

Here We Are Again

B. D. MYERS

A Circus Trot

Piano

ONE-STEP, TWO-STEP or TROT

ROY H. KING

Orchestration by W. C. O'Hare

The musical score is written for piano and consists of ten systems of music. Each system contains a treble clef staff and a bass clef staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated throughout, with *f* (forte) at the beginning, *mf* (mezzo-forte) in several places, and *ffz* (fortissimo) in the first system. The score includes numerous accents and slurs. The piece concludes with a *ff fine* marking in the final system.

"Here We Are Again"

B. D. MYERS

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests. A fermata is placed over the final measure of the system. The key signature has two flats.

Second system of musical notation, starting with a **Trio** section. The time signature changes to 2/4. The music continues with dense chordal textures. Dynamics include *p* (piano) and *ffz* (fortissimo with accent). The system concludes with a **DS.al Fine** marking.

Third system of musical notation, continuing the Trio section. The music maintains its dense, rhythmic character. Dynamics include *ffz*.

Fourth system of musical notation, continuing the Trio section. Dynamics include *ff* (fortissimo).

Fifth system of musical notation, continuing the Trio section. Dynamics include *ff*. The system ends with a double bar line and repeat signs.

Sixth system of musical notation, continuing the Trio section. Dynamics include *mf* (mezzo-forte). The music features a mix of chords and moving lines.

Seventh system of musical notation, continuing the Trio section. Dynamics include *ff*. The system concludes with a final cadence.

H. A. Baird

Here We Are Again

B. D. MYERS

Piccolo

A Circus Trot

ONE-STEP, TWO-STEP or TROT

ROY H. KING

Arr. by W. C. O'Hare

The musical score is written for Piccolo in 2/4 time. It consists of 14 staves of music. The key signature is one flat (Bb). The score includes various dynamics such as *ff*, *mf*, *ffz*, *f*, *mp*, and *sva*. There are also articulation marks like accents and slurs. A 'Trio' section begins on the 10th staff, marked with a double bar line and a '1' above the staff. The score concludes with a *ffz* dynamic marking.

W.C. Beinhart

Here We Are Again

B. D. MYERS

1st Clarinet in B \flat

A Circus Trot

ROY H. KING

ONE-STEP, TWO-STEP or TROT

Arr. by W. C. O'Hare

690

The musical score is written for a 1st Clarinet in B-flat. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece is marked with a variety of dynamics including *f*, *ffz*, *mf*, *fz*, and *ff*. There are numerous accents and slurs throughout. The score includes first and second endings, a section marked "Trio" in 2/4 time with dynamics *p* and *mp*, and a section marked "D.S.al Fine". The piece concludes with a final *ffz* dynamic.

H. C. Beikstein
Here We Are Again

A Circus Trot
ONE-STEP TWO-STEP or TROT

B. D. MYERS

ROY H. KING

Arr. by W.C. O'Hare

1st Cornet in B \flat

690

f *f* *mp*

2d Cor *f*

1 Solo 2 *ff* Fine

f

Trio muted with hat or Horn hand *f* D.S. al Fine

mf Horn *f* Oboe

Open *ff* Horn

f *mf* *ff*

Here We Are Again

A Circus Trot

ONE-STEP, TWO STEP or TROT

B. D. MYERS

2nd Cornet in B \flat

ROY H. KING

Arr. by W.C.O'Hare

690

f *fz* Horn *mp*

f

1 *Solo* 2 *ffz* *Fine* *f*

Trio muted with hat or hand *mf* *fz* *mf* *ffz* *mf* *fz* *mf* *ffz* *mf* *fz*

1 2 *fz*

mf *fz*

Here We Are Again

A Circus Trot

B. D. MYERS

1st Violin

ONE-STEP, TWO-STEP or TROT

ROY H. KING

Orchestration by W. C. O'Hare

690

The musical score is written for a 1st Violin in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The score is divided into several systems. The first system includes a 'div' (divisi) marking and a dynamic of *mf*. The second system features a 'Clar. or Pa.' (Clarinet or Piano) part. The third system has a dynamic of *ffz*. The fourth system includes a 'div' marking and a dynamic of *f*. The fifth system has a dynamic of *f* and a 'div' marking. The sixth system includes a 'Cor' (Cornet) part and a dynamic of *ffz*. The seventh system has a dynamic of *f* and a 'div' marking. The eighth system includes a 'Trio' section and a dynamic of *p*. The ninth system has a dynamic of *ffz*. The tenth system has a dynamic of *ffz*. The eleventh system has a dynamic of *ffz*. The twelfth system has a dynamic of *mf*. The thirteenth system has a dynamic of *ffz*. The score concludes with a dynamic of *ffz*.

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THE WITMARK

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	No	14	Full Piano						
	Pts.	Pts.	Orch.	Acc.					
IN MEADOW LAND, Idylle.....	Theo. Bendix	75	1 00	1 25	30				
PIROUETTE, Pas Seul.....	Herman Finck	75	1 00	1 25	30				
<p>THE ENCHANTRESS, Selection, Intro. Gold Fish Song, I've Been Looking For a Perfect Man, When the Right Man Sings Tra-La-La, One Word From You, That Pretty Little Song, They All Look Good When They're Far Away, Ensemble Finale Act I, To the Land of My Own Romance, Art is Calling for Me (I Want to Be a Prima Donna) Victor Herbert 1 25 1 60 2 00 40</p>									
<p>THE WALL STREET GIRL, Selection, Intro. I Want a Regular Man, When Love Flies in the Window, In Bad Man's Land, On the Quiet, You Could Learn to Love Me Just the Same, In Old Wall Street, Reno Town, I Want a Regular Man Kapgood Burt & Karl Hoschna 1 25 1 60 2 00 40</p>									
<p>THE PEARL MAIDEN, Selection, Intro. Opening Act II, Davy Jones, If One Little Girl Loves Me, Opening Act I, Cloudland, The Pearl Maiden, You Never Can Tell Till You Try, Coral Isle, I'm Lonely For You, Typical Tropical, Topical Tune, The Old Brass Band, If One Little Girl Loves Me..... Harry Auercher 1 25 1 60 2 00 40</p>									
<p>THE DELIGHT, Medley Overture, Intro. If All My Dreams Were Made of Gold, I'd Buy the World for You, Come Kiss the Blarney, Mary Darling, My Todalo Man, Driving Home the Cows from Pasture, That's What I Call a Good Time, They Gotta Quit Kickin' My Dawg Aroun', Till the Sands of the Desert Grow Cold, Lady Angeline..... arr. by Wm. C. O'Hare 1 00 1 25 1 50 30</p>									
<p>AFFECTION, An Idyl..... Alberto [Himan 75 1 00 1 25 30</p>									
<p>LITTLE LADY An Intermezzo, from Undine Manuel Klein 75 1 00 1 25 30</p>									
<p>WOUNDED BY THE HOUN' DOG SONG, A Dawg-Gawn'd Dawgalawg by Cy Perkins Paraphrased by Wm. C. O'Hare Synopsis: Mr. B. A. D. Nerves is gently awakened at dawn by a chorus of feathered songsters led by the cuckoo. Some Italians are then heard packing, followed by the disturbing sounds of a little German Band. Mr. Nerves gets up and goes to business, but the whistling of the office boys and the click of the typewriters are too much for him; so he gives up and goes to Coney Island for relaxation. There he encounters so much din from the Midway, the Merry-go-rounds, the Frankfurter barkers, etc. that he takes a train, in his quest for quiet, and goes to the country. 'Tis night, and a lonely "houn'" is serenading the full moon. Back again to town and inadvertently wanders into a Bench Show where Old Dog Tray, also Mr. Lauterbach's Daschund and all the "Caninites" join in the "Houn'" specialty conducted by Jim Pup, the Star. Seeing by this time that it is useless to try to get away from public sentiment as embodied in the "Houn'" song, Mr. Nerves attends a political meeting where he joins in with the many millions of his fellow-citizens in the celebrated war-cry: THEY GOTTA QUIT KICKIN' MY DAWG AROUN' 1 00 1 25 1 50 30</p>									
<p>SONG-LAND, A Medley of Ernest R. Ball's Songs..... arr. by Wm. C. O'Hare 1 00 1 25 1 50 30</p>									
<p>AN ESQUIMO WEDDING, (Dance and Invocation). A Polar Suite—A. THE PLAYFUL POLAR BEARS, (Danse Humoresque). A Polar Suite—B. Geo. J. Trinkaus 75 1 00 1 25 30</p>									
<p>AN ESQUIMO LULLABY, (Berceuse). A Polar Suite—C. THE DOG TRAIN, (A La Scherzo). A Polar Suite—D..... Geo. J. Trinkaus 75 1 00 1 25 30</p>									
<p>MAMA'S BABY BOY, Selection, Intro. White Lies, Black Lies, If the Man in the Moon Could Speak, Back from Thirty-six to Twenty-nine, Cecilia. Will L. Becker & Hans S. Linne 1 25 1 60 2 00 40</p>									
<p>SPRING THOUGHTS, Novelette Gustave Salzer 75 1 00 1 25 30</p>									
<p>UNDER MANY FLAGS, Selection, Intro. Universal Peace, Fishing, The Dear Old White House, Temple Bells, Scotland Forever, Every Nation Has a Flower, Home is Where the Heart Is, The Youngsters of the Navy, Pretty Little Maiden on the Screen, Sweetheart Let's Go A-Walking Manuel Klein 1 25 1 60 2 00 40</p>									
<p>*340 THE ISLE O'DREAMS, Selection, Intro. The Calling of the Sea, Isle O'Dreams, Mother Machree, When Irish Eyes Are Smiling, Kathleen Aroon, When Irish Eyes Are Smiling..... Ernest R. Ball 1 00 1 25 1 50 30 (Chauncey Olcott's New Production)</p>									
<p>*341 THE CHIMES, Reverie..... Harry Armstrong 75 1 00 1 25 30</p>									
<p>*342 THE TANGO DANCE, from "The Merry Countess"..... Melville Ellis 75 1 00 1 25 30</p>									
<p>*343 THE MILITARY GIRL, Selection, Intro. For the Flag and Country Dear, Every Afternoon, The Song of the New-Born Day, That Trombone Glide, I'll Be There, Dear, Love is Something that Has to Grow, Nothing Really Matters, That Trombone glide..... Cecil Lean 1 25 1 60 2 00 40</p>									
<p>*344 THE MERRY COUNTSSES, Selection, (Die Fledermaus) Intro. Jail Birds, Homeland, Just That You Are You, Tango Dance, Just That You Are You..... Johann Strauss 1 25 1 60 2 00 40</p>									
<p>345 MY BEST GIRL, Selection, Intro. Missionary Maids, Mister Schnoodle, My Best Girl and Me, The Regular Army Man, I'm Smiling at De Moon Dat Smiles at You, I Love My Art, I Do Like Your Eyes, Take a Dance With Me. Clifton Crawford & Augustus Barratt 1 25 1 60 2 00 40</p>									
<p>346 THE LADY OF THE SLIPPER, Selection, Intro. At the Bal Masque, Games of Hallowe'en, Entrance of Cinderella, Put Your Best Foot Forward, Little Girl, (Dance) Cat Duet, The Princess of Far-a-way, Like a Real, Real Man, A Little Girl at Home, Bagdad, The Princess of Far-a-way. Victor Herbert 1 25 1 60 2 00 40</p>									
<p>347 ALL FOR THE LADIES, Selection, Intro. If I Were Only a Man, In Dreams Alone, Don't Breathe a Word, I'd Like to Have a Little Girl Like You, Like Me, A La Parisienne, The Sunday Dress Parade, It's Permissible, I'd Like to Have a Little Girl Like You Like Me..... Alfred G. Robyn 1 25 1 60 2 00 40</p>									
<p>348 THE LOVE WAGER, Selection, Intro. The Wager, Entrance of Mici, The Four-Leaved Clover, We Bachelor Blades, My Love is a Flower, Cupid's Ladder, My Love is a Flower..... Chas. Hambitzer 1 25 1 60 2 00 40</p>									
<p>349 NIGHT SONG, Reverie..... P. M. Stultz 75 1 00 1 25 30</p>									
<p>350 NATALIA, Spanish Pastoral..... Fred Luscomb 75 1 00 1 25 30</p>									
<p>351 MERMAID OF THE NILE, An Egyptian Intermezzo..... Silvio Hein 75 1 00 1 25 30</p>									
<p>352 THE WOODLAND INN, Country Scenes No. 6 Theo. Bendix 75 1 00 1 25 30</p>									
<p>353 TIP TOP, Medley Overture, Intro. My Tango Maid, Sweet Eileen Asthore, Georgia Land, I'll Change the Shadows to Sunshine, At the Ten Cent Movie Show, Back to the Old Folks at Home, Why is the Ocean So Near the Shore, To Have, To Hold, To Love. arr. by Wm. C. O'Hare 1 00 1 25 1 50 20</p>									
<p>354 SONGS OF AMERICA, - Not a Medley, but separate songs containing America, American Hymn, Aud Lang Syne, Battle Cry of Freedom, Columbia the Gem of the Ocean, (The Red, White and Blue), Dixie, Girl I Left Behind Me, Glory, Glory Halleluia, (John Brown's Body)—(Battle Hymn of the Republic) Hail Columbia, Hail to the Chief, Marching Through Georgia, Maryland, My Maryland, Our Flag is There, See the Conquering Hero Comes, Star Spangled Banner, Tramp, Tramp, Tramp, When Johnny Comes Marching Home, and Yankee Doodle..... arr. by Wm. C. O'Hare 1 00 1 25 1 50 30</p>									
<p>355 STOLEN MOMENTS, Idylle..... Leo Friedman 75 1 00 1 25 30</p>									
<p>356 AMERICA, Selection, Intro. The Girl in the Gingham Gown, Merry Little Chop, Chop, Chop, Lola, Ragtime in the Air, On a Summer Afternoon, Dark Eyes, Every body Loves a Soldier, Dark Eyes, Manuel Klein 1 25 1 60 2 00 40 (New York Hippodrome Production)</p>									
<p>357 IN SAINT-MALO (A Saint Malo)—Part I (Suite in Four Parts, In Brittany (En Bretagne)..... Christiaan Krins 75 1 00 1 00 30</p>									
<p>358 GAVOTTE OF DUCHESS ANNE, (Gavotte de la Duchesse Anne) Part II—(Suite in Four Parts, In Brittany (En Bretagne) Christiaan Krins 75 1 00 1 25 30</p>									
<p>359 THE STRAND AT PARAME, (La Plage de Parame) Part III (Suite in Four Parts, In Brittany (En Bretagne) Christiaan Krins 75 1 00 1 25 30</p>									
<p>360 A FEAST IN BRITTANY, (Fete Bretonne) Part IV—(Suite in Four Parts, In Brittany (En Bretagne)..... Christiaan Krins 75 1 00 1 25 30</p>									
<p>361 SHAMEEN DHU, Selection from Chauncey Olcott's New Play. arr. by Wm. C. O'Hare 1 00 1 25 1 50 30</p>									

Numbers checked * have Orchestral Organ parts. Price the same as Piano acc. parts.

THE WEAPARK 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.

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		10 Pts.	14 Pts.	Full Orch.
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	CHERRY CIRCLE, March and Two-Step L. Harry Freeman			
630	SNOW TIME, March and Two-Step Felix Arndt	60	80
	MY TODALO MAN, March and Two-Step Al. W. Brown			
681	DRIVING HOME THE COWS FROM PASTURE March and Two-Step.....Armstrong & Clark	60	80
	STEEPLE JACK, March and Two-Step Armstrong & Clark			
632	IF I HAD A HUNDRED HEARTS, Waltz, Intro. Somewhere, She's Flirting, With Someone Harold Orlob	60	80
	I'VE NEVER HAD A SWEETHEART, March, Two-Step, Intro. My Honolulu Honey Lou and I Would Leave My Honeymoon For You Melville Gideon			
	From "The Heartbreakers"			
633	THE PARADISE OF MAHOMET, March and Two-Step.....Robert Planquette & Louis Ganne	60	80	1 00
	THE PARADISE OF MAHOMET, Mazurka Robert Planquette & Louis Ganne			
	From "Paradise of Mahomet"			
*634	KLOWN KAPERS, March and Two-Step Ernest R. Ball	60	80	1 00
	HAUNTING RAG.....Julius Lenzberg			
*635	THE ENCHANTRESS, Waltzes.....Victor Herbert	60	80	1 00
*636	ORIENTAL MAIDENS, Two-Step, Intermezzo Roy H. King	60	80	1 00
	SWITCHBACK RAG.....Harry Auracher			
637	DREAM LOVE, Waltz, Intro. The Day Before the Morning After From "Betsy" Alexander Johnstone	60	80
	I WANT TO TELL YOU SOMETHING, Two-Step, March, Intro. Keep Away From a Married Man From "The Quaker Girl" Clifton Crawford			
*638	THE ENCHANTRESS, March and Two-Step Victor Herbert	60	80	1 00
	THE ENCHANTRESS, Polka.....Victor Herbert			
639	THE WALL STREET GIRL, March, Two-Step, Intro. In Bad Man's Land and I Want a Regular Man.....Hagood Burt	60	80
	THE WALL STREET GIRL, Waltz, Intro. In Old Wall Street and You Could Learn to Love Me Just the Same.....Karl Hoschna			
	From "The Wall Street Girl"			
640	LADY ANGELINE, March, Two-Step Geo. Christie	60	80
	COME KISS THE BLARNEY, MARY DARLING, March, Two-Step.....Herbert Spencer			
641	THEY GOTTA QUIT KICKIN MY DAWG AROUND' March and Two-Step.....Cy Perkins	60	80
	THAT'S WHAT I CALL A GOOD TIME, Waltz George Christie			
*642	BLACK DIAMOND RAG.....Henry Lodge	60	80	1 00
	SPOOKY SPOOKS.....Howard Dalton			
643	I LIKE A GIRL, WITH A SMILE, LIKE YOU, Waltz Jones & Deely	60	80
	MOCKING BIRD RAG.....Chas. T. Straight			
*644	IN AMERICA, March and Two-Step Ulysses J. Alsdorf	60	80	1 00
	THE CAPTIVATOR, March, Intermezzo Edward Trautman			
645	LITTLE BY LITTLE, March, Two-Step J. Walter Leopold	60	80
	THERE'S A GHOST IN THE CLOSET, I'M AFRAID, Barn Dance and Schottische Jas. Brockman & Louis Weslyn			
*646	MYSTERY WALTZ.....Walter Rolfe	60	80	1 00
647	HOW WOULD YOU LIKE TO MAKE LOVE TO ME? Waltz.....George Christie	60	80
	I ALWAYS KNEW THE GIRL I'D LOVE WOULD BE WOULD BE A GIRL LIKE YOU, Waltz George Christie			
*648	TOKIO RAG.....Henry Lodge	60	80	1 00
	UP AND DOING, March and Two-Step Marion Arlington			

649	ON A GOOD OLD TIME STRAW RIDE, March Two-Step.....George Christie	60	80	
	TILL THE SANDS OF THE DESERT GROW COLD, Waltz.....Ernest R. Ball			
*650	PERSIAN PRINCESS, Oriental Waltz Harry Auracher	60	80	
651	CECILIA, March and Two-Step..Will L. Becker	60	80	
	TO THE STRAINS OF THE WEDDING MARCH, March and Two-Step.....Grace Le Boy			
*652	MARCH PROGRESSIVE...Amy Titus Worthington	60	80	
	DAUGHTERS OF THE REVOLUTION, Promenade March.....H. Englemann			
653	THE AMERICAN WALTZES, Intro. Swannee River, My Old Kentucky Home and Dixie... Manuel Klein	60	80	
	from "Under Many Flags"			
654	SWEETHEART, LET'S GO A-WALKING, March and Two-Step, Intro. The Youngsters of the Navy.....	60	80	
	TEMPLE BELLS, Waltz, Intro. Home is Where the Heart Is.....			
	from The New York Hippodrome Production "Under Many Flags"			
655	I'LL BE BACK IN THE SWEET BY-AND-BY, March and Two-Step.....Herbert L. Spencer	60	80	
	MY RAGTIME FIREMAN, March and Two-Step J. Brandon Walsh			
656	WHEN IRISH EYES ARE SMILING, Waltz, Intro. Isle O'Dreams and Kathleen Aroon, from Chauncey Olcott's "Isle O'Dreams" Ernest R. Ball	60	80	
	I'LL LOVE YOU, SWEETHEART SUE Waltz. George Christie			
657	MISTER SCHNOODLE, Waltz, Intro. The Language of Lover's Smiles.....Clifton Crawford	60	80	
	SOFT SHOES, March and Two-Step Clifton Crawford			
	from "My Best Girl"			
658	TWIRL ME AROUND IN A WHIRLWIND OF KISSES, Waltz.....Dave Reed	60	80	
	TAKE ME NOW OR FOREVER SAY "GOODBYE" March, Two-Step.....Dave Reed			
659	THE MERRY COUNTESS, (Die Fledermaus) Waltzes Johann Strauss	60	80	
660	GEORGIA LAND, March and Two-Step, Harry Carro'l	60	80	
	WHEN THE STARS IN THE SKY SPELL LOVE, Waltz Dave Reed			
661	ON THE 4-11-44 FOR BALTIMORE, March and Two-Step.....George Christie	60	80	
	YOU WONDERING GIRL WITH THE WONDERING EYES, March and Two-Step..George Christie			
662	MY OWN, Waltz.....Donald Bestor	60	80	
	WHEN I JOIN MY HONEY DOWN IN JACKSONVILLE, March, Two-Step.....Louis Weslyn			
663	KITTY GORDON, Waltz.....Fleta Jan Brown	60	80	
664	TANGO LAND, A Novelty Dance... Henry Lodge	60	80	
	SNOWBALL, Intermezzo Lee S. Roberts			
665	THE LADY OF THE SLIPPER, Waltz...Victor Herbert	60	80	
666	THE LADY OF THE SLIPPER March & Two-Step Victor Herbert	60	80	
	BAGDAD, March and Two-Step..Victor Herbert			
	From "Lady of the Slipper"			
667	SWEET EILEEN ASTHORE, Waltz...James Russell	60	80	
	WHISTLE, Waltz.....Ben Deely			
668	TO HAVE, TO HOLD, TO LOVE, Waltz Ernest R. Ball	60	80	
	BECAUSE HE DID HIS DUTY, March, Two-Step George Christie			
669	I'LL CHANGE THE SHADOWS TO SUNSHINE, Waltz Ernest R. Ball	60	80	
	ROLLING, Intro. At the 10c Movie Show, March and Two-Step...George Christie & Dave Reed			
670	BACK TO THE OLD FOLKS AT HOME, March and Two-Step.....Fleta Jan Brown	60	80	
	WHEN THE ONE YOU LOVE FORGETS YOU, Waltz George W. Brown			
671	WHY IS THE OCEAN SO NEAR THE SHORE? (WHY, WHY, WHY?) Waltz.....Clarence Jones	60	80	
	CALL ME SWEET NAMES, March and Two-Step. Herbert Spencer			
672	PASTIME RAG.....Henry Lodge	60	80	
	MOONLIGHT RAGHenry Lodge			
673	FOREST QUEEN, March, Two-Step. Charley Straight	60	80	
	TUG BOAT JOE, March, Two-Step. Lulu Sorenson			
674	BELLE OF MEXICO, Tango Dance. Chas. E. La Paige	60	80	
	A TANGLED SKEIN, (A Love Yarn)...Sol P. Levy			
675	WHEN IT'S SPRINGTIME IN VIRGINIA, March and Two-Step.....Ernie Erdman	60	80	
	HAVE A HEART, March, Two-Step. Harry Armstrong			
676	PEPPER POT, One-Step, Two-Step or Tango Harold Ives	60	80	
	POMPON, One-Step, Two-Step or Tango William Schroeder			
677	THE WALK OF THE FISHES (Le Promenade des Poissons) (Fish Walk).....Uriel Davis	60	80	
	JOSS STICKS, Characteristic.....W. C. Peters			

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ONE-STEP, TWO-STEP or TROT

B. D. MYERS

2nd Violin

ROY H. KING

Arr. by W.C. O'Hare

690

f *ffz* *mf*

f

Cor

f

Trio

p *ffz* *ff* *fff* *mf*

f *ffz* *ff*

fff *mf*

ffz

Fine

D.S.al Fine

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Viola

B. D. MYERS

ROY H. KING

Arr. by W.C. O'Hare

690

f *ffz* *mf* *f* *f* *p* *Brass* *ff* *mf* *ffz*

D.S. al Fine *ffz*

ffz

M. Witmark & Sons, N.Y.

ffz

Detailed description: This is a musical score for Viola, consisting of 14 staves. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ffz* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo) are used throughout. The score includes a 'Trio' section starting on the 10th staff, marked with *p* and *Brass*. There are also markings for *D.S. al Fine* and *ffz*. The piece concludes with a final *ffz* marking.

H. A. Beilstein

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B. D. MYERS

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ONE-STEP, TWO STEP or TROT

ROY. H. KING

Cello

Arr. by W. C. O'Hare

390

f

ffz

mf

f

f

Fine

Trio

p

D.S. al Fine

ffz

ffz

ffz

mf

ffz

Here We Are Again

A Circus Trot

ONE-STEP, TWO-STEP or TROT

B. D. MYERS

Bass

ROY H. KING

Arr. by W. C. O'Hare

690

f *ffz* *mf*

f

Fine *f*

Trio *p* *ffz* *fff*

mf *ffz*

ffz