}$

"DAISIES"

From the Floral Suite - C.

H. A. Beikstein

2ND Cornet in A.

INTRO.

THEO. BENDIX.

Andte

Modto

187. 















"DAISIES"

From the Floral Suite - C.

H. Q. Bachman

Trombone.

INTRO.

THEO. BENDIX.

Andte

Horn.

Modto

187.

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The piece is in common time (C). The first staff begins with a 2/2 time signature and includes markings for 'rit.', 'p', and 'Horn.' with a slur. The second staff includes 'Animato.' and 'mf'. The third staff includes 'a tempo' and 'rit.'. The fourth staff includes 'Tempo I.', '2', and 'p'. The fifth staff includes '3' and '2'. The sixth staff includes '1' and 'p'. The seventh staff includes 'Fine, mf'. The eighth staff includes '1'. The ninth staff includes 'f'. The tenth staff ends with a double bar line and a repeat sign, with the instruction 'D.S.al Fine.' below it.

H. C. Bakstein

DAISIES

From the Floral Suite - C.

Drums.

INTRO.

THEO. BENDIX.

Andte

Modto

Animato.

4

16

187.

Tempo I.

16

§

1

Trgl.

1

5

Dr's.

3

16

§

"DAISIES"

From the Floral Suite- C.

Also Published for Military Band and Piano Solo.

H. A. Beibstein

1ST Violin.

Composed and Arranged
for Orchestra by
THEO. BENDIX.

INTRO.
And^{te}
Cello.

Mod^{to} cantabile.

187.

Animato.

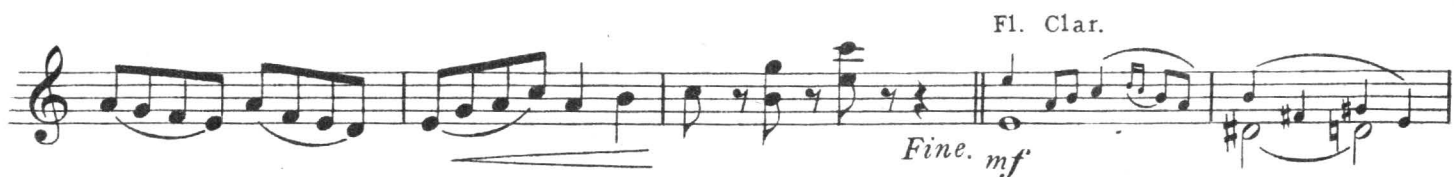
a tempo

Tempo I.

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1ST Violin.



D.S. al Fine.

"DAISIES"

H. C. B. Schubert

2ND Violin.

From the Floral Suite-C.

THEO. BENDIX.

INTRO.

Andte

Modto

187.

p *rit.* *mf* *Animato.* *mf* *a tempo* *rit.* *rit.* *Tempo I.* *p* *mf* *p* *f* *mf* *f*

H. A. Beikstein

"DAISIES"

Viola.

From the Floral Suite - C.

INTRO.

THEO. BENDIX.

Andte

Modto

187.

Tempo I.

D.S.al Fine.

"DAISIES"

Cello.

From the Floral Suite-C.

H. C. Bickel

INTRO.
Andte

THEO. BENDIX.

Modto

187. *p* *rit.* *mf* *mf* *Animato.* *a tempo* *rit.* *Tempo I.* *p* *cresc.* *f* *f* *Fine.* *mf* *cresc.* *D.S. al Fine.*

H. C. Bebbin

"DAISIES"

Bass.

From the Floral Suite - C.

INTRO.

THEO. BENDIX.

And^{te}₄ Mod^{to}

187.

Animato.

a tempo

Tempo I.