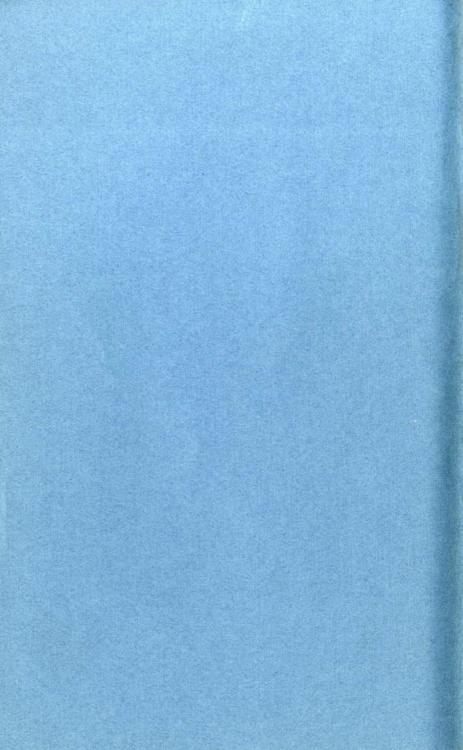
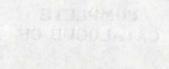


Muses de Músice 390-19











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### OVERTURES, INTERMEZZO AND SELECTIONS.

Serial No.	Played by 1st LIFE GUARDS BAN	D.
598 \\ \begin{pmatrix} 41990 \\ 41926 \end{pmatrix}	Coppelia, Selection, Part 1	Delibes Delibes
667 \\ \delta 1936 \\ 41937	Romeo and Juliet, Selection, Part 1	Gounod Gounod
$694  \left\{ \begin{matrix} 41996 \\ 41997 \end{matrix} \right.$	Light Cavalry, Overture 1	Suppé Suppé
$709 \begin{cases} 35109 \\ 35115 \end{cases}$	Carmen, Selection, Part 1	Bizet Bizet
777 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Stars and Stripes for ever Liberty Bell	Sousa Sousa
812 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Mascarade, Suite 1. (Cortege) " " 2. (Divertissement)	Lacome Lacome
$8:3 \begin{cases} 41940 \\ 41941 \end{cases}$	Mascerade, Suite 3. (Minuet) ,, 4. (Serenade)	Lacome Lacome
814 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Mascarade, Suite 5. (Finale-Polacco) Berceuse	Lacome Lacome
	Played by BEKA LONDON ORCHEST	
	Mr. JULIAN JONES, Conductor.	407 40992
$1  \left\{ \begin{matrix} 40229 \\ 40230 \end{matrix} \right.$	Faust, Ballet Music, Part 1	Gounod Gounod
$2 \begin{cases} 40231 \\ 40232 \end{cases}$	Faust, Ballet Music, Part 3	Gounod Gounod
3 \\\ 40233\\\ 40237	Faust, Ballet Music, Part 5 Semiramide, Overture	Gounod Rossini
5 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Egyptian Ballet, Part 1	A. Luigini A. Luigini
$6  \left\{ \begin{matrix} 40292 \\ 40293 \end{matrix} \right.$	Egyptian Ballet, Part 3	A. Luigini A. Luigini
$10  \left\{ \begin{matrix} 40286 \\ 40287 \end{matrix} \right.$	La Bohème, Selection, Part 1	Puccini Puccini
13 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Peer Gynt Suite I. Morning """" II. Anitra's Daice	Grieg Grieg
14 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Peer Gynt, Suite III. Dance of Imps Pizzicato, Sylvia	Grieg



### OVERTURES, INTERMEZZO AND SELECTIONS. - Continued.

Serial No.	Played by BEKA LONDON ORCHESTS	RA.
16 {40018 11183	Tancredi, Overture Cavalleria Rusticana, Intermezzo	Rossini Mascagni
252 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Poet and Peasant, Overture, Part 1	Suppé Suppé
$285 \begin{cases} 40766 \\ 40767 \end{cases}$	Mignon, Overture, Part 1	Thomas Thomas
293 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Raymond, Overture, Part 1	Thomas Thomas
304 \{\frac{40837}{40838}}	Zampa, Overture, Part 1	Herold Herold
$355 \begin{cases} 40996 \\ 40997 \end{cases}$	The Bohemian Girl, Selection, Part 1	Balfe Balfe
356 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Barcarolle, Tales of Hoffmann Minuet	J. O'fenbach Pad.rewski
$376 \begin{cases} 40961 \\ 40882 \end{cases}$	Lohengrin, Introduction to Act III. "Bridal March	Wagner Wagner
387 \\ \delta \text{40598} \\ \delta \text{40599}	William Tell, Andante	Rossini Rossini
407 \ \ 40991 \ 40992	Tannhauser, Overture, Part 1	Wagner Wagner
416 \ 40989 \ 40990	Morning, Noon and Night, Overture, Part	2
21 \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	Les Cloches de Corneville, Selection La Reine de Saba Grand March	Planquette Gounod
$226 \left\{ \begin{array}{l} 40627 \\ 40628 \end{array} \right.$	Songe d'Automne Vision of Salome	A. Joyce A. Joyce
434 {40994 40995	Reminiscences of Wales, Part 1	
$269$ $\begin{cases} 40645 \\ 40646 \end{cases}$	Morris Dance Shepherd's Dance	German German
558 { 13980 13981	Faust, Selection, Part 1	Gounod Gounod
559 { 13982 13983	Faust, Selection, Part 3	Gounod Gounod
638 {14538 14539	Midnight Revels in a Toyshop, 1	Jessel Jessel



### OVERTURES, INTERMEZZO AND SELECTIONS. - Continued.

Serial No.	Played by BEKA LONDON ORCHEST	Automobile Toys
$719 \begin{cases} 14206 \\ 14208 \end{cases}$	The Marriage Market (The One I love) ,, ,, (The Middy)	Victor Jacobi Victor Jacobi
	Played by EMPIRE MILITARY BA	ND.
507 \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	Si j'étais roi, Overture, 1	Adam Adam
$521 \begin{cases} 41102 \\ 41103 \end{cases}$	Martha, Overture, Part 1	Flotow Flotow
740 \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\ \\	Il Trovatore, Selection, 1	Verdi Verdi
742   35227   35233	Bells of London, with Chimes and Glocken Coronation Bells " " " " "	spiel Partridge Partridge
$752 \begin{array}{c} 35235 \\ 35255 \end{array}$	Pique Dame, Overture, Part 1	Suppé Suppé
802   35205   35106	National Emblem March Hoch Nassauen!	Bagley Hoser
815   35127   35128	Bells of St. Malo Weymouth Chimes	Rimmer Howgill
835 {35413 35414	Tread on the tail of my coat (Irish Jigs) All aboard (Hornpipes)	

### Played by BEKA LONDON ORCHESTRA.

375	\ \ 40958 \ \ 40959	Mikado, Selection, Part 1	Sullivan Sullivan
386	40965   40966	The Yeoman of the Guard, Selection, Part 1	Sullivan Sullivan
395	140998	Gondoliers, Selection, Part 1	Sullivan Sullivan
418	41076   51077	The Pirates of Penzance, Selection, Part 1	Sullivan Sullivan
454	{ 41230 41231	H. M. S. Pinafore, Selection, Part 1	Sullivan Sullivan
464	(41227 (41114	Iolanthe, Selection, Part 1	Sullivan Sullivan



GILBERT & SULLIVAN-OPERAS, SELECTIONS. - Continued.

Serial A9	Played by BEKA LONDON ORCHESTRA.
7 \begin{cases} 40554 \\ 40555 \end{cases}	Sullivan Memories, Selection 1. Introducing Mikado, Pirates of Penzance, Patience and Iolanthe. Sullivan Memories. Selection 2. Introducing Yeoman of the Guard, Princess Ida, Iolanthe and Gondoliers.
1 60766	Played by EMPIRE MILITARY BAND.
508 \[ \begin{pmatrix} 41232 \\ 41233 \end{pmatrix}	Patience, Selection, Part 1 Sullivan Sullivan
protoff 40837	DANCE MUSIC.
	Played by BEKA LONDON ORCHESTRA.
47 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Pageant Lancers, Figures 1 and 2 ,, ,, 3 ,, 4
48 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	The Veleta, Waltz Morris
49 {40402 40403	Evergreen, Quadrille, Figures 1 and 2 ,, Figure 3
50 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Evergreen, Quadrille, Figure 4
$51 \begin{cases} 40392 \\ 2932 \end{cases}$	The Choristers, Waltz  Roses of the South, Waltz  Phelps Strauss
229 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Tesoro Mio, Waltz The Merry Widow, Waltz, played in strict dance time Lehar
1-00 A9	Played by EMPIRE MILITARY BAND.
554 \\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	The Pink Lady, Waltz Caryll The Eternal, Waltz Fall
613 { 41770 41772	Girl in the Taxi, Waltz  " " Two Step Jean Gilbert  Jean Gilbert
$587 \begin{cases} 41700 \\ 41228 \end{cases}$	My Queen Waltz Coote Ravissante
859 \{35495 35494	Little Grey Home in the West, Waltz Un peu d'Amour, Waltz H. Lähr Silesu
	Played by "PALAIS DE DANSE ORCHESTRA."
561 \{\begin{aligned} 14032 \\ 14037 \end{aligned}	Valse Boston Every little movement



#### DANCE MUSIK. - Continued.

Serial AN	Played by BEKA BIJOU ORCHESTRA.
No. 710 {14720 35159	A Thousand Kisses, Waltz Always Gay A. Joyce A. Joyce
In Land of the Land	Played by BEKA SPECIAL DANCE ORCHESTRA.
$1202  \left\{ \begin{matrix} 30516 \\ 30517 \end{matrix} \right.$	Sweet Hawaiian Moonnight, Slow Valse Klinkmann Beautiful Ohio. Slow Valse Mary Earl
$1203  \left\{ \begin{matrix} 30461 \\ 30462 \end{matrix} \right.$	Smiles, Fox Trot Indianola, Fox Trot S. R. Henry and D. Onivas
1204 \{\} 30438 \\ 30416	Typsy, One Step Grasshopper, Fox Trot  Byjacco R. Borner
larry Schreyer Ehrlich	Special DANCE RECORDS. Played by ELITE DANCE ORCHESTRA.
$1205 \left\{ \begin{array}{c} 03 \\ 04 \end{array} \right.$	Destiny, Boston Valse Ambrosia, Boston Valse Sydney Baynes Ernest Tompa
$1206 \left\{ \begin{array}{c} 024 \\ 025 \end{array} \right.$	Gypsy's Dream, Boston Valse Jules de Krosnowski-Zatucki For ever, Valse Très paillé
$1207 \left\{ \begin{array}{c} 022 \\ 023 \end{array} \right.$	Love Serenade, Boston Valse Missouri, Valse  Harry Waldau Frederic Knight-Logan
1208 { 018 019	Ballesteros, One Step Memoires of Armenonville, Valse Pablo Luna Kamarowski
$1209 \left\{ \begin{array}{c} 038 \\ 039 \end{array} \right.$	Allah's Holiday, Fox Trot Rudolf Friml Himalaya, One Step Henry and D. Onivas
$1210 \left\{ \begin{array}{c} 020 \\ 021 \end{array} \right.$	Honolulu, Fox Trot Eldorado, Fox Trot Wilm Wilm
	MARCHES.
	Played by EMPIRE MILITARY BAND
630 {40086 40137	Here, There and Everywhere, March Bosc Punjaub March Payne
823 {35349 35398	The Bullfighters, Quick March Steadfast and True, March Teike  Kattaun Teike
	Played by BEKA LONDON ORCHESTRA.
29 \bigg\{ \frac{40393}{40394} \end{array}	Uncle Sammy, March Pride of the Regiment March



MARG	CHES.	— Continued.	
Serial	Α.	Played by BEKA LONDON C	ORCHESTRA.
No. 30	40234 40289	Washington Grays March Le Regiment Favori, March	Grafulla Octo
32	40386 40481	Belphegor March Semper Fidelis, March	Brebzant Sousa
33	40477 40479	His Majesty the Storm, March The Thunderer, March	Collins Sousa
34	40401 40530	Adrienne March The Gay Hussar, March	
42	40285	With Flying Colours, March The Sharpshooters, March	P. Karins Brown
1200	30452	Redskin Indian March Niggerpiccolo	Harry Schreyer Ehrlich
		INSTRUMENTAL.	1205 Os Destiny
		PIANO SOLOS.	1206 025 For ever

# Mr. H. GEEHL.

89 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Alice, Where Art Thou? Valse Arabesque	with original variations Mellaine
	Rondo Brillante Rondo Capriccioso	Weber Mendelssohn

### VIOLIN SOLO with PIANOFORTE ACCOMPANIMENT. Played by ERNÖ & GYULA GEIGER.

159679 Serenade Toselli Rumanian Folksong

### THE DRESDEN INSTRUMENTAL TRIO.

728	35161	Cavatina (Violin, Harp and Flute)	Rafi
	35160	The Herd Girl's Dream (ditto)	Labitzsky
	A THERE	1. 11 (三、10) 10 11 11 11 11 11 11 11 11 11 11 11 11	

### VIOLIN SOLOS A. STROUD HAXTON.

692	35016   35011	Mighty like a rose Un peu d'amour	Nevin
	(33011	On peu d'amour	Sitt in Spirit a salendar outer.



VIOLIN SOLOS

INSTRUMENTAL. — Continued.

#### A. STROUD HAXTON. Serial No. Pierne 135010 Piernes Serenade 767 Drala 35017 Souvenir Little Grey Home in the West Lohr 35326 786 Gallady 35328 Fall o' Day VIOLA SOLOS. Mr. S. L. WERTHEIM, of Queen's Hall, Leoncavallo Pagliacci Fantaisie 40504 224 H. Ri.ter 40506 Souvenir des Alpes VIOLINCELLO SOLOS. Herr LUDWIG LEBELL. Andante Goltermann 40322 92 Godard 40376 Berceuse Schubert 40416 Serenade Simple Aveu Thome 40417 Chopin 40418 Nocturne 235 Rafi 40419 Cavatine CELLO SOLOS. NIKOLAUS DEMETER. Van Biene 35152 The Broken Melody The Phantom Melody Ketelby 35153 Gounod Ave Maria 14800 Elgar 15287 Salut d'Amour Played by ADOLPHE NEURI.

### BANJO SOLOS. Mr. OLLY OAKLEY.

564	41672 41677	The Revellers Two S'ep (Banjo Solo) The Ride of the Hussars, Galop	Oakley Spindler
597	{41675 41673	Marche de Concert (Banjo Solo) A Graceful Dance	Oakley Hurst
647	41860 41862	Mr. Jollyboy (Banjo Solo) Lancashire Clogs (Banjo Solo)	Grimshaw Grimshaw



INST	TRUMEN	NTAL. — Continued.	
Seria		BANJO SOLOS. Mr. OLLY OAKLEY.	RA. Galalyka
810	35384 35385	Banjo Oddity Sweet Jasmine	Joe Morley esse & Oakley
831	35411 35412	A Bag of Rags, Part 1 Banjo Medley	38326
		Mr. J PIDOUX.	
94	{ 40317 { 40318	The White Coons, Characteristic Piece Queen of Diamonds, Barn Dance	Payne Pidoux
95	1 40437 1 40438	Frivolity Romping Rosie	Rossiter
96	1 40439 1 40440	Sambo's Picnic, Cake Walk Coonland Memories, Characteristic	
459	141186 141187	A Black Coquette A Dusky Belle	Grim-haw Grimshaw
469	{41 185 41 188	The Sunslower Dance The Double Eagle, March	01505   60410 40417
		BAG! IPES. PIPE MAJOR FORSYTH.	210 40118
440	41147 41148	Scotland for Ever, Part 1 Introducing Jimmys Bawbee, The Diel among the Scotland for Ever, Part 2 Introducing The Barren Rolk of Aden, The Reel	
	0	CORNET SOLOS AND DUETS. Mr. HARRY BRYAN, with Orchestra.	858 (14800 14800
248	40651   40652	Angels Guard Thee The Rosary	Godard Nevin
	(	Corporal MORGAN and Band of 1 st Life	Guards.
601	141594	CANADARA STATE LANGEL SERVICE CO.	Guy d'Hardelot Cowen
		FAIRY BELLS With Orchestra Mr. MAX WITTE.	141073

141006 Go as you please 140985 Jolly Coons

INSTRU	MEN	TAL. — Continued.	VOCAL
		FAIRY BELLS With Orchestra	
Serial No.		Mr. MAX WITTE.	783 [35147
	007 008	Children's Carnival The Hayrick Dance	78087 25087
487 {41	331 332	The Prettiest Song of all Moonlight Capers	
	333 334	Pretty as a Pink The Lily Gavotte	
503 {41	207 329	Laughing Billy Sons of the Empire	
	ndost	XYLOPHONE With Orchestra	
Balle		Mr. MAX WITTE.	
364 {40	983 984	The Islander March Erin's Pride, Irish Jigs	
		VOCAL.	
Balle		HILTON ST. JOHN, Tenor.	
	5266 5267	Always Until	Bowers Sanderson
	5483 5482	I'll make you want me I Never Mind De Sung by VICTOR CONWAY.	ong & Pelham ent & Goldburn
		SHOULD PRINCES OF SHORE OF SHORE	
1.41	0514	Mr. BANTOCK PIERPOINT, Barito Chorus, Gentlemen	H. Lohr
140	0515	The Drum Major	Newton
		Miß JESSIE BROUGTHON, Contral	to.
	0320 0321	A Summer Night, with Cello Obligato Fiddle and I, with Violin Obligato	Thomas
	0263 0274	Three Fishers went Sailing All Souls' Day	J. Hullam E. Lassen
	0510 0511	Abide with Me There's a Land	Liddell Francis Allitsen
	5138 5139	The Old Folks at Home (Banjo Accomp) My Old Kentucky Home (Banjo Accomp	Bruce Foster



VUCAL. — Continued	VOCAL.	Continued.
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Serial No.	Mr. JESSIE BROUGTHON, Contra	lto.
733 \ 35147 \ 35151	Good Bye The Rosary	Tosti Nevin
$760 \begin{cases} 35087 \\ 35149 \end{cases}$	Absent Somewhere a voice is calling	Metcalf Tate
848 \{\frac{35089}{35197}	The dear little Shamrock Eileen Alannah	Jackson Thomas
	Mr. PHILLIP RITTE, Tenor.	STORY ALBERT T
115 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	I Hear You Calling Me My Sweetheart when a Boy	Marshall Morgan
$116  \left\{ \begin{array}{l} 40460 \\ 40462 \end{array} \right.$	Thora Come into the Garden, Maud	Stephen Adams Balfe
$117 \begin{cases} 40580 \\ 40581 \end{cases}$	An Evening Song I Know of Two Bright Eyes	J. Blumenthal G. H. Clutsam
118 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Because Take a Pair of Sparkling Eyes	Guy d'Hardelot Sul.ivan
289   40748   40815	Kathleen Mavourneen Killarney	Crouch Balle
335   40906   40907	Meeting of the Waters (Irish Song) Believe me if all those endearing young cl	Moore
336 \{\frac{40908}{40909}\}	Oft in the Stilly Night (Irish Song) The Harp that once (Irish Song)	Land Moore
	Mr. STANLEY KIRKBY, Bariton	ie.
538 \\ \begin{cases} 41480 \\ 41483 \end{cases}	Piccaninny Mine, good night (Banjo Ad My Juliet, banjo accomp. by OLLY OA	ccomp.) KLEY
	Mr. HARRY THORNTON, Barito	ne Newton
135   40551   40552	Ho, Jolly Jenkin The Bandolero	A. Sullivan Leslie Stuart
136 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	A Sergeant of the Line My Old Shako	w. II. Squite
341 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Will o' the Wisp She is Far from the Land	J. W. Cherry F. Lambert
246 \bigg\{ \frac{40713}{40265} \}	There is a Green Hill far away O Rest in the Lord, Elijah Sung by Miss BROUGHTON, Contral	Gounod Mendelssohn



VOCAL. - Continued.

VUCAL. —	Continued.	
Serial No. 158 { 40519 40521	Mr. HARRY TREVOR, Bar The Land where the Angels Are When we went to School Together	1800 A1232 The
	Mr. JACK SHERWOOD, Ba	ritone.
$560  \left\{ \begin{matrix} 41623 \\ 41624 \end{matrix} \right.$	Come, sing to me Come back to me	Thompson Christine
$641  \left\{ \begin{matrix} 41724 \\ 41725 \end{matrix} \right.$	Queen of my Heart "Dorothy" Star of my Soul, "The Geisha"	Cellier Jones
$712 \begin{cases} 35103 \\ 35101 \end{cases}$	Tommy, Lad The Trumpeter	Margetson Dix
	Mr. LORNE WALLET, Bar	itone.
141 \\\ \d\ 40489	Two Eyes of Grey Eyes that used to Gaze in Mine	Daisy McGeoch H. Lohr
$266 \begin{cases} 40611 \\ 40612 \end{cases}$	Annie Laurie Loch Lomond	abassa Buck
$278 \begin{cases} 40742 \\ 40743 \end{cases}$	Green grow the Rashes, O Ye Banks and Braes	Burns Burns
	Mr. NORMAN WILLIAMS,	Bass.
$162 \begin{cases} 40333 \\ 40448 \end{cases}$	Asleep in the Deep When the Ebb tide Flows	H. W. Petrie Stanley Gordon

### HUMOROUS.





TICH, Comedian.

452 41256 The Gas Inspector 41254 The Territorial

Ellerton



Serial		Mr. LITTLE TICH, Comedi	an
No. 461	41252 41255	The Twenty-Third King Ki Ki	
490	41257 41280	The Dentist The Zookeeper	
533	41253 41258	The Sale The Toreador	

Original Records by



WILKIE BARD, Comedian.

W. David

479	{41166B 41167B	All change for Llanfairfechan The Doorkeeper at Frightley's
546	41164B   41169B	See me dance the minuet Valse, Valse, Valse
		Mr. BEN ALBERT, Comedian.
485	{41296 {41297	A little bit here and there What is it Master likes so much?
		Mr. TEDDY MAY, Comedian.
421	{41071 {41084	Shirts I was standing at the corner of the street
468	41126   41139	Since I've had a go wi'h my dumb-bells I'm such a hit with the girls
		Mr. HARRY HARGREAVES, Comedia
551	141512	The Spaniard that blighted my life

141511 Solomon's Trombone



Original Records by



HARRY FORD, Comedian.

Serial No

Bratford

537 41276 The Railway Porter 41279 Do you see?

Original Records by



BILLY WILLIAMS, Comedian.

5	04	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Let's all go mad You're the one Williams	Williams & Barnes
5	05	41406   41407	Sally O'Mally Mrs. B.	
5	606	41408   41409	I don't care Why can't we have the sea in London?	Williams
			Here we are again Why do you think I look so gay?	
	557	141413	John, go and put your :rousers on When ia.her papered the parlour	



Original Records by



JAY LAURIER, Comedian.

Serial No.

447 41108 The old brown cow (Silly Billy Brown) 41105 I'm always doing something silly

Mr. CHARLES CONYERS, Comedian.

211 40524 An Evening Party (Mesical Sketch) Jimmy Law

Original Records by



HARRY CHAMPION, Comedian.

400 \ 41061 \ 41059

I'm Henery the Eighth Ginger you're balmy

419 \ \ 41062 \ 41063

The old high hat that I was married in My natty little patch behind

# Bekan FOR REAL MUSIC RECORDS 10-INCH.

HUMOROUS. - Continued.



Mr. HARRY BLUFF, Comedian.

Serial	and not were your and the second
No. 372 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	The Whist Drive (with patter) Our Wedding (with patter)  F. Wood
G	Mr. TOM COLLIS, Comedian.
644 {41880 41881	Playing the Game in the West Kendall & Formby Plink, Plonk (The skin of a Spanish onion) Murphy & Lipton
	Mr. HARRY HAPPY, Comedian.
609 {41720 41719	I couldn't help laughing Lee The Cigar 'Girl Davies
	Mr. BILLY WHITLOCK, Comedian.
203 \ \ 40549 \ 40550	What a Very, Very Dreadful Thing (Laughing Song) Always Jolly (Laughing Song)
301 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	All I said was Ha! Ha! Ha! Laughing all the Day
312 \\ \d\ 40817 \\ 40818	
313 \bigg\{ \frac{40820}{40822} \end{array}	Billy Whitlocks Aeroplane Billy Withlock's Wedding
363 \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	Billy Whitlock at the Zoo Merriest Man alive
371   41009   41010	Billy Whitlock buying the Christmas Dinner Billy Whitlock's Scotch Mist



Serial Mr. BILLY WITHLOCK, Comedian.

No. 383 41037 Billy Whitlock's Nursery Rhymes Billy Whitlock's Village Blacksmith

393 | 40943 Billy Whitlock's Party 40942 Laughing Song

## SCOTCH RECORDS.

### Mr. HARRY COVE, Scotch Comedian.

568 41448 I am thinking of you Bonnie Mary
41523 Just a deoch-an-doris Grafton

### Mr. KENNETH McKENZIE, Scotch Comedian.

214 40426 She is ma Daisy 40427 I Love a Lassie

215 40483 The Wedding of Sandy Macnab When I get back again to Bonnie Scotland

258 40702 I've loved her ever since she was a baby 40703 Bonnie Leezie Lindsey

### JOCK McDOUGALL, Scotch Comedian,

757 35223 It's nice to get up in the morning Lauder Lauder Ta-Ta, my bonnie Maggie darling Lauder 792 35292 The wee house 'mang the heather The Portobello Lassie Elton & Lauder Lauder



Nintroducing our NEW BEKA MEISTER RECORDS we are making a very great and notable advance upon all older methods of recording. We confidently assert that never before has such an exquisite tone, combined with full volume and faultless execution, ever been produced by mechanical means.



### M 26 Meistersinger's Overture Entry of the Knights (Tannhauser)

Wagner Wagner

This is a veritable triumph of playing and recording. The Record opens with a maestoso movement for full orchestra, and the wealth of tone in this is surprising. Then follows a delightful passage indicating the loves of Walther and Eva, with its delicious undercurrent of harmony for the wood wind. The breadth of treatment of the great march and the beautiful "Preislied," combine to make this record a notable and singularly appropriate opening number for this fine organization of musicians.

In the second title we have a record not one scrap inferior to the first. It is the Grand March from Tannhauser, so well known to all music lovers.

#### M 27 | Carmen. Overture, Part 1 Carmen. Overture, Part 2

Bizet Bizet

This Opera is undoubtedly the masterpiece of its illustrious composer, Bizet. The record emphasises in a remarkable manner the great dramatic force and southern feryour of the work, and the soloists appear to revel in the dainty morsels allotted to them. Note especially the delicious little passage for the piccolos, and the great brilliancy with which the record is played by this noble orchestra. It is, indeed, a perfect record.

### M 28 | Orpheus. Overture, Part 1 Orpheus. Overture, Part 2

Offenbach Offenbach

This Record will awake many sleeping memories as the old, well-remembered airs flow from the trumpet. There are two clarionet cadenzas which are a perfect joy to hear, and a dainty oboe solo in which the record reproduces the sweet tone of the instrument with absolute fidelity. The whole record fairly sparkles with the bustle and joy of life.

### M 29 Oberon, Overture Torchlight Dance

Weber Meyerbeer

The Overture, as rendered by THE MEISTER ORCHESTRA, makes one long to hear more of this charming and fairylike opera. One is struck with the elegant playing of the horn passages at the opening, and the very carefully rehearsed crescendo effects are strikingly brought out, there is no bungling and no half-heartedness. The whole record shows care, thought, and confidence. The torchlight dance is exhilarating in its refreshing originality of style, and the record is very fine indeed. The bass solo, the trumpet passages and the triple tongueing of the cornets will also be highly appreciated.

### M 34 | Mignon. Overture, Part 1 Mignon. Overture, Part 2

Thomas Thomas

It is all so beautiful that no portion can be said to be better than another, daintiness of treatment and artistic temperament are evidenced in every phrase and we are convinced that no orchestra in the world could do better, if as well. The playing of the whole overture is a perfect poem in itself, and exquisite is the word that seems to fit the whole record, both as regards the rendering and also the recording.



Pique Dame. Overture, Part 1 Pique Dame. Overture, Part 2

The sustained note for brass against the wood soon after the opening is beautifully balanced, the diminuendo being quite delightful, and the presto counter melody for clarionets, nearly at the end of Part I., is an example of the great ease with which this magnificent orchestra interprets the most difficult of quick passages.

Part II opens with the celebrated passage for two flutes with sustained horns. Nothing finer than their playing has ever been heard on any record.

The Fairy Doll. Potpourri, Part 1 The Fairy Doll. Potpourri, Part 2 M 38

Bayer Bayer

The Fairy Doll is quite unique from all points of view, original in the extreme and tuneful to a degree. One would indeed be hard to please if this novel record failed to charm. It is hard to believe one is listening to a mechanical reproduction.

M 40 Rigoletto. Selection, Part 1 Rigoletto. Selection, Part 2

Verdi

We consider that we have placed before our friends a perfect master-piece in the art of recording. The first thing that strikes the hearer is the beautiful introduction to Caro Nome, given to the flute and clarionette in sixths. The song itself is played by the cornet in such faultless style that no vocalist however cultured could give a better or more

artistic rendering.

The second half is mainly devoted to the well-known quartette, the recording of which is simply astonishing.

Intermezzo (Cavalleria Rusticana)
Toreador et Andalouse

Mascagni Rubinstein

Here we have our grand Meister Orchestra at its very best. The Intermezzo is an entire change from the general character of the music of Cavalleria. It is so charming in its simplicity and such a devotional calm appears to pervade the music that the thoughts instinctively turn to peace and rest.

Toreador et Andalouse—Spanish in its nature and construction, extremely original and very melodious—cannot fail to please all who hear it. The castagnet effect is quite captivating and the whole record breathes of

sunny Spain.

William Tell. Overture, Part 1 M 43 William Tell. Overture, Part 2

Rossini Rossini

It is a superb record from all points of view. The selection is given within a few bars of its entirety and the little which had to be cut is really unimportant being merely repetition bars. Hence this noble work is here presented for all practical purposes complete, from the opening phrase for bassoon and horns to the wonderful strom music, then on the reverse side the melodious calm music for oboe and flute, also the grand march perfectly rendered. The record altogether is a joy and source of great pleasure.



#### M 49 | Pizzicato (Sylvia) The Hunting Scene (Sylvia)

Delibes Delibes

The first of our selections is the world famed "Pizzicato," which opens with the most beautiful clarionette passage leading to a pianissimo sustained note for French horn. We also ask you to note the exquisite balance in the modulation to the minor third above which occurs half-way through the record.

The Hunting Scene opens with a broad noble melody in Orand March tempo which shortly gives place to the twittering of birds and the horns of the huntsmen and their dainty dance which is a source of pure delight to hear. The whole works up a grand finale and is as perfect a record as could be desired.

### M 61 The Pilgrims' Chorus (Tannhauser) O Star of Eve. (Tannhauser)

Wagner Wagner

We are often asked what we consider to be the best of our Meister Records and we have always had great difficulty in answering that question. Such great care has been exercised in issuing only the very best that we are unable to say that one is better than another. Of one thing however we are convinced. That is, whoever purchases the above record will have a true source of exquisite pleasure for the record is simply delightful. Star of Eve is not treated as a solo but as a deliciously blended harmonious whole than which we have never heard better.

### M 64 Poet and Peasant. Overture, Part 1 Poet and Peasant. Overture, Part 2

Suppé Suppé

Franz Von Suppé, that most popular of light opera composers has been called and not inaptly, the German Offenbach, although there is considerable difference in their styles. Our subject is without doubt one of his best known works and its interpretation by our fine Orchestra is quite in accordance with the traditional rendering so well known to all, and for beauty and purity of tone our Meister Orchestra, as usual stands supreme.

### M 68 The Flying Dutchman. Overture 1 The Flying Dutchman. Overture 2

Wagner Wagner

This woderful creation of the great master rises to the most sublime height of music, and is interpreted with all the mysterious feeling which lends such great charm to the opera. One can feel the spell of the phantom vessel, with its sails of blood red, commanded by the wandering Dutchmann, destined to sail for countless years, until released by a maiden who shall prove faithful even unto death. We hear the curse motive, the unceasing turmoil of the sea, the sublime self-sacrifice of Senta and the sailors' strange chorus, all exquisitely played.

### M 69 { Faust. Selection 1 Faust. Selection 2

Gouned Gounod

Our grand Orchestra once again lives up to its great reputation in these selections from Gounod's Masterpiece. The selection opens with the well-known "fair" music and is replete with animation and quaintly contrasted charakteristic color. The flower song is beautifully treated as a cornet solo, in fact the selections are as representative of the whole opera als is possible on a record.



#### M 73 | Overture "1812" Part 1 Overture "1812." Part 2

Tschaikowski Tschaikowski

Had Tschaikowski never written another note, the 1812 Overture would have been sufficient to hand his name down through the generations as one of the World's greatest Masters of Music. Our record is practically the whole overture. It opens with the well-known solemn chant which is quickly followed by the battle music and the contending forces are vividly portrayed as each side in turn appears to hold the upper hand until at the end the beaten army retires and the joy bells peal forth their exultant message of victory. A wonderful record.

### M 74 | Hansel and Gretel. Selection, Part 1 | Hansel and Gretel. Selection, Part 2

Humperdinck Humperdinck

The simple little story of two poor children is wedded to music of the highest order, so much so, that the son of the great Wagner declared it to be, notwithstanding its childishness and simplicity, the most important German Opera since "Parcifal." This is high praise indeed. The record is one of infinite charm and the romantic music has thrown its glamour over each of our instrumentalists and the result is most delightful.

### M 71 { Preciosa. Selection, Part 1 Preciosa. Selection, Part 2

Weber Weber

Preciosa, although not an opera, contains music well fitted to elevate it to the operatic planc. It is really a romantic drama, and the music is incidental music. Weber having composed it for the songs and dances. He took however so much care and lavished such a wealth of melody upon it, that it stands out amongst the brightest and best of his works. The grand opening chords of our record are followed by a clarionet passage of marvellous volume. This gives place to an elegant little duet for fute and clarionet which is delightfully played. Gem follows gem in such bewildering succession that description is impossible. The record is magnificent.

### M 72 { Martha. Overture, Part 1 Martha. Overture, Part 2

Flotow

This fine overture has received so much praise that there is little left to say. Of one thing however we are convinced, never has it received such an artistic interpretation as that of our celebrated Meister Orchestra.

#### M 79 Stradella. Overture 1 Stradella. Overture 2

Flotow

This charming and melodious overture opens with a slow movement for brass only followed by the full orchestra, the theme being sustained by the solo cornet. Note the fine tone of this. In part II. we have a dainty effect by the introduction of the glockenspiel.

## M 80 { L'Arlesienne. Suite (Intermezzo) Suite (Farandole)

Bizet Bizet

The intermezzo, as its name implies, is a slow graceful movement which for delicious treatment would be hard to beat. The Farandole on the contrary is full of life and vivacity and every musician has his full share to do and does it nobly.

M 83 Cavalleria Rusticana. Selection, Part 1 Cavalleria Rusticana. Selection, Part 2

Mascagni Mascagni

No Opera of modern times has become a greater favourite with the English people than "Cavalleria Rusticana." Although decidedly tragic in plot, the music is very melodious. Practically all the well known melodies are included in this selection which is played in masterful manner by the Beka Meister Orchestra.

M 95 Overture Mari'ana. Part 1 Overture Maritana. Part 2 Wallace Wallace

The Drama of Maritana is one well adapted to bright and cheerful music and the overture itself contains many of the best known airs, including "The Harp- in the Air," "Turn on old Time? and "Scenes that are brightest." The freshness of the music is admirably portrayed by the Meister Orchestra, whose treatment leaves nothing to be desired.

M 94 { Euryanthe. Overture, Part 1 Euryanthe. Overture, Part 2

Weber Weber

The Opera "Euryanthe" was first produced in Vienna in 1823 and was at once successful. The Overture contains the principal numbers of the Opera, and opens with the full Orchestra with a fine broad melody to be followed by a pretty movement for the clarionets, which ends the first part. The second part commences with a slow passage for reeds only which leads to a brilliant theme in which all the instruments take part. The overture ends in a blaze of melody, the moving bass portion being very noticeable.

M 103 | Der Freischutz. Overture, Part 1 Der Freischutz. Overture, Part 2

Weber Weber

The Overture opens with a beautiful, slow movement chiefly for the Horns, the tone of which is very fine and well sustained, lasting through the whole of the first part. The second part is particularly bright and spark'ing for full orchestra, the tone of the clarionets being very mellow, while the brass has a fine ringing timbre, without being the last bit blatant. A really excellent record of this fine Overture.

M 106 Light Cavalry. Overture 1 Light Cavalry. Overture 2 Suppé Suppé

There are very few programmes of "popular" selections which do not include at least ONE of Suppé's world-famed Overtures. "Pique-Dame," "Poet and Peasant" and "Light Cavalry," although they cannot be termed "classics" yet are abcunding in melody and pleasing airs. "Light Cavalry," as its title suggests, is quite military in character, from the opening bars to the bright and sparkling finale.



M 107 | Lohengrin. Selection 1 Lohengrin. Selection 2 Wagner Wagner

Although "Lohengrin" was one of the first of Richard Wagner's Operas, it is still one of the greatest favorites, and no wonder, for the legend of the "Swan" has been so beautifully set to music that it endears itself into the heart of all music-lovers at once. In this selection the Bridal Chorus forms a prominent feature in the first part, while the second opens with the prelude to Act III. The tone throughout is very fine, the finale being reached in true Wagnerian style.

M 109 Tannhauser. Overture 1
Tannhauser. Overture 2

Wagner Wagner

We candidly think if a census of opinion were taken as so which is the most popular overture of to-day, Tannhauser would surely have the pride of place. From the opening pianissimo bars to the grand finale given out by the brass, the listener is held spell-bound. The playing throughout by the Meister Orchestra stamps the combination as first class.

M 114 Fra Diavolo. Part 1 Fra Diavolo. Part 2 Auber Auber

The text of Fra Diavolo is full of spirit and gaiety, and these qualities are admirably reflected in the sparkling music of Auber. The overture opens with a roll of drums, the melody being then ushered in by the clarionets, softly at first, gradually increasing in tone, and then quietly dying away to the end of the first part. The second part is more brilliant in its conception, and affords plenty of scope for all the instruments.

M 116 Ruy Blas Overture Merry Wives of Windsor

Mende'ssohn Nicolai

Both of these Overtures are favourite items on nearly all band programmes, and no wonder, as both are musical gems of the first water, and although it is obviously impossible to record them in their entirety, yet the salient portions have been retained and are admirably performed by the Meister Orchestra.

M 119 Don Juan. Overture, Part 1 Don Juan. Overture, Part 2 Mozart Mozart

Although not so well known as a number of more popular works the "Don uan" Overture contains some very fine music. The first part is rather slow and dignified, the second being quick and brilliant, the finale being exceptionally fine. It is grandly performed by the Meister Orchestra, each individual instrument being easily defined.

M 122 Grand March (Aida)
War March of the Priests (Athalie)

Verdi Mendelssohn

Our Meister Orchestra is responsible for two particularly fine selections this month. Both in the Grand March from "Aida" and the "War March of the Priests," the splendid combination of instrumentalists at our command distinguish themselves in a manner worthy of the highest praise.

M 125 | Manon. Selection, Part 1 | Manon. Selection, Part 2

Massenet Massenet

In an Opera as musically compact as this, in which the instrumentation plays so important a part, it is rather difficult to dissect "Manon," but, as one critic aptly puts it, "The subject is essentially French, and the music fits it like a glove." The selection we give embraces the principal airs, the reproduction being especially brilliant, and the disc makes a veritable feast of music.

M 126 The Daughter of the Regiment. Selection, Part 1 Donizetti Donizetti Donizetti

The music of the Opera is light and sparkling and very attractive. The selection opens with a roll of the drums, followed by a flowing melody played by the Crchestra to the running accompaniment of the heavy brass, leading thence to a remarkably fine cornet solo. Whice clear and well defined. In due course follow all the well-known numbers, the whole being performed in a manner worthy of the highest praise. The

balance of tone and the verve and vim with which the selection is taken make a particularly fine record.

M 129 Rosamunde. Overture, Part 1
Overture, Part 2

Schubert Schubert

Rosamunde Overture opens with a slow dignified movement leading to a delightful melody which takes up the whole of the first part. The second portion is equally musical. The whole Overture, from the opening movement to the finale, being performed with distinctive taste and keen appreciation of Schubert's subtile charm.

M 132 Ballet Egyptien. Part 1
Luigini
Luigini
M 133 Ballet Egyptien. Part 3
Ballet Egyptien. Part 3
Luigini
Luigini
Luigini

Luigini's "Ballet Egyptien" is a most vivid and varied piece of composition. It is characterised by a wealth of colouring and variety of or-chestration.

PART I. contains a good deal of interesting music, typically Oriental, the interpretation of which is most praiseworthy.

PART II. is a slow movement, chiefly for the Wood-Wind, very picturesque in nature, and is performed with consummate artistry.

PART III. also opens with a slow and dignified movement, giving place to a short brilliant passage, returning again to a fine broad melody, and here, again, our Orchestra displays its exceptional powers in a most convincing way.

PART IV. of this charming series of tone-pictures begins with a pretty little pastoral, which is played with a delightful delicacy of expression. A brilliant finale brings this most interesting Suite to a worthy finish. Troughout it is most artistically and skilfully played, and the excellence of this fine Orchestra is beyond criticism.



M 135 1732 "Die Walkure." Selection, Part 1 1733 "Die Walkure." Selection, Part 2 Wagner Wagner

To all worshipers at the skrine of the "Master" of Bayreuth, this magnificent selection will appeal most forcibly, and our Meister Orchestra show their thorough understanding by giving so superb a rendering of this wonderful tone-poem. From first to last the listener is held spellbound at the interwoven themes which Wagner was such a genius at composing, and the performance throughout goes to prove that both individually and collectively the members of our Orchestra are artistes of the highest rank.

M 136 1610 Magic Flute. Overture, Part 1 Magic Flute. Overture, Part 2 Mozart Mozart

The Meister Orchestra are always to the fore in the standard classics of the musical world, and no further proof is needed than in their interpretation of Mozart's immortal Overture. The Magic Flute is typically "Mozartian," having the exquisite melody which is characteristic of the composer, in all its sublime richness, and our Orchestra are to be congratulated on their brilliant performance; the balance of the various instruments is well sustained throughout.

Played by THE MEISTER STRING ORCHESTRA.

M 140 1898 Parsifal. Good Friday Music, Part 1 1899 Parsifal. Good Friday Music, Part 2 Wagner Wagner

M 139 1900 Parsifal. Prelude, Part 1 1901 Parsifal. Prelude, Part 2 Wagner Wagner

"Parsifal" was concluded in 1879, and first produced at Bayreuth, July 22nd, 1882, only about seven months before the distinguished composer's death.

The two portions we are issuing this mouth have been often heard, however, at the principal Concert Halls, and appeal most forcibly to the academic musician. The excuisite melody which flows through them from start to finish is most admirably interpreted by the Meister String Orchestra, the seductive violin passages are played with delicious effect, while the tone of the brass is noble and majestic. Altogether a most praiseworthy performance, which reflects the greatest credit on all concerned in its production.

### Played by THE MEISTER ORCHESTRA.

M 141 { 1538 Semiramide. Overture, Part 1 1539 Semiramide. Overture, Part 2

Rossini Rossini

All of Rossini's Overtures have a freshness about them, of which music-lovers never tire, and this, one of the most popular, is a brilliant specimen. displaying the composer's ability to the utmost. The Meister Orchestra show their thorough understanding in the clever and concise manner in which they perform this superb work. The tone, balance and rhytm being in every way perfect.

M 144 1522 Raymond. Overture, Part 1 1523 Raymond. Overture, Part 2 Thomas Thomas

One of the foremost favourites in the world of records is Thomas's tuneful and melodious Overture "Raymond," and, although it has its full share of attention paid to it by most record manufacturers, we doubt if a better example of it is listed than this. The Overture itself has been approved by all the musical world and it only remains to add that our Meister Orchestra are perfectly at home with it and give it a superb interpretation. The balance throughout being well sustained.

M 145 1854 A Carnival in Fairyland (Suite de Ballet), 1 Witteborn M 146 1855 A Carnival in Fairyland (Suite de Ballet), 2 Witteborn M 146 1856 A Carnival in Fairyland (Suite de Ballet), 3 Witteborn A Carnival in Fairyland (Suite de Ballet), 4 Witteborn

We have much pleasure in introducing this charming Suite, and feel sure that all lovers of the "lighter" type of music will surely revel in same. Part. I is of a martial character, suggestive of the opening of the Carnival. Part. II is a dainty "air-de-ballet" of a most refined and delicate character, played by the strings and wood wind. Part. III opens with a delicious minuet measure, gliding into waltz tempo, and returning to its original theme. The finale is a brilliant piece of orchestration, and one cannot help dropping into a fulsome adulation on hearing the work of such a clever orchestra. Each of the four numbers are really excellent examples of skilful playing and recording.

### Played by THE MEISTER ORCHESTRA.

M 149 If I were King. Overture, Part 1 Adam
Adam
Overture, Part 2 Adam
Adam

Any composition emanating from the pen of Adam—that most delightful of all French Comic Opera writers—is sure to be attractive, and this Overture, known better, perhaps, by its French Title "Si j'étais Roi" is most captivating. The Meister Orchestra have established a reputation which they will have to live up to and in this case we can but state that they fully maintain this. The execution throughout beeing of the highest order.

M 154 Dance of the Apprentices (Meistersingers), Part 1 Wagner Dance of the Apprentices (Meistersingers), Part 2 Wagner

The 'Meistersingers' was first performed in Munich in 1868, and it is said that Wagner composed it in reply to the critics who accused him of not being able to write melody, and surely no one who is familiar with the music can deny that it is a veritable feast of melody from start to finish. The Dance of the Apprentices is enchanting in its beauty, and the performance by the Meister Orchestra is all that could possibly be wished for.

M 155 { Overture, Figaro Overture, Tancredi

Mozart Rossini

Of these two fine Overtures, probably the better known is "Tancredi," although both are brilliant in conception, and our Meister Orchestra again demonstrate how remarkably they are at home in the standard classics of the musical world, and the whole interpretation is of that excellent standard that the public rightly expect from this magnificent band of musicans.

M 159 The Huguenots. Selection, Part 1
The Huguenots. Selection, Part 2

Meyerbeer Meyerbeer

"Les Huguenots," a Grand Opera by Meyerbeer, was first produced in Paris in 1836 and afterwards in London in 1848. Although dramatic in character, the music is very taking, the first part being very delicate and graceful; the wood-wind being very much in evidence. The Second part is more graphic and affords full opportunities to the whole of the instrumentalists, whose work throughout is beyond criticism.



M 100 | Hungarian March (Faust) Dance of the Sylphs (Faust) Berlioz Berlioz

Possibly no two excerpts from the realms of grand opera could afford a greater striking contrast than these. The famous "Hungarian-March" with its wild abancon, that sets one's blood awhirl, and the delicious and dainty 'Dance of the Sylphs." the rendering being left to the lighter instruments of the orchestra. The instrumental delineation throughout is perfection. The brilliancy of the performance placing this pair of titles high up in the realms of recording.

### Played by THE STRING SECTION OF THE MEISTER ORCHESTRA.

M 87 | Egmont. Overture, Part 1 Egmont. Overture, Part 2 Beethoven Beethoven

The Overture opens with a slow movement for full Orchestra which gives place to a short passage for the solo instruments only, returning again to the full Orchestra. The first part ends in a theme leading to the second, which is more brilliant in conception and very melodious. The Overture ends in a sparkling finale.

### Played by THE NEW MEISTER SYMPHONY ORCHESTRA.

M 60 | Second Hungarian Rhapsodie. Part 1 | Second Hungarian Rhapsodie. Part 2

Liszt Liszt

The New Meister Symphony Orchestra is the string section of our already famous organisation, and our friends will at once perceive that their rendering is every bit as brilliant as their better-known colleagues of the brass and wood section. We open with the Hungarian Rhapsodie of Liszt, which of all his remarkable compositions and arrangements, is probably quite the best known te English audiences.

### CORNET SOLOS played by PAUL WIGGERT.

M 36 Softly awakes my Heart (Samson & Delilah)
For all Eternity

Saint-Saens Mascheroni

Unlike so many Cornet Solos, these are played as they are sung. The first, from 'Samson and Delilah," is widely known and justly popular at most high class concerts both at home and abroad. It is quite an inspiration and is most melodious. Both this number and "For all Eternity" on the reverse side, are accompanied by the full string section of The Meister Orchestra, and the beautiful embellishments they introduce add an ind so bable charm to the record which makes the enjoyment all the more keen.

### VIOLIN SOLOS played by PROF. HUGO HEERMAN. Orchestral Accompaniment,)

M 30 | Heyre Kati Canzonetta Hubay Ambrosie

The capabilities of any violinist are taxed to the utmost in the first of these, abounding as it does in harmonics which have to be played at galop tempo. Our artiste gives a brilliant rendering to a difficult piece, the harmonics in particular being played with faultless dash and fire. "Canzonetta," on the other hand, displays a languishing charm of a dreamy minor nature, and is melodious in the extreme. It impresses the hearer most vividly with the romantic side of the violin. An admirable and most desirable record.



### VIOLIN SOLOS played by PROF. HUGO HEERMAN. (Orchestral Accompaniment)

M 39 {Obertass Dudziarz Wieniawski Wieniawski

This record is even more fascinating than Prof. Heerman's previous one (M30), and is as perfect an example of marvellous technique and exquisite phrasing as is possible to imagine. The peculiar czardas style of music is played with the greatest feeling and delicacy of touch, and the very utmost is made of every point of the beautiful compositions.

### VOCAL RECORDS.

Sung by Miss BLANCHE TOMLIN, Soprano.



M 85 { Roberto, o tu che ado (Sung in English) Elsa's Dream (Lohengrin) (Sung in English) Meyerbeer Wagner

The first of these two numbers is one of the tenderest and loveliest romances ever written. It occurs in the third Act of the Opera where Isabella pleads to her beloved for a return of his affections. Miss Blanche Tomlin sings this Aria with charm and feeling, and again in "Elsa's Dream" she is heard to decided advantage. The exquisite timbre of her voice is superb, and it would surely be impossible to obtain two more delightful selections on one record.

### M 121 { Habanera (Carmen) Seguidilla (Carmen)

Bizet Bizet

Although the action of the Opera "Carmen" is intensely dramatic, the music itself is tasteful to a degree. The two excerpts herewith presented are among the best known in the Opera, and Miss Blanche Tomlin makes expressive use of her beautiful voice, and the ease and grace in which she reaches the high notes, combined with the tenderness and feeling which she infuses into her work, make these titles a pair of vocal gems.

### MEISTER RECORDS 12-INCH.

Sung by Madame H. FRANCILLO-KAUFFMANN, Soprano.



M 56

Violetta's Aria (Traviata). Part 1 Verdi Verdi Violetta's Aria (Traviata). Part 2

The opening bars of this delightful aria constitute quite a little poem. The aria is known as "Ah, fors e lui," and begins with an andante movement expressive of the suddenly awakened love which Violetta feels for Alfred.

Sung by Miss JESSIE BROUGHTON, Contralto.



M 57 | O Rest in the Lord (Elijah) Mendelssohn
He Shall Feed His Flock (Elijah) Mendelssohn

Records by our famous contralto are always welcome, but these noble renderings are of such majestic beauty that we feel sure they will find their way straight to all hearts. The calm and restful tranquillity of both orchestra and voice strike the hearer at the very opening bars and a sense of true devotion holds the attention riveted right to the end. Sullivan

The Lost Chord Land of Hope and Glory

Miss Broughton brings pure delight to all lovers of these two noble numbers. No voice can stir the depths of sacred feeling as can a glorious contralto, and Miss Broughton undoubtedly stands in the front rank of Contraltos. The inspired music gains added significance by the beautiful rendering.

#### Sung by Miss JESSIE BROUGHTON, Contralto.

M 118 The Flower Song (Faust)
When all was young (Faust)

Gounod Gounod

It is generally recognised that Gound's "Faust" contains some of the most beautiful music ever written for Grand Opera, and surely no two more charming songs can be conceived than these, and Miss Jessie Broughton has given them a most exquisite interpretation. The enunciation, phrasing and recording being alike of the highest order, we can only say that they are perfect records of these titles.

Sung by Signor GUISEPPE LENGHI-CELLINI, Tenor.



M 44 { I know a lovely Garden I'll sing thee songs of Araby d'Hardelot Clay

Signor Lenghi-Cellini with a most glorious voice also possesses the rare dramatic instinct and fervour of his native land, Italy, and the world of passion he infuses into his records stamps him at once as the greatest tenor yet discovered. We issue his first two contributions confident of the great impression they will make upon all who hear them. They are both exquisite records.

M 50 {"Addio Mignon" (Mignon) "Ah non credevi tu" (Mignon) Thomas Thomas

Two of the sweetest numbres in that delightful Opera Comique, Mignon, are here faultlessly rendered by our artiste Signor Lenghi-Cellini. The first "Addio Mignon fa core" literally overflows with tender beauty and rare expression and is one of the most pathetic songs in the modern school of opera. Our artiste displays a world of passionate regret in his glorious voice during the exquisite rendering of this vocal gem. From point of beauty of music, voice phrasing expression, recording and accompaniment there is little to choose between this and the beautiful number on the reverse side "A non credevi tu" from the same opera.

M 53 In Sympathy
Where my caravan has rested

Leoni d'Hardelot

Once again we have great pleasure in presenting two more English titles sung by our art ste Signor Lenghi-Cellini, who has as usual given full value to each number in respect to distinctness of diction and passionate rendering. 'In Sympathy' seems to overflow with feeling and can be confidently said to touch the whole gamut of human passion. Both records are full of fine phrasing and the orchestration is superb, the beautiful tone of the strings being particularly prominent.



### Sung by Signor GUISEPPE LENGHI-CELLINI, Tenor,

#### Questa o Quella (Sung in Italian) (Rigoletto) La Donna e Mobile (Rigoletto)

Since his arrival in this country the above two numbers have been generally accepted as Signor Lenghi-Cellini's most successful efforts in that particular line. "Questa O Quella" forms one of the most graceful and charming arias in the whole opera. There has surely never been a better record of these two numbers, Signor Lenghi's planissimo effects being so extremely artistic that words cannot convey the slightest idea of their excellence and beauty.

#### Thora M 62 Because

Stephen Adams Guy d'Hardelot

Signor Lenghi-Cellini is constantly winning golden opinions from all and our two songs listed above are sure of give great satisfaction. They are both too well-known to need any introduction and Signor Lenghi-Cellini's rendering is as usual of the highest and most artistic order and the recording and orchestration are all that could be desired.

#### Il fiore. The Flower Song (Carmen) Mi par d'udir ancora (I pescatori di perle)

Bizet

Signor Lenghi-Cellini has been recently appearing at Covent Garden and perhaps his most successful number has been The Flower Song from Carmen Into this he infuses a world of romantic feeling and extreme delicacy of phrasing and expression, and the result is a perfect record which we here offer to our friends. "The Pearl Fishers" by the same composer is less known but ecually beautiful, as the above gem will prove. The dainty viola contrapuntal embellishment must be noticed, as it deserves to be, with pleasure.

#### Salve dimora (Faust) Celeste Aida (Aida)

(Gounod)

No two vocal numbers from grand opera are more widely known or admired than the two we present herewith. Needlees to add our artiste again uses his glorious voice to the delight of all hearers. Both are superb examples of singing and the orchestration throughout is excellent.

# | Cielo e Mar (La Gioconda) | Ponchielli | Spirito Gen'il (La Favorita) | Donize:ti

Donize'ti

Two more charming numbers by this famous artiste. Both are too well known to need any introduction, suffice to add that they afford ample scope for the display of Signor Lenghi-Cellini's superb voice and combined with the artistic temperament which he infuses into all his songs, should insure for them the full merit of unstinted praise which they surely deserve.

### E lucian le S'elle (Tosca) Recondita Armonia (Tosca)

The first of these titles is Mario's passionate song, an arla which is a great favourite with all the tenori of the Italian school, and one which, morever, demands intense dramatic fervour for its proper rendition. The second occurs in the third act and is also sung by Mario, but this time is a mournful soliloquy on his parting with Tosca. Both numbers are sung im magnificent style by Signor Lenghi-Cellini who infuses into them all the feeling which he is so capable of giving.



### Sung by Signor GUISEPPE LENGHI-CELLINI, Tenor.

#### Vesta la giubba (Pagliacci) Leoncavallo Siciliana (Cavalleria Rusticana) Mascagni

Pew numbers from Grand Opera test the vocal ability of the singer more than the well known "Vesta la giubba" better known as "On with the Motley." It is the passionate declamation of Canio the clown at the close of the first Act, and Signor Lenghi-Cellini is simply perfect in this. His voice is full of restrained emotion until the end, when his heartbroken sobs are most realistic. The Charming "Siciliana" from "Cavalleria Rusticana" is also delightfully sung and forms a striking contrast to the other side. A pair of records which should delight the heart of all Signor Lenghi's admirers.

### Chiudo gli occhi (Manon) M 101 (Che gelida manina (La Bohème)

To speak in further praise of the magnificent singing and perfect rendering of Signor Senghi's titles would be invidious. He has long been recognised as the leading tenor in this country, and these two titles will in no way impair his reputation. They are given that perfect inter-pretation which only a native of Italy can give, and all lovers of Grand Opera should add these to their collection.

## M 117 { Lolita | Mattinata ('Tis the Day)

A. Buzzi-Peccia C. Leoncavallo

Signor Lenghi-Cellini has given us of his best in these two titles. Both of them have been the acknowledged favourites of the great Caruso, and the glorious voice of our artiste has never been heard to better advan-tage. Both songs breathe the very air of the Sunny South, and the delicacy of light and shade are admirably conveyed to the record.

### Serena'a (Pagliacci) M 123 | No! Pagliaccio non son (Pagliacci)

Leoncavallo Leoncava'lo

All admirers of Signor Lenghi-Cellini will welcome these two delightful numbers from "Pagliacci" and although we have many superb records by this famous tenor, in our opinion, these two titles are the best he has ever made. The lovely Serenata is surely a vocal gem. The delicate phrasing and perfect enunciation, combined with a voice that is incomp rable, make these two titles a worthy addition the collection of the most fastidious connoisseur.

### M 128 Una Furtiva Lagrima (L'Elisir d'Amore) Com' e Gentil (Don Pasquale)

Donize'ti

Two of the most popular numbers of Donizetti. The first is the beautiful romanza from "L'Elisir d'Amore," and Signor Lenghi-Cellini delivers in fervent tones the passionate love song, which is so well known. The voice is recorded perfectly, the vo'ume and tone being delightfully balanced. Another "gem" is the exquisite serenade "Com' e Gentil," which holds its place in popular esteem. A pair of records which for charm and beauty would be hard to beat.



#### Sung by Signor GUISEPPE LENGHI-CELLINI, Tenor.

Rossini Cujus Animam (Stabat Mater) Ingemisco tamquam rous (Verdi's Requiem) Verdi

Rossini's Stabat Mater is acknowledged to be the greatest and grandest sacred work ever written. The "Cujus Animam" is the famous tenor solo, and in Signor Lenghi we have an artiste who is absolutely at home in this. the interpretation, with its beautiful orchestral accompaniment, reaches to an inspiration. The selection from Verdi's Requiem is a contrast, being wonderfully impressive, and the two make as fine a pair of records as is possible to wish for.

M 156 | Nirvana Macushla

Adams Mac Murrough

Possibly no artiste in the recording world to-day has such an ideal voice, which literally overflows with exquisite beauty and tender emotion, as Signor Lenghi-Cellini, and all his efforts on our Meister Records have been worthy of his great reputation. These two well-known and exceedingly popular songs are sung in the most symphathetic manner, and the temperament of the artiste shows itself to perfection.

Ah! si ben mio (Il Trovatore) M 163 Di quella pira

Verdi Verdi

The whole of the opera of "Il Trovatore" is liberally enriched with melodies, and throughout may successfully challenge comparison for beauty, variety and dramatic effect with any other opera in the purely Italian school. Both these numbers are well known, and Signor Lenghi has never been heard to better advantage. His glorious voice rings out with passionate feeling and dramatic fervour, and we are safe in assuming that no finer double-sided record has ever been issued than this pair of truly vocal gems.

#### Sung by Mr. ALEXANDER ROSANOFF, Tenor. Imperial Opera, Moscow.

| Cavatina (Faust) | Eleazar's Aria (La Juive)

Gounod

The incomparable Cavatina from Gounod's "Faust" is accorded a most magnificent rengering by Mr. Alexander Rosanoff, the famous Tenor of the one time Imperial Opera, Moscow. He has a most glorious voice, and the interpretation, together with a lovely violin obligato, reaches an inspiration. In Eleazar's Aria from "La Juive," he again adds to his laurels with his splendid dramatic and highly finished performance.

## Sung by Mr. HARRY THORNTHON, Baritone,

The Prologue (Pagliacci) On with the Motley (Pagliacci)

Leoncava:lo

Leoncavallo

The famous prologue, sung by Tonio, the Clown, before the rise of the The tamous prologue, sung by 10mo, the Clown, before the rise of the Curtain, is rendered in a strikingly fine manner by Mr. Harry Thornton, who makes the most of his splendid wideranged baritone voice. On the reverse side, Mr. Wigley excels himself in the world-famed "On with the Motley." His emot..nal voice lends itself well to the pathetic aria, which is sung with all the heart-felt emotion which this number demands.



#### Sung by Mr. JAMIESON DODDS, Baritone.



# M 48 O Star of Eve (Tannhauser) The Calf of Gold (Faust)

Wagner

Mr. Jamieson Dedds is a baritone for whom no words of praise are good enough. Every critic is unanimous in lavishing unstinted praise upon this artiste's records, the first ob which we here present. Both selections are so well-known that description is superfluous, we only ask you to hear them and compare with any record you like. They are perfect, and deserve the highest possible praise.

# M 58 King Charles Drake goes West

Maude Valérie White Wilfred Sanderson

We have yet to discover a type of song in which Mr. Dodds does not shine with unexcelled brilliance and these two old world style of songs are no exception to his usual high level. They have a flavour of courtly chivalry and romantic adventure which an artiste of Mr. Dodds' calibre can alone do justice to.

# M 66 { Gazing Around (Tannhauser) When in the Lists (Tannhauser)

Wagner Wagner

Music lovers will never tire of these titles, and new beauties make themselves apparent at every hearing. Wagnerian devotees are to be congratulated on having access to such a fine sample of the master's work. Note the noble proportions of the wood-wind passages in the accompaniment to the first of these numbers.

#### M 75 (Toreador Song (Carmen) Even Bravest Hearts (Faust)

Bizet

The Toreador Song is peculiarly Spanish in colour and is a very stirring and picturesque Aria in which Escamillo describes the bull fight. It is rendered with great force and magnificent voice by Mr. Dodds, who makes a complete contrast with his beautiful selection "Even bravest hearts," from Paust.



#### Sung by Mr. JAMIESON DODDS, Baritone,

# M 76 The Yeomen of England (Merrie England) The Yeoman's Wedding Song Orince Poniatowski

Of quite another type are the above songs by the same artiste. There is a grand stirring patriotic feeling comes over us as we listen to the noble tones of Mr. Dodds in the first of these songs, and it goes without saying that he does full justice to the melodious score. Prince Poniatowski's fine song has ever been a great favourite and its inclusion by so fine an artiste is fully justified by the magnificent results.

# M 77 { Ho! Jolly Jenkin (Ivanhoe) Rolling down to Rio

Sullivan German

Rollicking songs of a humorous type are always right heartily dealt with by Mr. Dodds. He seems to thoroughly enter into the spirit of the work in hand. Ho! Jolly Jenkin has ever been, since its first hearing, a great favourite, and Rolling down to Rio promises to hold as high a place in popular esteem.

# M 100 The Trumpet shall Sound (The Messiah) Why do the Nations (The Messiah)

Handel Handel

Undoubtedly "The Messiah" is still the most popular Oratorio, and these two numbers are always sure of a great reception. Mr. Jamieson Dodds is simply perfect in both. His magnificent voice rings out well and true, and the Trumpet obligato in the first No. is superbly played, while the long difficult runs, so beloved of Handel, in the second are sung with consummate skill, without the slightest suspicion of effort. Truly, two remarkably fine numbers.

# M 108 | Don Juan's Serenade --

"The Lute Player" is intensely dramatic, and the glorious voice of our artiste has never been heard to better advantage. "Don Juan's Screnade" is a fitting companion, and no connoisseur of high-class music should be without them. A special word of praise should be accorded to the accompanying orchestra, whose work is beyond criticism.

#### M 111 | Galloping Dick Sergeant of the Line

Fletcher Squire

A couple of more rousing songs is would certainly be difficult to find. "Galloping Dick," forms a fitting theme for a stirring song, while, as for the "Sergeant of the Line." who has not heard of the "Bully. Bully Sergenant". It is needless to say they suit the fine robust voice of Mr. Jamieson Dodds admirably, and his interpretation of them is perfect.

#### M 120 Border Ballad The Trumpeter

Cowen Dix

A couple of grand declamatory songs Mr. Dodds has selected for this list, and right well has he risen to the exacting claims which they demand. Both are, as is well known, of the robust type which suit his voice admirably, and when we say that they are fully equal to any of his former triumphs we think there is nothing further to add.

## Sung by Mr. JAMIESON DODDS, Baritone,

M 153 She alone charmeth my sadness (Irene). Part 1 Gounod She alone charmeth my sadness (Irene). Part 2 Gounod

The Opera "La Reine de Saba" was first performed on the Continent, and then in English under the title of "Irene," The wonder is that we do not hear more of it in this country, as some of the numbers in it will surely live as long as we have a music-loving public. Notably the superb "Lend me your aid" and the equally fine recitative and aria "She alone charmeth my sadness," which for dramatic orchestration and intensity of power, stands alone, and no finer artiste could have been chosen for its exacting interpretation than Mr. Jamieson Dodds. The force and fervour thrown into it making for real excellence. A special word of praise must surely be accorded to the accompanying orchestra for their spirited and refined work.

# VOCAL DUETS.

Verdi Parigi o cara (Traviata) Sung by Miss DORIS CARTER and Signor LENGHI.

Verdi Home to our Mountains (Trovatore) Sung by Miss JESSIE BROUGHTON and Signor LENGHL

The first is sung in Italian and both artistes seem to put their whole souls into the glorious melodies of that "grand old man" of music, Verdi. It is beautifully and touchingly rendered. On the reverse side we have the familiar but ever popular "Home to our mountains." It is here sung with rare charm and feeling.

## Sung by Herr FRITZ VOGELSTROM.

Wagner The Forging Song (Siegfried) M 161 The Bird's Song (Siegtried)

"Siegfried" is the third of the dramatic poems which constitute the Cycle of the Ring of the Nibelung. The one number which stands alone in this great work is the song which Siegfried sings while forging the fragments of Siegmund's sword. It is a song of triumph, and our artiste sings it with full dramatic power, while in the Bird Song he again demonstrates his vocal ability as a Wagnerian artiste.

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riajed by MARLE WEDER ORCHES	III.
M 300 { Ballesteros, Two Step Mariposa, Fox Trot	Fract Tompa
M 301 { Chanson Bohémien, Valse Mimi d'amour, Valse	J. B. Boldi J. Vercollier
M 302 Please! Valse Souvenir d'Armenonville, Valse Eldorado, Fox Trot	Powers Gourand Kamarowsky Wilm
M 303   Dreaming, Valse   When the fiddles call to the Dance, Valse	Archibald Joyce Jessel
M 304 The Robert E. Lee, Two Step Jamais trop, One Step	Muir & Abrahams Frey
M 305   A thousand Kisses, Valse   Lotos Flower, Valse	Archibald Joyce Ohlsen
M 306   Celeste, Boston Valse Autumn Dreams, Valse	Brown-Clothilde Archibald Joyce
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M 308 | Sybil, Valse

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Knight & Eppel



### Played by MAREK WEBER ORCHESTRA.

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M 316 { Douce Violette, Slow Valse La lettre d'amour, Famous bohemian Valse	Ernest Gillet Robert Stewart
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M 318 { Grashopper, Fox Trot Honolulu, Fox Trot	R. Borner The Leightons
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M 321 { Dardanella, Fox Trot   Felix Bernard   Bo-la-Bo, Egyptian One Step	& Jenny S. Black Geo Fairman
M 322 Campanile, Fox Trot with Bell effects Wyoming, Valse	Pastallé-Vilobomad Williams
M 323 Song of May, One Step Mystery, Boston	Micheli Sydney Baynes



#### Played by MAREK WEBER ORCHESTRA.

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M 326 Ecstasy
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M 327 | Sérénade célèbre Narcissus

M 328 | Romance bohémienne Lettre à Arman M. Moszkowski Louis Ganne

> Ernest Gillet Ernest Gillet

Louis Ganne Edward Elgar

> Toselli E. Nevin

J. B. Boldi Arman Hacmann

Mil Consolia, Selection 767 Corposition Bells EXITY Codes, Autonom



## ASTERNO NEW WESTERN ORCHESTRA

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she was a baby	Comic	18	ville	Comic	17
M304 Jamais trop, One step	Band	38	363 Merriest Man Alive 229 Merry Widow Waltz M116 Merry Wives of Windsor	Band	6
	Comic	16	M116 Merry Wives of Windsor	Band	24
557 John put your trous-			too midnight Reveis		
	Comic	15		Band	177
		10	692 Mighty like a rose		8
568 Just a deoch-an-doris	Comic	18	285 Mignon Overture 1 & 2 M34 Mignon Overture 1 & 2	Band	20
289 Kathleen Mayourneen	Tenor	12	375 Mikado Selection 1 & 2		
		12	M301 Mimi d' amour, Valse	Band	38
	Baritone		356 Minuet Paderewski	Band	4
461 King Ki Ki	Comic	14	M78 Mi par d'uder Ancora	Tenor	32
10 L Pot C-0 1 6-3	Band	3	M308 Missouri, Valse N308 Missouri, Valse	Band	7
10 La Boheme, Sel. 1 & 2 M55 La Donna e Mobile M316 La Lettre d'Amour,	Tenor	32	487 Moonlight Capers	Bells	38
M316 La Lettre d'Amour.	1 CHO		416 Morning, Noon and		**
Valse	Band	39	Night	Band	4
M325 La Lettre de Manon	Band	40	269 Morris Dance	Band	4
647 Lancashire Clogs	Banjo	9	041 Mr. Jollyboy	Banjo	9
M65 Laud of Hope and Clory	Contrait	0 30	505 Mrs. B. (Billy Williams)	Comic	15
158 Land where the Angels 21 La Reine de Saba	Daritone	10	M313 My happy home, Two Step	Dand	39
(March)	Band	4	538 My Juliet	Band Baritone	
M80 L'Arlesienne Suite			419 My natty little Patch	Comic	16
	Comic	17	722 My Old Kentucky Home	Contralto	11
503 Laughing Billy	Bells	11	136 My Old Shako	Baritone	12
312 Laughing Friar	Comic	17	Sor My Queen Waltz	Dand	0
393 Laughing Song	Comic	18	115 My Sweetheart when a		12
30 Le Regiment Favori	Comic	15	M323 Mystery, Boston	Band	39
W328 Lettre a Arman	Band	40	M327 Narcissus	-	17.40
777 Liberty Bell	Band	3	M327 Narcissus 802 National Emblem March		40 5
504 Let's all go Mad M328 Lettre a Arman 777 Liberty Bell 694 Light Cavalry.				Tenor	11
Overture 1 & 2	Band	3	1200 Niggerpiccolo	Band	8
M106 Light Cavalry,	David	22	M156 Nirvana	Tenor	34
Overture 1 & 2	Band	23	235 Nocturne (Chopin)	Cello	9
859 Little Grey Home in the West, Waltz 786 Little Grey Home in the West	Band	6	M123 No! Pagliaccio non son	Tenor	33
786 Little Grey Home in	13.72		M39 Obertass Mazurka M29 Oberon Overture	Violin	29 19
the West		9	336 Oft in the stilly night	Danu	12
488 Lily Gavotte		11	447 Old Brown Cow	Comic	16
266 Loch Lomond	Bariton	e 13	722 Old Folks at Home	Contralto	
376 Lohengrin Bridal March 376 Lohengrin Intro. 3rd Act		4	419 Old High Hat I was	Comic	16
M107 Loh.ngrin, Select. 1 & 2	Band	24	M23 On with the motley		
	Tenor	33	M57 O Rest in the Lord	Contralto	12
M117 Lolita M65 Lost Chord M305 Lotos Flower, Valse M311 Love Bird, Boston Valse	Contralt	0 30	M28 Orpheus Overture 1 & 2	Band	30
M305 Lotos Flower, Valse	Band	38	M61 O Star of Eve (Tann-	Danu	SILI
M311 Love Bird, Boston	D	20	hauser)	Band	21
Valse 1207 Love Serenade, Boston	Band	39	M48 O Star of Eve (Tann-		
	Band	7	hauser)	Baritone	35
M108 Lute Player	Baritone	36	372 Our Wedding	Comic	17
			M95 Overture "Maritana"	Dand	23
M156 Macushla	Tenor	34	M73 Overture ,,1812" 1 & 2	Band	22
M136 Magic Flute Over-			mis overtare "ioiz Tuz	Danu	20
ture 1 & 2	Band	26	47 u. 48 Pageant Lancert	Band	6
M310 Malalapa, Two Step	Band Band	39 25	244 Pagliacci Fantasia	Viola	9
M125 Manon, Select, 1 & 2 597 Marche de Concert M200 Marinosa Fox Trot	Banjo	9	244 Pagliacci Fantasia M45 Parigi o cara	Duet	37
M300 Mariposa, Fox Trot	Band	38	M140 Parsifal, Good Friday		
M300 Mariposa, Fox Trot 719 Marriage Market 1 & 2	Band	5	Music	Band	26
521 Martha Overture 1 & 2 M72 Martha Overture 1 & 2	Band	5	M139 Parsifal, Prelude 1 & 2	Band	26
M72 Martha Overture 1 & 2	Band	22	13&14 Page Gunt Suita	Band	6 3
812 Mascerade, Suite 1 & 2 813 Mascerade, Suite 3 & 4 814 Mascerade, Suite 5 M117 Mattinata	Band	3	13&14 Peer Gynt Suite 756 Phantom Melody	Band Cello	9
814 Mascerade Suite 5	Band	3	538 Piccaninny Mine	TO CONTRACTOR	12
or Mascerauc, Cuite o	Tenor	33	767 Piernes Serenade	Violin	9
M117 Mattinata					
M317 Mandy on the Mash, Two Step	Band	39	Mol Pilgrim's Chorus	Band Band	21 6

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M37 Pi	ique Dame Overture		1011	1201 Serenade Toselli	Diane	8
11101 1		Band	20	M123 Serenata (Pagliacci)	Tenor	33
752 P	ique Dame Overture			136 Sergeant of the Line	Baritone	12
	1 & 2	Band	5	M111 Sergeant of the Line	Baritone	36
418 P	irates of Penzance		251	42 Sharpshooters' March	Band	8
	1 & 2		5	M153 She alone charmeth my	A	22
		Band	3	Sadness	Baritone	
644 P	laying the Game in			341 She is far from the Land	Comic	12
Mana Di	the West	Comic	17 38	214 She is my Daisy 269 Shepherds' Dance	Band	4
M302 P	lease, Valse link, Plonk	Band Comic	17	421 Shirts	Comic	14
M64 P	oet and Peasant Overt.		21	M97 Siciliana (Cav. Rust.)		33
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M312 P	oor Butterily, Fox	frame M a	est.	93 Simple Aveu	Cello	9
SL	Trot	Band	39	468 Since I've had a go with		14
792 P	ortobello Lassie	Comic	18	1203 Smiles, Fox Trot	Band	7
M71 P	reclosa, Sel.	manual P.	00	M312 Smiles, Fox 1rot	Band	39
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487 P		Bells	11	551 Solomon's Trombone 760 Somewhere a voice is	Conne	13
488 P		Bells	11	calling	Contralto	12
	ride of the Regiment rologue (Pagliacci)	Baritone	200	226 Songe d'Automne	Band	4
630 P	uniaub March		. 7	M323 Song of May, One Step	Band	39
000 1		SHL-VN L	TE HOLI	M323 Song of May, One Step 503 Sons of the Empire	Bells	11
94 0	ueen of Diamonds	Banjo	10	767 Souvenir	Violin	9
	ueen of hearts, Valse			224 Souvenir des Alpes	Viola	9
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	ailway Porter	Comic Band	6	641 Star of my Soul	Baritone	13
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M144 P	aymond Overt. 1 & 2	Band	26	ever	Band	3
	econdita Armonia	Tenor	32	823 Steadfast and True		
1200 R	Redskin Indian March	Band	8	March	Band	7
434 R	eminiscences of Wales	Band	4		Band	22
	Revellers	Banjo	9	7 Sullivan Memories I & 2		6
564 R	lide of the Hussars	Banjo	9	469 Sunflower Dance	Banjo	10
M40 R	ligoletto, Selection	A TON C	20	1202 Sweet Hawaiian Moon- night	Band	7
M204 D	1 & 2	Band	20	810 Sweet Jasmine	Banto	10
M304 R	cobert E. Lee, Two	Band	38	810 Sweet Jasmine M308 Sybil, Valse	Band	38
M85 R	loberto o tu che adoro			M49 Sylvia (Hunting Scene)		21
	colling down to Rio	Baritone		M49 Sylvia (Pizzicato)	Band	21
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667 R	comeo and Juliet, Sel.	Band	3	118 Take a pair of Sparkling	Tenor	12
	Comping Rosie	Banjo	10	16 Tancredi, Overture	Band	4
		Piano	8	M155 Tancredi, Overture	Band	27
		Piano	8 25	407 Tannhauser, Overt.	Band	24
	cosamunde Overt, 1 & 2	Contralt		M109 Tannhauser, Overt.	Band	24
	Rosary	Cornet		757 Ta-Ta, my bonnie Mag- gie Darling	Comic	18
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533 S	Sale, The	Comic	14	246 There is a green Hill	Baritone	12
505 S	Sally O'Malley	Comic	15	112 There's a Land M62 Thora	Contralto	11
M326 S	Salut d'Amour	Cello Band	40	M62 Thora	Tenor Tenor	32 12
	Salve Dimora (Faust)	Tenor	32	710 Thousand Kisses, Waltz	Rand	7
96 S	Sambo's Pienie	Banjo	10	109 Three Fishers went	Contralto	-11
440 S	scotland for Ever 1 & 2	Bagpipe		33 Thunderer, March	Band	8
546 S	See me dance the			M309 Tipsy Step, One Step	Band	39
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463 S	See the Idea?	Comic	15	M29 Torchlight Dance	Band	19
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20	Tango Uncle Sammy, March	Band Band	39		When the Ebb tide Flows When the fiddles call	Baß	13
859	Un peu d'Amour, Waltz	Band	6	1	to the dance	Band	35
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