

BELWIN
INC.

35

MASTER LIBRARY

OF

200

Grand Opera House
Dubuque, Iowa.

STANDARD COMPOSITIONS

AT

“SPECIAL REDUCED PRICES”

**EVERY NUMBER A MASTERPIECE
OF MUSICAL LITERATURE**

Our Master Library represents in the language of music every conceivable scene portrayed in Photo-Plays—from “happiness” and “delight” to “sorrow” and “grief”—from the “stillness of death” the “calmness of the desert” to the fierce battles of “bandits and burglars”—from the desolate “places of poverty” to the palaces of “merriment.”

“Our Master Library”—“The Musician’s Encyclopedia”

SPECIAL LIBRARY PRICE

:: COMPLETE LIBRARY OF 200 NUMBERS ::

Note Installment Plan

	NET PRICE	SPECIAL PRICE	CASH WITH ORDER	PAYMENTS PER MONTH	NET SAVING	AVERAGE COST PER NUMBER
Full Orch. and Piano....	\$137.40	\$100.00	\$45.00	\$15.00	\$37.40	\$0.50
Small Orch. and Piano...	97.30	72.00	32.00	10.00	25.30	0.36
Piano Solo.....	44.75	33.00	13.00	5.00	11.75	0.16

BELWIN
INC.

701 Seventh Ave.

NEW YORK, N.Y.

OUR MASTER LIBRARY

"THE MUSICIAN'S ENCYCLOPEDIA"

CONCERT REVERIES

		Small Orch. & Pia.	Full Orch. & Pia.	Piano Solo
HEARTS DESIRE	Irene Varley	.75	1.00	.30
BY GONE DAYS	Jacques Pintel	.75	1.00	.30
LOVE AMONG FLOWERS	H. C. Frommel	.75	1.00	.30
LOVES GLAMOUR	Irene Varley	.75	1.00	.30
FALLING ROSE LEAVES	Alma Sanders	.75	1.00	.30
LOVE IN MAY	Louis Breau	1.00	1.40	.30
ROSEBUD	Harold Sanford	.75	1.00	.30
BABY DREAMS	S. Boyaner	.75	1.00	.30
TWILIGHT FANCIES	H. C. Frommel	.75	1.00	.30
A MUSICAL THOUGHT	J. Tittlebaum	.75	1.00	.30
TWILIGHT REVERIE	Irene Berge	.75	1.00	.30
REVERIE	Geo. Drumm	.75	1.00	.30
THOUGHTS AT TWILIGHT	Edwin F. Kendall	.75	1.00	.30

ROMANCES

ROMANCE	Maurice Baron	1.00	1.40	.30
BUDDING SPRING	Eugene Platzman	.75	1.00	.30
SERENADE ROMANTIQUE	Gaston Borch	.75	1.00	.30
MAY DREAMS	Gaston Borch	.75	1.00	.30

LIGHT INTERMEZZOS

CUPIDS CONQUEST	H. Kahn	.75	1.00	.30
GRACEFUL BLONDINETTE	Gaston Borch	.75	1.00	.30
SUNSHINE AND ROSES	Gaston Borch	.75	1.00	.30
BLUSHING COQUETTE	J. L. Schendel	.75	1.00	.30
LAUGHING BEAUTIES	Irene Berge	.75	1.00	.30
BIRDS AND BUTTERFLIES	Paul Vely	.75	1.00	.30
IMPISH ELVES	Gaston Borch	.45	.65	.30
MAMSELLE CAPRICE—Parisian	Maurice Baron	.45	.65	.30

MELODY INTERMEZZOS

FRAGRANCE OF SPRING	Alma Sanders	.75	1.00	.30
LOVELETTE	Sol. P. Levy	.75	1.00	.30
LOVES ENCHANTMENT	Irene Varley	.75	1.00	.30
FLIRTY FLIRTS	Sol. P. Levy	.75	1.00	.30
CAPRICIOUS ANETTE	Gaston Borch	.45	.65	.30
VISIONS	Wm. Buse	.30	.45	.15
WITHERED FLOWERS	Carl Kiefert	.30	.45	.15
GRACIOUSNESS	H. Smith	.30	.45	.15
BARCAROLE—Summer Idyll	Wm. Buse	.30	.45	.15
A DREAM	Gaston Borch	.30	.45	.15

CONCERT CAPRICES

WHIMS OF LOVE	Maurice Baron	.75	1.00	.30
CAPRICE JAYEUX	Edwina Seeligson	.75	1.00	.30
CAPRICIETTA	Irene Varley	.75	1.00	.30

DRAMATIC TONE POEMS

ELEGIE	Maurice Baron	.75	1.00	.30
CHANT d'AMOUR	H. C. Frommel	.75	1.00	.30
CHANT EROTIQUE	Irene Berge	.75	1.00	.30
POEM SYMPHONIQUE	Gaston Borch	1.00	1.40	.30
BLEEDING HEARTS	Sol. P. Levy	.75	1.00	.30
LOVE THEME	Abbott Lee	.30	.45	.15

SERENADERS

BY THE GARDEN GATE	S. Nathan	.75	1.00	.30
RENDEZVOUS d'AMOUR	Leo Edwards	.75	1.00	.30
SERENADE LOINTAINE	Irene Berge	.75	1.00	.30
ZENDA	Breau and Luz	.75	1.00	.30

ENTR' ACTES

FRIVOLETTE	Maurice Baron	1.00	1.40	.30
ADOLESCENCE	F. C. Collinge	.75	1.00	.30
BABILLAGE	G. Del Castillo	.45	.65	.30

CONCERT LOVE THEMES (Songs)

LITTLE GIRL OF LONG AGO	Maurice Baron	.60	.85	.30
PARADISE IS MINE (Solo for Violin, Cello, Cornet or Trombone)	Maurice Baron	.75	1.00	.30
BECAUSE YOU SAY GOOD BYE (Solo for Violin, Cello, Cornet or Trombone)	Sol. P. Levy	.60	.85	.30
QUEEN OF MY HEART (Solo for Violin, Cello, Cornet or Trombone)	Maurice Baron	.60	.85	.30
ROSES THAT DIE BLOOM AGAIN (Solo for Violin, Cello, Cornet or Trombone)	Sol. P. Levy	.60	.85	.30

NOVELETTES

SPRING BLOSSOMS	G. Del Castillo	.75	1.00	.30
-----------------	-----------------	-----	------	-----

CONCERT CLASSICS

SUITE TYROLIENNE (in three parts)		1.00	1.40	.30
I. In the Forest. II. At the Inn.				
III. Wooden Shoe Dance.				
SONG OF THE BROOK	Maurice Baron	1.00	1.40	.30
CAVATINE	Maurice Baron	1.00	1.40	.30
BARCAROLLE AMOUREUSE	R. Casadesus	.75	1.00	.30
LAMENTO	Maurice Baron	1.00	1.40	.30
AIR DE BALLET	Irene Varley	1.00	1.40	.30
LAST LULLABY	Maurice Baron	.75	1.00	.30

Grand Opera House
Dubuque, Iowa.

1/2

MAURICE BARON

Belwin
Pop. St.
Nº 46

All^o vivace

Belwin
Pop. St.
No. 46

mf *ff*

mf

1 2

ff Fine

First system of musical notation, featuring a treble and bass staff. The key signature has two flats. The music begins with a repeat sign. The first staff has a *mf* dynamic marking. The second staff has a *cresc.* marking. The system concludes with a repeat sign.

Second system of musical notation, continuing the piece. It features a treble and bass staff. The first staff has a *f* dynamic marking. The system concludes with a repeat sign.

Third system of musical notation, continuing the piece. It features a treble and bass staff. The first staff has a *ff* dynamic marking. The system concludes with a repeat sign. To the right of the repeat sign, the text "D.S. with repeat to Trio." is written.

Fourth system of musical notation, labeled "TRIO" on the left. It features a treble and bass staff. The key signature changes to three flats. The first staff has a *p* dynamic marking. The second staff has a *f* dynamic marking. The system concludes with a repeat sign.

Fifth system of musical notation, continuing the Trio section. It features a treble and bass staff. The first staff has a *p* dynamic marking. The second staff has a *f* dynamic marking. The system concludes with a repeat sign.

Sixth system of musical notation, continuing the Trio section. It features a treble and bass staff. The first staff has a *f* dynamic marking. The second staff has a *fz* dynamic marking. The system concludes with a repeat sign.

D.C. al

Radio - Message

Galop

1st Cornet in B $\flat$

MAURICE BARON

All^o vivace

mf *ff*

mf

1 2

Fine *mf*

cresc. *ff*

D.S. with repeat to C then TRIO

TRIO *Cl. II.* *p* *f* *p*

f *f* *p*

1 2

fz *D.C. al*

Grand Opera House
Dubuque, Iowa.

Radio Message

Galop

1st Violin

MAURICE BARON

All^o vivace
Cor.

Belwin
Pop. St.
No. 46

The musical score for the 1st Violin part of "Radio Message" is written in 2/4 time and B-flat major. It begins with a *mf* dynamic and a *ff* dynamic. The score includes various musical notations such as slurs, ties, and repeat signs. A section marked "TRIO" begins at measure 24, featuring a *p* dynamic and a *f* dynamic. The score concludes with a *ff* dynamic and a *fz* dynamic. The piece is marked "All^o vivace" and "Cor." (Coda).

Radio Message

Galop

Drums

MAURICE BARON

All^o vivace

f *ff* *mf* *cresc* *f* *ff* *p* *f* *p* *f* *fz*

Cymb *Fine* *Cymb* *D.S. with repeat to then TRIO* *Cymb* *B.D.* *Cymb*

BELWIN, Inc., N. Y.

D.C. al

Radio Message

Galop

1st Clarinet in B $\flat$

MAURICE BARON

Allo vivace

mf *ff*

mf

ff Fine

mf *cresc.*

cresc. *f*

ff *fz*

D.S. with repeat to then TRIO

In absence of Ob. play 8va higher

TRIO

p *f* *p*

f *p* *f* *p*

f *fz*

D.C. al

Radio Message

Galop

Cello

MAURICE BARON

All^o vivace

mf *ff* *mf* *ff* *cresc.* *f* *ff* *f* *p* *f* *p* *f* *f* *ff*

D.S. with repeat to ♩ then TRIO

TRIO

D.C. al ♩

Radio - Message

Galop

2nd & 3rd
Cornets in B $\flat$

MAURICE BARON

All^o vivace

mf *ff* *mf* *ff* *f* *ff* *p* *f* *p* *f*

1 2

Fine

D.S. with repeat to then TRIO

TRIO Cl. I.

1 2

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

BELWIN, Inc., N. Y.

D.C. al

Radio Message

Galop

Trombone

Baritone or Euphonium (9)

MAURICE BARON

All^o vivace

mf *ff* *mf* *ff* *Fine* *cresc.* *f* *ff* *f* *p* *f* *p* *f* *f* *b.c. al*

1 2 1 2

D.S. with repeat to then TRIO

TRIO

Radio Message

Galop

C Melody Saxophone

MAURICE BARON

All^o vivace

mf *ff*

mf

1

2

ff Fine *mf*

cresc. *f*

ff *f*

D.S. with repeat to then TRIO

TRIO

2

f *p* *f*

1

p *f* *p* *f*

2

f *fz*

Radio Message

Galop

B $\flat$ Tenor Saxophone

MAURICE BARON

All^o vivace

mf *ff* *mf* *ff* *mf* *ff* *Fine* *mf* *cresc.* *f* *ff* *D.S. with repeat to C then TRIO* *TRIO* *f* *p* *f* *p* *f* *f*

Radio Message

Galop

Flute & Piccolo

MAURICE BARON

Allo vivace

mf *ff*

mf

ff Fine

mf

cresc. *f*

ff D.S. with repeat to ♩ *f* then TRIO

TRIO

p *f*

f *p*

Radio Message

Galop

Basses

String and Brass

MAURICE BARON

All^o vivace

The musical score is written for Basses, String and Brass. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked "All^o vivace". The score consists of several staves. The first staff is labeled "Strings" and "Brass" with a dynamic of *mf*. The second staff has a dynamic of *mf*. The third staff has a dynamic of *ff*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *f* and a "Fine" marking. The sixth staff has a dynamic of *f* and a "cresc." marking. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *f* and a "D.S. with repeat to ♪ then TRIO" instruction. The ninth staff is labeled "TRIO" and has a dynamic of *p*. The tenth staff has a dynamic of *f*. The eleventh staff has a dynamic of *p*. The twelfth staff has a dynamic of *f*. The thirteenth staff has a dynamic of *f*. The fourteenth staff has a dynamic of *f*. The fifteenth staff has a dynamic of *f*. The sixteenth staff has a dynamic of *f*. The seventeenth staff has a dynamic of *f*. The eighteenth staff has a dynamic of *f*. The nineteenth staff has a dynamic of *f*. The twentieth staff has a dynamic of *f*. The twenty-first staff has a dynamic of *f*. The twenty-second staff has a dynamic of *f*. The twenty-third staff has a dynamic of *f*. The twenty-fourth staff has a dynamic of *f*. The twenty-fifth staff has a dynamic of *f*. The twenty-sixth staff has a dynamic of *f*. The twenty-seventh staff has a dynamic of *f*. The twenty-eighth staff has a dynamic of *f*. The twenty-ninth staff has a dynamic of *f*. The thirtieth staff has a dynamic of *f*. The thirty-first staff has a dynamic of *f*. The thirty-second staff has a dynamic of *f*. The thirty-third staff has a dynamic of *f*. The thirty-fourth staff has a dynamic of *f*. The thirty-fifth staff has a dynamic of *f*. The thirty-sixth staff has a dynamic of *f*. The thirty-seventh staff has a dynamic of *f*. The thirty-eighth staff has a dynamic of *f*. The thirty-ninth staff has a dynamic of *f*. The fortieth staff has a dynamic of *f*. The forty-first staff has a dynamic of *f*. The forty-second staff has a dynamic of *f*. The forty-third staff has a dynamic of *f*. The forty-fourth staff has a dynamic of *f*. The forty-fifth staff has a dynamic of *f*. The forty-sixth staff has a dynamic of *f*. The forty-seventh staff has a dynamic of *f*. The forty-eighth staff has a dynamic of *f*. The forty-ninth staff has a dynamic of *f*. The fiftieth staff has a dynamic of *f*. The fifty-first staff has a dynamic of *f*. The fifty-second staff has a dynamic of *f*. The fifty-third staff has a dynamic of *f*. The fifty-fourth staff has a dynamic of *f*. The fifty-fifth staff has a dynamic of *f*. The fifty-sixth staff has a dynamic of *f*. The fifty-seventh staff has a dynamic of *f*. The fifty-eighth staff has a dynamic of *f*. The fifty-ninth staff has a dynamic of *f*. The sixtieth staff has a dynamic of *f*. The sixty-first staff has a dynamic of *f*. The sixty-second staff has a dynamic of *f*. The sixty-third staff has a dynamic of *f*. The sixty-fourth staff has a dynamic of *f*. The sixty-fifth staff has a dynamic of *f*. The sixty-sixth staff has a dynamic of *f*. The sixty-seventh staff has a dynamic of *f*. The sixty-eighth staff has a dynamic of *f*. The sixty-ninth staff has a dynamic of *f*. The seventieth staff has a dynamic of *f*. The seventy-first staff has a dynamic of *f*. The seventy-second staff has a dynamic of *f*. The seventy-third staff has a dynamic of *f*. The seventy-fourth staff has a dynamic of *f*. The seventy-fifth staff has a dynamic of *f*. The seventy-sixth staff has a dynamic of *f*. The seventy-seventh staff has a dynamic of *f*. The seventy-eighth staff has a dynamic of *f*. The seventy-ninth staff has a dynamic of *f*. The eightieth staff has a dynamic of *f*. The eighty-first staff has a dynamic of *f*. The eighty-second staff has a dynamic of *f*. The eighty-third staff has a dynamic of *f*. The eighty-fourth staff has a dynamic of *f*. The eighty-fifth staff has a dynamic of *f*. The eighty-sixth staff has a dynamic of *f*. The eighty-seventh staff has a dynamic of *f*. The eighty-eighth staff has a dynamic of *f*. The eighty-ninth staff has a dynamic of *f*. The ninetieth staff has a dynamic of *f*. The ninety-first staff has a dynamic of *f*. The ninety-second staff has a dynamic of *f*. The ninety-third staff has a dynamic of *f*. The ninety-fourth staff has a dynamic of *f*. The ninety-fifth staff has a dynamic of *f*. The ninety-sixth staff has a dynamic of *f*. The ninety-seventh staff has a dynamic of *f*. The ninety-eighth staff has a dynamic of *f*. The ninety-ninth staff has a dynamic of *f*. The hundredth staff has a dynamic of *f*.

Radio Message

Galop

MAURICE BARON

Viola
or 3rd Violin

A11^o vivace

Violin

Viola

3rd

Allé vivace

mf *div ad lib* *ff* *mf*

mf *ff* *mf*

1

2

Fine *mf* *cresc.*

f *ff* *ff*

D.S. with repeat to then TRIO

TRIO *p* *f* *p* *f* *p*

1 *2*

f *p* *f* *p*

D.C. al

BELWIN, Inc., N. Y.

Radio Message

Galop

2nd Violin

MAURICE BARON

All^o vivace

mf *div ad lib* *ff*

mf *ff* Fine

mf *cresc.*

f

ff *fz* D.S. with repeat to then TRIO

TRIO *p* *f* *p*

f *p* *f* *p*

f *fz* D.C. al

Radio Message

Galop

E♭ Alto Saxophone

MAURICE BARON

Allo vivace

mf *ff*

mf

1

2

ff *Fine* *mf*

cresc. *f*

ff *fz*

D.S. with repeat to ♪ then TRIO

TRIO

p *f*

f *p* *f* *p*

1

2

f *fz*

BELWIN, Inc., N.Y.

D.C. al ♪

		NET PRICES		
		Small Orch. & Pia.	Full Orch. & Pia.	Piano Solo
CONCERT CLASSICS—(Continued)				
CHANSON MELANCOLIQUE.....	Patricia Collinge	.75	1.00	.30
LA PETITE DUCHESSE—Gavotte.....	Henry Baron	.75	1.00	.30
SUNRISE IN THE MOUNTAIN.....	Gaston Borch	.60	.85	.30
MOUNTAIN SONG.....	Gaston Borch	.60	.85	.30
MOUNTAINEER'S DANCE.....	Gaston Borch	.60	.85	.30
LENTO ALLEGRO from "Symphonette Suite".....	Irene Berge	.60	.85	.30
ADAGIETTO, from "Symphonette Suite".....	Irene Berge	.60	.85	.30
COMEDY CONCERT NUMBERS				
SCHERZETTO, from "Symphonette Suite".....	Irene Berge	.60	.85	.30
KEWPIES RENDEZVOUS, Caprice.....	L. A. Kempinski	.40	.55	.30
COMEDY ALLEGRO.....	S. M. Berg	.30	.45	.15
TWO CHARACTERISTIC THEMES.....	Ed. Roberts	.30	.45	.15
No. 1. Eccentric Comedy Character.....				
No. 2. Humorous Drinking Character.....				
PHANTOM VISIONS—Skeleton Dance.....	E. Stevenson	.75	1.00	.30
PIZZICATO—Petite Ballet.....	Irene Berge	.30	.45	.15
CANNIBAL CHARACTERISTIC				
A CANNIBAL VARNIVAL, Danse Barbarique.....	Sol. P. Levy	1.00	1.40	.30
ORIENTAL MUSIC				
MARCH BIZARRE.....	W. C. Simon	.30	.45	.15
WEIRD ORIENTAL THEME.....	Sol. P. Levy	.30	.45	.15
PATROL ORIENTALE, Characteristic.....	Carl Kiefert	.30	.45	.15
LOVE SONG ORIENTALE.....	Carl Kiefert	.30	.45	.15
REVE'S D'ORIENT, Tone Poem.....	Maurice Baron	1.00	1.40	.30
INTERNATIONAL SYMPHONY				
VICTORIOUS DEMOCRACY.....	Gaston Borch	1.00	1.40	.30
SPANISH AND MEXICAN MUSIC				
RECUERDOS (Spanish Memories), Caprice.....	J. Santos	1.00	1.40	.30
MEXICANA, Characteristic.....	Chas. K. Herbert	.30	.45	.15
CUBAN MUSIC				
FLORETTA, Cuban Caprice.....	Paul Henneberg	.75	1.00	.30
CHINESE MUSIC				
SING SONG GIRL, Intermezzo, arr. by D. Savino.....	T. Thiele and M. Davis	.75	1.00	.30
MANDARIN DANCE.....	L. A. Kempinski	.30	.45	.30
JAPANESE MUSIC				
LOTUS FLOWER, Japanese Romance.....	Chas. N. Parker	.60	.85	.25
IDYLLE JAPONAISE.....	Maurice Baron	.75	1.00	.30
INDIAN MUSIC				
INDIAN MYSTERIOSO.....	Sol. P. Levy	.30	.45	.15
INDIAN INTERMEZZO.....	Chas. K. Herbert	.30	.45	.15
INDIAN LOVE SONG AND INDIAN LAMENT.....	Chas. K. Herbert	.30	.45	.15
INDIAN WAR DANCE.....	Chas. K. Herbert	.30	.45	.15
DRAMATIC RECITATIVES				
DRAMATIC RECITATIVE, No. 1.....	Sol. P. Levy	.30	.45	.15
DRAMATIC RECITATIVE, No. 2.....	Sol. P. Levy	.30	.45	.15
DRAMATIC ANDANTES				
THE VAMPIRE.....	Sol. P. Levy	.30	.45	.15
ANDANTE PATHETIQUE.....	Irene Berge	.30	.45	.15
PATHETIC ANDANTE.....	Paul Vely	.30	.45	.15
DRAMATIC NARRATIVE (Scenes of Reminiscence).....	Pauline Pement	.30	.45	.15
SORROW THEME.....	Ed. Roberts	.30	.45	.15
TRAGIC THEME (mournful events).....	Paul Vely	.30	.45	.15
ANDANTE DRAMATIC (impending danger).....	Chas. K. Herbert	.30	.45	.15
DRAMATIC ANDANTE (suppressed emotions).....	Gaston Borch	.30	.45	.15
DRAMATIC ANDANTE (characteristic).....	Irene Berge	.30	.45	.15
DRAMATIC ANDANTE (suppressed emotions).....	Irene Berge	.30	.45	.15
ANDANTE DOLOROSA (grief and anguish).....	Gaston Borch	.30	.45	.15
ANDANTE DRAMATICO (Dramatic emotion).....	Gaston Borch	.30	.45	.15
LAMENTOSO (funeral or death-bed scenes).....	Gaston Borch	.30	.45	.15
ANDANTE DOLOROSA (pathetic emotion).....	Gaston Borch	.30	.45	.15
ANDANTE PATHETIQUE.....	Gaston Borch	.30	.45	.15
SILENT SORROWS (pathetic).....	Gaston Borch	.40	.55	.20
PEACEFULNESS (pathetic).....	Gaston Borch	.40	.55	.20
THOUGHTS, ANDANTE TRISTE.....	V. Crespi	.30	.45	.15
DRAMATIC TENSIONS				
DRAMATIC TENSION (subdued action).....	J. E. Andino	.30	.45	.15
DRAMATIC TENSION.....	Sol. P. Levy	.30	.45	.15
DRAMATIC SUSPENSE.....	M. Winkler	.30	.45	.15
DRAMATIC REPROACH.....	Irene Berge	.30	.45	.15
DRAMATIC TENSION (not pathetic).....	J. E. Andino	.30	.45	.15
DRAMATIC TENSION, (Mod. agitato descriptive).....	Gaston Borch	.30	.45	.15
DRAMATIC TENSION (Russian atmosphere).....	Gaston Borch	.30	.45	.15
DRAMATIC TENSION (tense emotional).....	J. Shepherd	.30	.45	.15
DRAMATIC MYSTERIOSOS				
SINISTER THEME (impending danger).....	Paul Vely	.30	.45	.15
HEAVY MYSTERIOSO.....	Sol. P. Levy	.30	.45	.15
THE CRAFTY SPY (descriptive).....	Gaston Borch	.40	.55	.20
MYSTERIOSO DRAMATICO (impending danger).....	Gaston Borch	.30	.45	.15
GRUESOME MYSTERIOSO (witch scenes).....	Gaston Borch	.30	.45	.15
MYSTERIOSO DRAMATIQUE (dramatic climax).....	Gaston Borch	.30	.45	.15
MYSTERIOSO DRAMATICO (mystery and agitation).....	Gaston Borch	.30	.45	.15
MYSTERIOSO AGITATO (descriptive).....	Harold Smith	.30	.45	.15
MYSTERIOSO DRAMATICO.....	Morris Aborn	.30	.45	.15
CREEPY CREEPS (General use).....	Gaston Borch	.30	.45	.15

NET PRICES

Small Orch. & Pla.	Full Orch. & Pla.	Plant Sold
30	.45	.15
40	.55	.20
30	.45	.15
30	.45	.15
30	.45	.15

DRAMATIC AGITATORS

[illegible]

PATHETIC AGITATOS

.60	.85	.25
.60	.85	.25
.60	.85	.25
.60	.85	.30

DRAMATIC AGITATORS

[illegible]

STANDARD MARCHES

.30	.45	.15
.30	.45	.15

LOVE APPASSIONATOS

[illegible]

LOVE APPASSIONATOS

.30	.45	.15
.30	.45	.15
.30	.45	.15
.30	.45	.15

STANDARD MARCHES

[illegible]

STANDARD MARCHES

30	45	15
30	45	30
30	45	30
30	45	30
30	45	15
30	45	30

DISTINCT NOVELTIES

.60	.85	.30
.60	.85	.30

DISTINCT NOVELTIES

.25	.40	.30
.25	.40	.30
.25	.40	.30
.30	.45	.15

This discount will be deducted from NET PRICES of single numbers.