

# PANSIES

(For Thoughts)

from "The Floral Suite" - B.

Also Published for Military Band and Piano Solo.

Composed and Arranged  
for Orchestra by  
**THEO. BENDIX.**

Piano.

Andantino.  
Flute.

Andantino.

*p* Wood Wind.

*Tenderly.*

*p*

186.

Musical score for Flute, Wood Wind, and Piano. The Flute part is marked 'Andantino' and 'Tenderly'. The Wood Wind part is marked 'p'. The Piano accompaniment is marked 'Andantino'.

Musical score for Piano accompaniment. The piano part continues with a steady accompaniment.

Viola- Cello.

*mf*

*mf*

Musical score for Viola-Cello and Piano accompaniment. The Viola-Cello part is marked 'mf'. The Piano accompaniment is marked 'mf'.

Musical score for Piano accompaniment. The piano part continues with a steady accompaniment.

32B

Piano.

First system of musical notation. Treble clef staff contains a melodic line with dynamics *f* and *p*. Grand staff contains piano accompaniment with dynamics *f* and *p*.

Second system of musical notation. Treble clef staff includes a section marked *♩ Piu animato.* with a repeat sign. Grand staff includes a section marked *♩ Piu animato.* with a repeat sign. Dynamics include *mf*.

Third system of musical notation. Grand staff contains piano accompaniment.

Fourth system of musical notation. Treble clef staff includes a section for *Fl. & Cl.* with dynamics *poco rit.* and *pp a tempo.* Grand staff includes dynamics *poco rit.* and *pp a tempo.*

Fifth system of musical notation. Grand staff includes dynamic markings *cresc.* and *f*.

Fl. & Cl.

Piano.

Piu lento.  
Flute.

*H. C. Beilstein* 3

First system of the musical score. It includes parts for Flute and Clarinet (Fl. & Cl.) and Piano. The piano part starts with a *p* dynamic and includes a *rit.* (ritardando) section. The flute/clarinet part also begins with *p* and includes a *rit.* section. The system concludes with a *Fine.* marking.

Second system of the musical score, primarily for the Piano. It begins with a *p* dynamic and includes a *rit.* section. The instruction *A la Valse amoroso.* is written above the staff. The system ends with a *p* dynamic marking.

Third system of the musical score. It features a *cresc.* (crescendo) section leading to a *mf* (mezzo-forte) section. This is followed by a *poco rit.* (poco ritardando) section and then a return to *a tempo.* The system includes a *Fine.* marking.

Fourth system of the musical score. It begins with a *poco accel e cresc.* (poco accelerando e crescendo) section, followed by an *appassionato.* section. The dynamics then move to *mp* (mezzo-piano) and *p* (piano).

Fifth system of the musical score. It starts with a *poco accel e cresc.* section, followed by a *f* (forte) section. The dynamics then move to *mp*, *p*, and a *rit.* section. The system concludes with a *fz* (forzando) section.



**SELECTIONS.**

	10 Pts.	14 Pts.	Full Orch.	Piano Acc.
53 HURLY BURLY, intro. Keep Away from Emmeline—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	80
54 WHIRL-GIG, intro. Queen of Bohemia—Say You Love Me Sue—Old Glory—Hornpipe—When Chloe Sings a Song—The Colonel—King Gilhooley and Cake-walk. John Stromberg	1 00	1 25	1 50	80
56 THE PRINCESS CHIC, from Julian Edwards' Comic Opera. Arr. by E. Boettger	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	80
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. B. 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'SELLE 'AWKINS, intro. Dolly—It's a 'Andy Thing to 'Ave About the 'Ouse—Rob-Roy Tam O'Shanter O'Brien—Don't Start no Arguments With Him—Bag-time Liz and That'll be About All of That. Alfred E. Aarons	1 00	1 25	1 50	80
67 THE BURGMASER, 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	80
72 HODGE, PUDGE & CO., intro. A Soldier of Love Am I—My Gay Golf Girl—A Scion of the House of High Ball—My Sunflower Sue—Springtime Pells and I am the General that History Has Been Waiting For. J. W. Bratton	1 00	1 25	1 50	80
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	80
76 THE ROYAL ROGUE, . . . . . W. T. Francis as played by Jefferson De Angelis & Co.	1 25	1 60	2 00	40
77 GARRETT O'MAGH, from Chauncey Olcott's new play, intro. Come Back My Sweet Queen—Ireland! A Gra Ma Chree—Paddy's Cat and the Lass I Love. Arr. by W. H. Mackie	1 00	1 25	1 50	80
86 KING ODDO, 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	80
91 THE EXPLORERS, from Walter H. Lewis' musical comedy. . . . . arr. by H. Anderson	1 00	1 25	1 50	80
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	80
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	80

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	80
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	80
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	80
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	80
111 THE STORKS, from Steely & Chapin's Musical Fantasy, intro. Entrance of H e n r i c o, Soldiers of the King, Flirty Little Gertie, Song of the Night, What Mary, The Terrible Puppy, Dog Diplomacy, Tootsie Wootsie and Woe and Sorrow. arr. by Hilding Anderson	1 00	1 25	1 50	80
114 TWIRLY WHIRLY, from Weber & Fields Burlesque Production. . . . . Stromberg—Francis	1 00	1 25	1 50	80
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, Manistee, My Sulu Lulu Loo, Since I First Met You, and Imperial Guards. arr. by Hilding Anderson	1 00	1 25	1 50	80
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	80
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	80
142 BABES IN TOYLAND, intro. Toyland, Fioretta, 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 Yet, 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	80
147 WHOOP-DEE-DO (from Weber & Field's New Burlesque Production) . . . . . W. T. Francis	1 00	1 25	1 50	80
148 THE YANKEE CONSUL (a new musical comedy) . . . . . Alfred G. Robyn	1 25	1 60	2 00	40
151 MAM'SELLE 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

CHAS. C. BENTON  
MARION, IOWA.

# PANSIES

(For Thoughts)

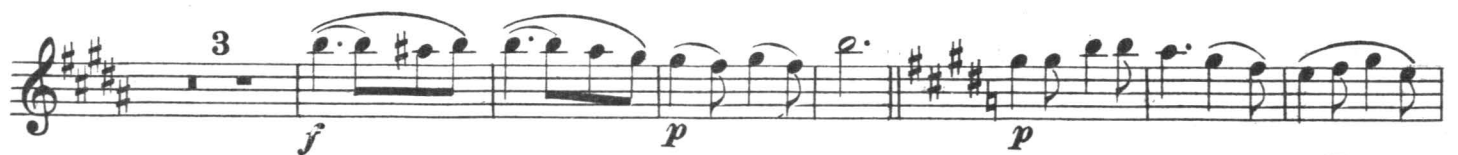
from "The Floral Suite" - B.

THEO. BENDIX.

Flute.

Andantino.

186. 



A la Valse amoroso. 



# PANSIES

(For Thoughts)

*H. A. Bailstein*

1<sup>st</sup> Clarinet in A.

from "The Floral Suite" - B.

THEO. BENDIX.

Andantino.

186. Musical notation for the first section of 'PANSIES'. It consists of ten staves of music in treble clef, key of A major, and 6/8 time. The tempo is 'Andantino'. The first staff starts with a dynamic of *p* and includes the instruction 'Tenderly.'. The second staff has a dynamic of *mf*. The third staff has a dynamic of *f*. The fourth staff has dynamics of *p* and *p*. The fifth staff has a dynamic of *p* and includes the instruction 'Piu animato.' with a section marked '2'. The sixth staff has a dynamic of *pp* and includes the instruction 'a.T.'. The seventh staff has a dynamic of *pp* and includes the instruction 'poco rit.'. The eighth staff has a dynamic of *pp* and includes the instruction 'Piu lento.'. The ninth staff has a dynamic of *p* and includes the instruction 'rall.'. The tenth staff has a dynamic of *p* and includes the instruction 'Fine.'.

A la Valse amoroso.

 Musical notation for the second section of 'PANSIES', titled 'A la Valse amoroso.'. It consists of three staves of music in treble clef, key of A major, and 4/4 time. The first staff has a dynamic of *p* and includes the instruction 'rit.'. The second staff has a dynamic of *p* and includes the instruction 'a.T.'. The third staff has a dynamic of *p* and includes the instruction 'poco accel. e cresc.'. The fourth staff has a dynamic of *f* and includes the instruction 'rit.'. The fifth staff has a dynamic of *mp* and includes the instruction 'rit.'. The sixth staff has a dynamic of *p* and includes the instruction 'rit.'. The seventh staff has a dynamic of *fz* and includes the instruction 'D.S.al'.

H. P. B. 108

# PANSIES

(For Thoughts)

1<sup>st</sup> Cornet in A.

from "The Floral Suite" - B.

THEO. BENDIX.

Andantino.

186. *p* *2nd Clar.*

§ Piu animato.

Piu lento.

A la Valse.

# PANSIES

(For Thoughts)

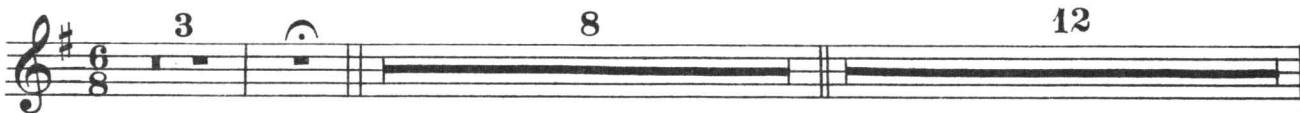
*H. A. Beibstein*

2<sup>nd</sup> Cornet in A.

from "The Floral Suite"-B.

THEO. BENDIX.

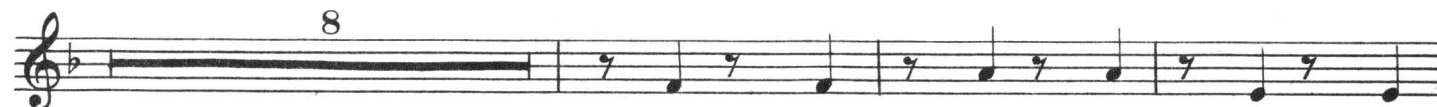

Andantino.

186. 



  
Piu animato. 12 *cresc.* *f* Fine. Piu lento. 2 3

A la Valse.

  
1 *f* *p* *fz*  
D.S. al 



# PANSIES

(For Thoughts)

from "The Floral Suite" - B.

*H. C. Beethoven*  
CANTON, OHIO

Trombone.

THEO. BENDIX.

Andantino.

186. Bassoon. *p*

12 *f*

Piu animato.

4 *p*

4 *cresc.*

Piu lento.

2 *Fine.* *p* *rit.* *p*

A la Valse.

Horn.

6 *p* *rit.* *f* *mp* *p* *rit.* *f* *D.S. al*

GHAR... WISSE...  
H. C. ... OHIO

# PANSIES

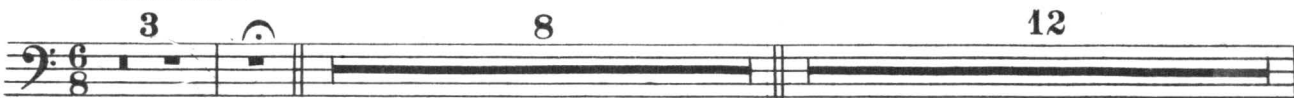
(For Thoughts)

from "The Floral Suite" - B.

Drums & Bells.

THEO. BENDIX.

Andantino.

186. 



*f*

  
Piu animato.



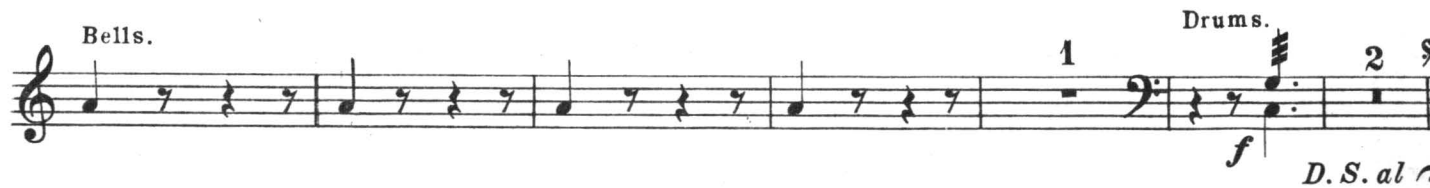
Bells.


Drums. Piu lento. A la Valse.



*f* Fine.

Bells.



Drums. *f* D.S. al 

# PANSIES

*H. G. Beibstein*

(For Thoughts)

from "The Floral Suite" - B.

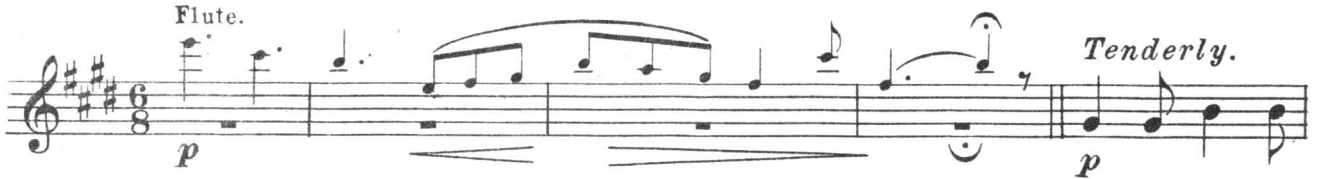
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**THEO. BENDIX.**

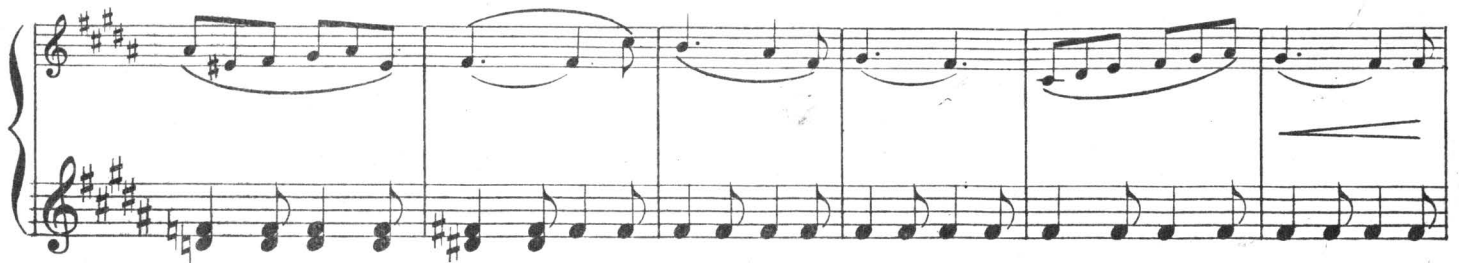
1<sup>st</sup> Violin.

**Andantino.**

186. *Flute.*  
  
*Tenderly.*  
*p*



*Viola - Cello.*



1<sup>st</sup> Violin.

*Piu animato.*  
mf

Flute & Clar. *a tempo.*  
*poco rit.* pp

*cresc.* Flute & Clar.

*rit.* 7 Fine. Flute *Piu lento.* Oboe.

*rit.* 3 *A la Valse amorosa.* p

*cresc.*

*a tempo.* mf *rit.*

*appassionato.* poco accel. e cresc. f mp p *rit.* fz D.S. al

# PANSIES

(For Thoughts)

from "The Floral Suite" - B.

*H. G. Beikstein*

THEO. BENDIX.

2<sup>nd</sup> Violin.

Andantino.

186. *Oboe.*  
*p*

§ Piu animato.

*a.T.*  
*rit.* *pp*

*rit.* *Piu lento.* *Bassoon.* *rit.* *A la Valse amoroso.*

*rit.* *a.T.*

*poco accel. e cresc.* *rit.* §

# PANSIES

(For Thoughts)  
from "The Floral Suite" - B.

H. A. Bairstow

Viola.

THEO. BENDIX.

Andantino.

186.

*p* 2nd Clar. *p*



*mf*



*f* *p*



*p*



*§* Piu animato.

*mf*



*a.T.*

*rit.* *pp*



Piu lento.

Horn.

*rit.*

A la Valse amoroso.

*f* *p* *rit.* *Fine.* *p* *p* *p*



*rit.*

*a.T.*

*cresc.*

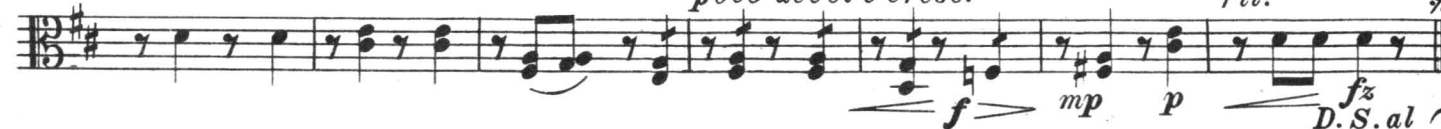


*poco accel e cresc.*

*rit.*

*§*

*f* *mp* *p* *fz* *D.S. al*



H. G. Beikstein

# PANSIES

(For Thoughts)

Cello.

from "The Floral Suite" - B.

THEO. BENDIX.

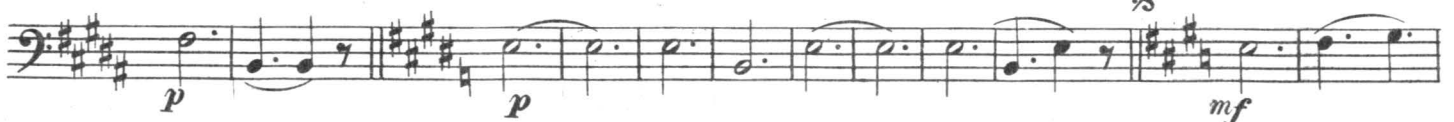
Andantino.

186. 





Piu animato.







Piu lento.

A la Valse amoroso.







# PANSIES

*H. C. Beilstein*

Bass.

(For Thoughts)  
from "The Floral Suite" - B.

THEO. BENDIX.

Andantino.

186. 







