

Polka and Two Step

Piano.

from

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey

Tempo di Polka.

98.

98. *p*

fz

1. *f*

p

H. C. Brubaker

Trio.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *fz p* (fortissimo piano) and *fz* (fortissimo).

The second system continues the Trio section. It features a trill in the right hand, indicated by a wavy line and the marking *tr*. The dynamic markings are *ffz* (fortissimo fortissimo) and *ff* (fortissimo).

The third system includes first and second endings, marked with *1.* and *2.* above the staff. A *cresc.* (crescendo) marking is present, leading to a *ff* (fortissimo) dynamic. The music continues with complex rhythmic patterns.

The fourth system shows a steady rhythmic accompaniment in the left hand and chords in the right hand. The dynamics remain at a high level.

The fifth system includes a 3/2 measure in the right hand, marked with a '3' above the note. The dynamic markings are *fz* and *ff*.

The sixth system continues with a 3/2 measure in the right hand. The dynamic markings are *fz* and *ff*.

The seventh system concludes the Trio section with a final *ffz* (fortissimo fortissimo) dynamic. The music ends with a series of chords in the right hand and a final note in the left hand.

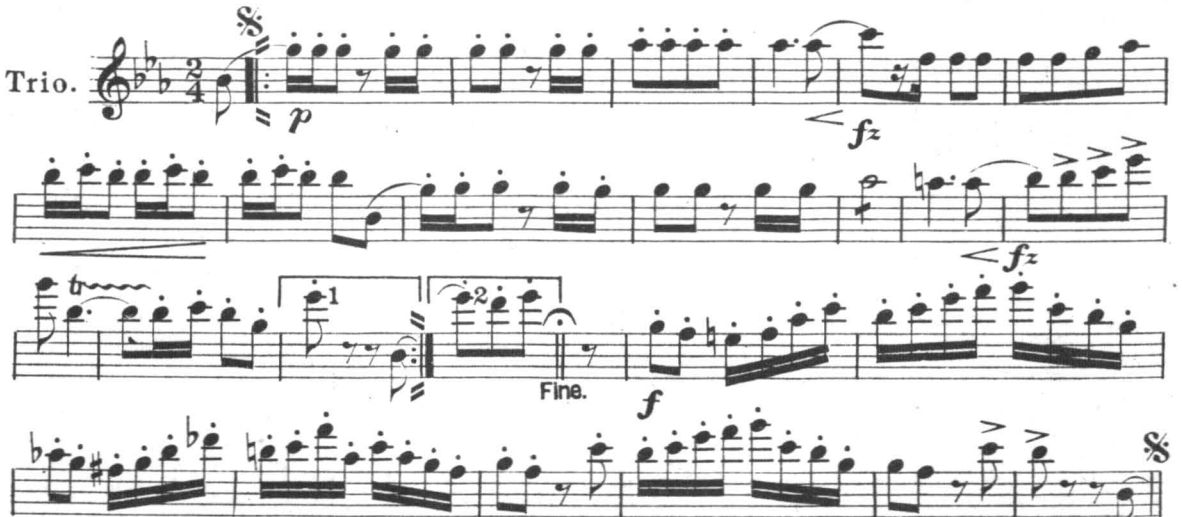
Flute.

Polka and Two Step
from

"Cyrano de Bergerac" Victor Herbert.
arr. by Otto Langey.

Tempo di Polka.

98. 

Trio. 

Coda 

1st Clarinet in B \flat Polka and Two Step
from
"Cyrano de Bergerac" Victor Herbert.
arr. by Otto Langey.

Tempo di Polka.

98. *p* *Cor.* *p*

f *fz* *f* *f* *p*

Trio. *p* *fz*

f *fz* *f* *fz* *fz*

Fine. *f* *1.* *2.* *D.S. Trio.*

Coda. *pp* *ffz*

1st Cornet in B \flat

Polka and Two Step
from

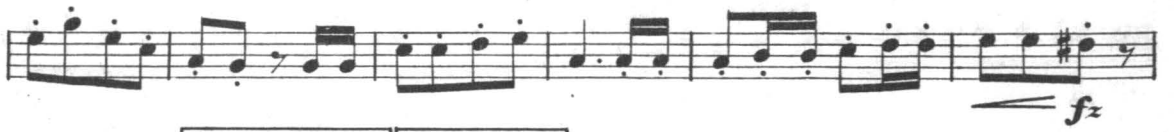
“Cyrano de Bergerac.” Victor Herbert.
arr. by Otto Langey.

Tempo di Polka.

2^d Clar. Solo.

98. 









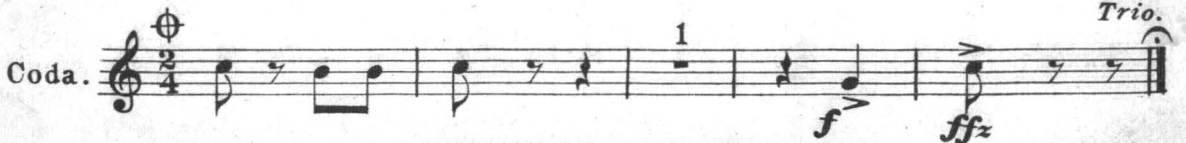


Trio. 







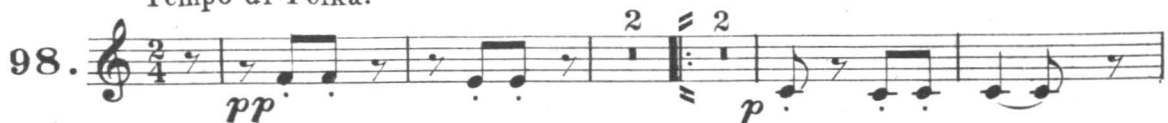
Coda. 

D.S.
Trio.

H. C. Beibstein

2nd Cornet in B \flat Polka and Two Step
from
"Cyrano de Bergerac" Victor Herbert.
arr. by Otto Langey

Tempo di Polka.

98. 



Trio. 



D.S.
Trio.

Coda. 

Trombone. Polka and Two Step
 from
 "Cyrano de Bergerac" Victor Herbert.
 arr. by Otto Langey.

Tempo di Polka.

98.
 Musical notation for Trombone part, measures 98-107. The piece is in 2/4 time. It begins with a piano (*p*) dynamic. There are first and second endings. The piece concludes with a fortissimo (*fz*) dynamic.

Trio.
 Musical notation for Cello & Horn part, measures 98-107. The piece is in 2/4 time. It begins with a piano (*p*) dynamic. There are first and second endings. The piece concludes with a fortissimo (*fz*) dynamic.

Musical notation for Cello & Horn part, measures 108-112. The piece is in 2/4 time. It begins with a fortissimo (*f*) dynamic.

D.S.
Trio.

Coda.
 Musical notation for Coda part, measures 113-117. The piece is in 2/4 time. It begins with a fortissimo (*ffz*) dynamic.

Polka and Two Step

from

Drums.

"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Tempo di Polka.
Triangle.

98. 



Triangle.



Trio.



Coda.



Polka and Two Step

1st Violin.

from

"Cyrano de Bergerac."

Victor Herbert
arr by Otto Langey

Tempo di Polka.

arco.

Cornet Solo.

98. *pizz.* *p* *fz* *p*

Trio. *p* *fz* *f* *fz*

Cello & Horn

Fl.

Coda. *pp* *fz*

D.S. Trio.

2nd Violin.

Polka and Two Step
from

"Cyrano de Bergerac" Victor Herbert.
arr. by Otto Langey

Tempo di Polka.

98. *pizz.* *p* *arco.* *p*

Trio. *p* *fz*

D.S.
Trio.

Coda. *p* *pp* *f* *ffz*

Viola. Polka and Two Step
 from
 "Cyrano de Bergerac" Victor Herbert.
 arr. by Otto Langey.

Tempo di Polka.

98. *pizz.* *p* *arco.* *p*

Trio. *p* *fz*

Coda. *pp* *f* *ffz*

D.S.
Trio.

Bass. Polka and Two Step
from
"Cyrano de Bergerac"

Victor Herbert.
arr. by Otto Langey.

Tempo di Polka.

98. *pizz.* *arco.*
p *p*

Viola.

fz *f* *f*

f

p

Trio. *p* *fz*

ffz

Fine. *f*

fz *D.S. Trio.*

Coda. *pp* *f* *ffz*

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 CHRYSTIE 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 FRESIDE. 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. OFTIMES 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. by 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	.....

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 COLORED 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 WALTZ, RECKLESS REDDY, Intro. SWEETHEART DEAR Arr. by W. H. Mackie }	60	80	..
97 { 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. 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 WALTZ, JUST SUPPOSE, Intro. SHE'S MY GIRL. Arr. by W. H. Mackie }	60	80	.....
100 { 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. MAZURKA (YORKE), THE SINGING GIRL. From Victor Herbert's Comic Opera. Arr. by Otto Langey }	60	80	1 00
106 { WALTZ, MY ONLY GIRL, Intro. 'TWIXT SMILES AND TEARS. Arr. by W. H. Mackie 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.)

Piano Accompaniment 15 cents each.

All other single parts 10 cents each.

THE WITMARK THEATRE & CONCERT COLLECTION FOR ORCHESTRA.

10 14 Full Piano
Pts. Pts. Orca. 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 Picanniny 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").....Arr. by J. C. Heed	60	80	1 00	15
4	MEMORIES OF SPAIN WALTZES. J. A. Silberberg.....Arr. by Theo. Moses Tobani	60	80	1 00	15
5	DANCE OF THE NIGHT HAWKS, HUMORESQUE. F. J. Gurney.....Arr. by H. L. Clarke	75	1 00	1 25	20
6	LA GAZELLE DANCE CHARACTERISTIQUE.....Theo. Bendix.....Arr. by 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. Arr. by H. L. Clarke 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.....Arr. by H. L. Clarke	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 (Danse 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. Arr. by Otto Langey	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 Tonight—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 Characteristic).....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, { I. 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 DERSHISHES, (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