

Novello's

School

Music



PRINCESS ZARA



LONDON
NOVELLO & CO., LTD.

NOVELLO'S OPERA CHORUSES

EDITED BY
NATALIA MACFARREN AND BERTHOLD TOURS.

Orchestral Parts are obtainable for most of the following Choruses.

FOR MIXED VOICES WHEN NOT OTHERWISE STATED.

AUBER'S FRA DIAVOLO.

1. Comrades, fill your glasses (T.T.B.)—*En bons militaires* ... 4d.
2. Hail, festal morning—*C'est grande fête* ... 2d.

AUBER'S MASANIELLO.

3. All hail the bright auspicious day. No. 1
Du Prince objet de notre amour. ... 2d.
4. Ditto ditto No. 2 ... 1d.
5. O holy Power—*O Dieu puissant* ... 1d.
6. Companions, come—*Amis, amis.* (Sol-fa, 1d.) ... 2d.
7. Behold the morn in splendour—*Amis la matinée est belle* ... 2d.
8. Come hither all who wish to buy—*Au marché qui vient de s'ouvrir.* (Sol-fa, 1½d.) ... 3d.
9. We come, we will avenge thee—*Courons à la vengeance* ... 3d.
10. O Power benign—*Saint bien heureux.* ... 3d.
60. All hail, the noble victor—*Honneur! honneur et gloire* ... 6d.
- Hear, holy Power (Sol-fa, 1d.) ... M.T. 186. 1½d.

BALFE'S BOHEMIAN GIRL.

107. The Gipsy Chorus. (Sol-fa, 1d.) ... 1½d.

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10. Oh, what delight (T.T.B.B.)—*O welche Lust* ... 3d.
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13. Rejoice we!—*A festa* ... 1d.
14. Noble Arthur, welcome—*Ad Arturo onore* ... 1d.
15. Once I ought thee—*A te, o cara* ... 2d.
16. Fatal day—*Ahi! dolor* ... 2d.
99. A chaplet of roses (Polacca) ... 2d.

BELLINI'S NORMA.

17. Hasten, ye Druids, the heights ascend (T.T.B.B.)—*Ite sul colle, O Druidi* ... 2d.
18. Norma cometh—*Norma viene* ... 1d.
19. Not yet gone? (T.T.B.B.)—*Non parti? finora è al campo* ... 1d.
20. Vengeance, vengeance—*Guerra, guerra!* ... 1d.

BELLINI'S LA SONNAMBULA.

21. Hail! Amina—*Viva! viva, Amina!* ... 1d.
22. Fairest flower of the mountains—*In Elvezia non v'ha rosa* ... 1d.
23. When dusky twilight—*Ah fosco cielo* ... 1d.
24. Here a moment we'll shelter—*Qui la scuola è più folta ed ombrosa* ... 2d.
93. Finale to Act I. ... 8d.

DONIZETTI'S LA FIGLIA.

25. What pleasure, what gladness—*Cantiamo, cantiamo* ... 2d.
26. Hark, how the drums are rolling (T.T.B.)—*Sprona il tamburo e ancora* ... 1d.
27. Rataplan, rataplan (T.T.B.B.) ... 1d.

DONIZETTI'S LUCIA.

28. Let us roam (T.T.B.)—*Per corriamo le spiagge vicine* ... 1d.
29. Hail, to the happy bridal day—*Per te d' immenso giubilo* ... 1d.
30. What from vengeance—*Chi raffrena il mio furore* ... 2d.
31. With warlike minstrelsy—*D' immenso giubilo* ... 1d.

DONIZETTI'S LUCREZIA BORGIA.

32. Not a word (T.T.B.B.)—*Non far motto* ... 2d.
33. From his window (T.T.B.)—*Rischiara ta è la finestra* ... 1d.
34. Would you know how to while away sorrow (T.T.B.)—*Il segreto per esser felice* ... 1d.
90. Hark! to that joyous strain (T.T.B.)—*Senti, senti* ... 2d.

FLOTOW'S MARTHA.

71. Bright and buxom lasses (Chorus of farmers)—*Mädchen brav und treu.* (Sol-fa, 2d.) ... 3d.
- 71* Ditto (Arr. by W. G. McNaught). (Sol-fa, 2d.) ... 3d.
72. Finale. The fair begins with sound of bell—*Der Markt beginnt* 3d.
91. Why must every joy be banished—*Darf mit nächtig düstren Traumen* ... 2d.
98. Ah, may heaven above forgive thee—*Himmel euch vergeben* ... 2d.

GLINKA'S LIFE FOR THE CZAR.

66. Noble Chief! thee we hail. (Sol-fa, 1½d.) ... 3d.

GLUCK'S IPHIGENIA IN AULIS.

78. Why so long wilt thou try our patience—*C'est trop faire de résistance* ... 3d.
79. See what grace—*Que d'attraits* ... 2d.
80. Paris never beheld—*Non jamais aux regards* ... 2d.
81. Be sad no more—*Rassurez-vous* ... 2d.
82. Come, sing to the praise—*Chantez, célébrez* ... 2d.
83. This altar never heard—*Jamais à tes autels* ... 1½d.
84. Up to the vault of heaven—*Jusques aux volutes éthérées* ... 3d.

GLUCK'S IPHIGENIA IN TAURIS.

85. The Gods their anger turn away (T.T.B.)—*Les Dieux apaisent leur courroux* ... 2d.
86. Heaven's anger passes away—*Les Dieux, longtemps en courroux* 1½d.
29. { O Diana, who us beholdest—*O Diane, sois nous propice* }
{ O Latona's virgin daughter—*Chaste fille de Latone* } ... 2d.

GOUNOD'S FAUST.

108. Soldiers' Chorus. (T.T.B.B.) (Sol-fa, 1d.) ... 2d.
111. Ditto (Arr. for S.A.T.B.) (Sol-fa, 1d.) ... 2d.
109. The Kermesse Scene (Sol-fa, 2d.) ... 4d.
110. Light as Air (Waltz and Chorus). (Sol-fa, 2d.) ... 4d.

MACKENZIE'S COLOMBA.

104. Siori, buy, Siori, buy (Market Chorus) ... 4d.

MOZART'S DON GIOVANNI.

35. Let's enjoy while the season invites us—*Giovinette, che fate all' amore* ... 1d.

MOZART'S LE NOZZE DI FIGARO.

36. Come, deck with flowers—*Giovani liete* ... 1d.
37. Noble Lady—*Ricevete, o padroncina* ... 1d.
38. Each voice now rejoices—*Amanti, costanti* ... 1d.

MOZART'S DIE ZAUBERFLÖTE.

67. Ch, Isis and Osiris (T.T.B.B.) ... 1d.

NOVELLO'S SCHOOL MUSIC.

EDITED BY W. G. McNAUGHT.

PRINCESS ZARA

AN OPERETTA FOR YOUNG PEOPLE

WRITTEN BY

CLAUDE AVELING

SET TO MUSIC BY

ARTHUR SOMERVELL.

PRICE TWO SHILLINGS.

Tonic Sol-fa Edition, price Ninepence.
Books of Words, price Fifteen Shillings per 100.

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MADE IN ENGLAND.

ARGUMENT.



THE aged King Buonocore is about to resign the throne in favour of his beautiful daughter, Princess Zara, on her sixteenth birthday, and the Court is making preparations for the Coronation. The Queen Butterfly—disguised as an old woman—warns them of disaster, should the Princess come to the throne, but her warning goes unheeded.

The King, a senile humorist and anti-superstitionist, having expressed his contempt for witches and superstitions, the Witches, guided by Grewsom, foretell a dreadful retribution on him for his frivolous incredulity: misfortune will overtake him and his belongings. The Butterflies, however, grateful to Prince Florizel (in love with Zara) for having saved their Queen from the mob which jeered at her warning, resolve to watch over the Prince, and endeavour to mitigate and redress the evil. The Prince woos and wins the Princess, who is crowned with great rejoicing: when the crown is placed on her head she faints, amid general confusion.

ACT II. shows the working of the Witches' curse: Zara has forgotten everything that happened before the Coronation, the King and Prince have been sent to the kitchens, to be cooks (for Zara thinks that they are intruders), half the household is under sentence of death, the King's Minister has been condemned to be boiled alive, Zara orders her father to be executed (unwittingly), and everyone is made to feel thoroughly miserable.

The King and Prince each successively petition the Queen, having learnt the solution of the spell from the Witches (who mistake them for White Spirits in their cook's dresses), but both fail; at last the Queen Butterfly restores Zara to her senses: Zara recognises her father, asks his pardon, and the spell is broken.

act 1, 1.50
act 2, 1.50
act 3, 1.50
act 4, 1.50
act 5, 1.50



CHARACTERS.

Singing parts.

KING BUONOCORE.
 PRINCE FLORIZEL.
 PRINCESS ZARA (*Daughter to Buonocore*).
 QUEEN BUTTERFLY (*Queen of the Fairies*).
 VIOLETTA (*Chief Maid of Honour*).
 GREWSOM (*A Witch*).

With dialogue only.

BARON LOCOMO (*The King's Minister*).
 CAMILLO (*Attendant on the Prince*).
 FIRENZA } (*Maids of Honour*).
 CARINA }
 TORTOISESHELL (*A Butterfly*).

CHORUS OF MAIDS OF HONOURS AND NOBLES. BUTTERFLY FAIRIES (chiefly Dancing; one small Chorus, *ad lib.*; or can be sung behind Scenes). WITCHES (Dance and dialogue only), GUARDS, HERALDS, and PAGES.

Scene.—ACT I. The Throne Room of King Buonocore's Palace.

ACT II. The Gardens of the Palace.

COSTUMES.

Fantastic, according to taste.

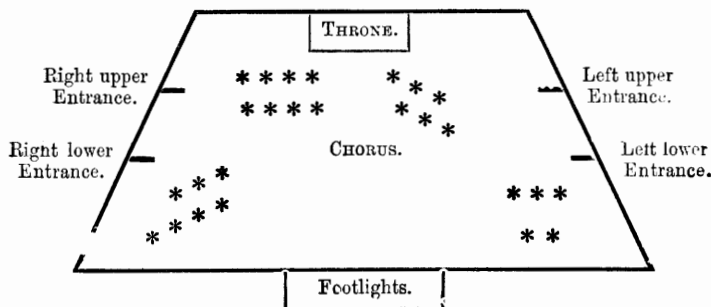
N.B.—KING and PRINCE. Cook's dresses in Act II.; conventional, with long white coats and aprons, caps, &c.

BUTTERFLIES should have white or cream-coloured accordion-pleated skirts, if possible, which give the appearance of butterflies when held by the hem with outstretched arms; the head-dress (easily managed with buckram or fine wire) should be either of silver, or shaped and coloured to represent various butterflies; butterfly patterns on skirts according to taste.

The QUEEN BUTTERFLY should have a golden head-dress to distinguish her; for first entrance wears large black cloak with butterfly outlined in gold or yellow braid, without golden head-dress.

Dances may be introduced *ad lib.*, where indicated.

The parts of the KING, BARON, and GREWSOM may be taken by grown-up people, with advantage.



Time of representation 1 $\frac{3}{4}$ hours (about).



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PRINCESS ZARA.

ACT I.

SCENE.—*The Throne Room. VIOLETTA, FIRENZA, CARINA, with Maids of Honour, Nobles, and Heralds, discovered in groups, rehearsing details of Coronation ceremony. Throne at back (c).*

No. 1. CHORUS.—“ WITH JOYOUS SHOUT.”

PIANO. *Allegro comodo.*

CHORUS. SOPRANO.

Doh is G. With joy - ous shout and ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let
{ | : : | : : s₁ | l₁ : - : d | t₁ : - : r | d₁ : - : m | r₁ : - : f | m₁ : - : r : d | r₁ : - : s | s₁ : - : - : | : : : s }

ALTO.

With joy - ous shout and ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let
{ | : : | : : s₁ | l₁ : - : d | t₁ : - : r | d₁ : - : m | r₁ : - : f | m₁ : - : r : d | r₁ : - : { : r₁ | m₁ : - : - : | : - : } : : s }

Duke and Marquis, Prince and Peer Now mer-ri-ly sing Tra-la. . . Let one and all,
 { | l :-: f | s :-: m | f :-: r | m :-: d | t₁ :-: d : r | m :-: f e | s :-: - | - : : s | s :-: s | l₁ : : }

Duke and Marquis, Prince and Peer Now mer-ri-ly sing Tra-la. . . Both
 { | l :-: f | s :-: m | f :-: r | m :-: d | t₁ :-: d : r | m :-: { : r | r :-: - | - : : } : : | : : | : : l₁ }

Who-ever he be, U-nite with loy-al heart and voice, To
 { | : : | : : t₁ | s : s : s | d :-: | : : | : : r | m :-: d | r :-: m : f | s :-: m | f :-: s : l }

great and small, Of what-ev-er de-gree, U-nite with loy-al heart and voice, To
 { | s :-: s | t₁ :-: | : : | : d : d | s : s : s | r :-: r | m :-: d | r :-: m : f | s :-: m | f :-: s : l }

cres.

mer-ri-ly sing Tra-la, . . tra-la, . . tra-la, tra-la, tra-la, . . tra-la, tra-
 { | t :-: s : s | l :-: s | d₁ :-: - | - : : l | t :-: - | - : : s e | l :-: f | s :-: m | f :-: m : r | s :-: s }

mer-ri-ly sing Tra-la, tra-la, tra-la, tra-la, tra-la, tra-la, tra-la, tra-
 { | t :-: s : s | l :-: s | s :-: f e | f :-: l | t :-: l | s e :-: m | m :-: r | r :-: d | d :-: d | d :-: s }

ff

la, . . . tra-la, . . . tra-la, tra-la, tra-la, . . . tra-la, tra-la.

{ d' : - : - | t : - : - | l : - : - | s e | l : - : f | s : - : m | f : - : m : r | s : - : s | d' : - : - | t : - : - | l : - : - | s : - : - }

la, tra-la, tra-la, tra-la, tra-la, tra-la, tra-la, tra-la, tra-la.

{ s : - : f e | f : - : l | t : - : l | s e : - : m | m : - : r | r : - : d | d : - : d | s : - : f | m : - : - | t : - : - | l : - : - | s : - : - }

SOLO. VIOLETTA.
Meno mosso.

For to-day King Bu-no-co-re, Worn and a-ged, lorn and lone, Bowed in

f.C. { | : : | a s : - : s | d' : - : d' | r' : d' : t | m' : - : d' | d' : - : l | s : - : m | f : m : r | m : - : | m : - : m }

Meno mosso.

years, re-ved in sto-ry, Ab-di-cates the Roy-al Throne; So he sends in ev-'ry

{ | l : - : l | t : l : t | d' : - : l | s : - : f | m : - : l | t : - : d' | l : - : | l : - : l | r' : - : d' | t : l : t }

quar-ter He-ralds in a proud ar-ray, To pro-claim his love-ly daugh-ter, Prin-cess

G.t. { | d' : - : s | t : - : t | l : - : s | f e : m : f e | s : - : - | d : r | m : - : m | m : r : d | l : - : t | d : - : r }

Za - ra, Queen . . . to - day!

CHORUS.

He pro-claims his love-ly daugh-ter, Prin-cess Za - ra, Queen . . .

He pro-claims his love - ly daugh - ter, Prin - cess Za - ra, Queen . . .

Enter Queen Butterfly (L.) disguised as an old woman.

QUEEN BUTTERFLY.

Be - ware! . . . Your

to - day!

to - day!

roy - al Lord and Mas-ter Must re - voke this strange de - cree: This day will bring dis -

as - ter On his subjects brave and free, Be - ware! Ad

{ | m .l, : d .r | m .s : fe .,fe | m : .,m | t : - : .m }

ver - si - ty and sor - row Shall most sure - ly strike you down, Be - ware ye of to -

{ | f .,m : r .f | l .m : d .l, | r .,d : t, .r | f : .d | f .,d : d .f }

ad lib. *ff*

mor - row, If the Prin - cess wear the crown!

{ | l .f : d .l, | d .d : r .,m | m : - : | : : }

rall. *a tempo.*

CHORUS.

Be - gone! be - gone! be -

{ | : : | : .,m | t : - : | : .,m | t : - .,m }

Be - gone! be - gone!

{ | : : | : .,m | t : - : | .,m : t }

gone! We do not heed your preaching, Lit - tle reck we what you say; This

{ | t : .m | l .m : d .r | m .l, : d .r | m .m : f .,m | f | s : - .s }

gone! We do not heed your preaching, Lit - tle reck we what you

{ | .,m : t . | : .m | l .m : d .r | m .l, : d .r | m .m : f .,m | f }

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : s | s : - : - | - : - : s | l : - : f | s : - : m | f : - : r | m : - : d | }

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : { : r | m : - : - | - : - : } : s | l : - : f | s : - : m | f : - : r | m : - : d | }

mer - ri - ly sing Tra - la. . . Let one and all, Who - ev - er he be,

{ | t, : - : d : r | m : - : f e | s : - : - | - : - : s | s : - : s | l, : - : | : : | : : t, | s : s : s | d : - : | }

mer - ri - ly sing Tra - la. . . Both great and small, Of what

{ | t, : - : d : r | m : - : { : r | r : - : - | - : - : } | : : | : : l, | s : - : s | t, : - : | : : | : d : d | }

cres. U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | : : | : : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. - ev - er de - gree, U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | s : s : s | r : - : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. *ff*

- la, . . . tra - la, . . . tra - la, tra - la, tra - la, tra - la, tra - la, . . . tra -

{ | d' : - : - | : - : l | t : - : - | : - : se | l : - : f | s : - : m | f : - : m : r | s : - : s | d' : - : - | : - : l |

- la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra -

{ | s : - : fe | f : - : l | t : - : l | se : - : m | m : - : r | r : - : d | d : - : d | d : - : s | s : - : fe | f : - : l |

- la, . . . tra - la, tra - la, tra - la, tra - la, tra - la. . .

{ | t : - : - | : - : se | l : - : f | s : - : m | f : - : m : r | s : - : s | d' : - : - | : - : - | : - : - | : - : - |

- la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la. . .

{ | t : - : l | se : - : m | m : - : r | r : - : d | d : - : d | s : - : f | m : - : - | : - : - | : - : - | : - : - |

sf sf

(General dance, and exeunt omnes, R. & L.)

accel.

Enter King Buonocore and Locomo (r.), the latter with papers.

King Buonocore (c.)—Then I am to understand that the arrangements for my daughter's coronation are complete, Baron?

Locomo (L.)—Yes, Sire, and will shake the faith of the staunchest believer in superstition.

King Buonocore (rubbing his hands)—Good! Read me the programme.

Locomo—Your Majesty, these fifty pages of foolscap simply say (if you subtract the literary ornaments, which (with pride) I added myself) that a Royal Banquet is ordered for Friday, May 13th. Thirteen tables, with thirteen covers at each, the room decorated with cracked mirrors and cross-eyed waiters.

King Buonocore—Excellent! And the guests know they will eat with crossed hands?

Locomo—It was expressly stated in the invitations, and the favoured guests have been practising it all the morning, with great discomfort.

King Buonocore—It is a good joke, is it not, Locomo! (chuckling.)

Locomo—So your Majesty says. Your Majesty's approval elevates the meanest of jests into a resplendent coruscation of pyrotechnic jocularity.

King Buonocore (frowning)—You don't insinuate—

Locomo—No, Sire, but—if I may presume—(bows).

King Buonocore—Do not presume too far (warningly).

Locomo—Well, Sire, if I may presume to presume as far as that point at which legitimate presumption ends, I would suggest that the banquet will prove a somewhat—er—hungry affair?

King Buonocore—Nonsense! What more can they want? Spilled salt and claret ought to satisfy anyone. My only fear is that the guests will fail to appreciate my efforts to amuse and instruct.

Locomo—The point of your Majesty's humour is, perhaps, above the average comprehension.

King Buonocore (flattered)—Yes, it is a bit subtle.

Locomo—And sometimes so fine as to be almost invisible. It is, if I may say so, like a mosquito; the victims do not see it, they only feel its effects: even my humble self—

King Buonocore (sharply)—What! you quarrel with my jests?

Locomo—No, Sire, not now, for they and I are fast friends; we have grown grey together. It is your modern, newer humour that sometimes—er—jars.

King Buonocore—Ha! that reminds me. When is a door not a door? (Locomo squirms.) Ah! but I see that you know it. (Crosses to L., hurt and disappointed.)

Locomo (crossing to R.)—As your Majesty pleases: I can feign ignorance once more.

King Buonocore—Don't trouble now; some time, when others are present, it may be convenient.

Locomo—Is your Majesty wise in this crusade against the cherished superstitions of a hundred generations? It brings disaster, as I know to my cost. (Rubbing his head.) That bump, Sire.

King Buonocore (feeling bump)—Yes?

Locomo—In obedience to commands I walked under a ladder last week, and was rewarded with a loose tile on my head.

King Buonocore—Which found such congenial company that it has stayed there ever since! (Pats Locomo on the head approvingly: Locomo winces.)

Locomo—Your Majesty is vastly amusing.

King Buonocore—And you are a superstitious old donkey. Out of my sight, you obsolete old faddist! (Exit Locomo hurriedly, R.) I have no patience with these antiquated cranks!

No. 2. SONG (KING).—"SOME FOLKS WHOM YOU MEET."

Allegro non troppo.

PIANO. *f*

KING.

1. Some folks whom you meet are so troubled with nerves, They turn pale as a sheet if a

2. And a maiden, poor thing, is so nervous she'll say She would rather die sin- gle than

Deh us C.

: : | : s.m | d : d | d' : d' : d' | t : t : t | ta : ta : ta | l : l : l | la : la : la }

p

wheel-barrow swerves; They love to com-plain of their food and their drink, The ghost of a pain makes them
mar-ry in May: I've known peo-ple grum-ble and ar-gue that Fri-day's a bad day to tum-ble off

{ | s : r : m | f : - : s . m | d : d : d | d' : d' : d' | t : t : t | ta : (ta) : ta | l : l : l | la : la : la }

in-stantly think That they're going to de-ve-lop the mumps! The bark of a dog, or the
an-y-thing high, Such as scaf-fold-ing, plat-forms or der-riks: A ghost in white, and a
G.t.

{ | s : r : m | f : m : r | m : f : s | l : t : d' | r' : r' : | : : m | l : - . l : l | l , : - . l : l }

hoot of an owl, The croak of a frog, or the cluck of a fowl, A mouse on the floor, or a
rat-tle of chains, A moon-lit night, and a clat-ter of panes, A long-drawn moan, or mo-
f.F.

{ | t , : - . t , : t , | m : - : m | l : - . l : l | l , : - . l : l , | t , : - . t , : t , | m : - : m | s' l : - . l : l | l , : - . l : l }

bat in the air, The slam of a door, or a pin on a chair, Gives these sen-si-tive peo-ple the
-no-tonous squeak, A ca-da-ve-rous groan, or a train-whistle's shriek Send these id-i-ots in-to hys-

{ | t , : - . t , : t , | m : - : m . m | l : - . l : l | l , : - . l : l , | t , : - . t , : t , | m : - : m . d | l , : l : l , | l : l : l }

jumps ! Yes, yes, yes, yes ! gives these sensitive people the jumps !
 - terics ! Yes, yes, yes, yes ! yes, straightaway in-to hys-ter-ics !
 C. t.
 { | se : se : | s : - : | fe : - : | f : - : | m l : - : | la : - : la | s : r : m | f : m : r | d : d : | : : | : : | : : }

Let other folks frighten them-selves as they please, And nervous old fo - gies may
 But witches may croak, and may snarl and may yap, And ga-ther around them their
 { | : : | : : | : : | : : | s | s : s : s | s : s : s | s : s : l | f : - : r | s : s : l | f : f : s }

quake in their shoes, It is luck - y for me that I'm not one of these, For I do ex - act -
 pes - ti-lent host, They may tap-a- tap tap, but I don't care a rap, Not the ghost of a rap . . .
 { | m : m : fe | s : - : s . s | s : fe : s | l : s : l | t : l : t | d' : - : d' d' | r' : d' : r' | m' : - : - }

ly what-ev-er I choose !
 . . for the rap of a ghost ! (Dances off L.U.E.)
 { | - : d' : l | s : r : m | d : - : - | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : }

No. 8. SONG (GREWSOM, WITH WITCHES).—“HE SAYS HE DON'T BELIEVE IN GHOSTS.”

Enter Witch Grewsom (R.). Enter Witches (R. & L.) riding on brooms. They form a semi-circle.

Allegro moderato.

VOICE. *mf*

He! he! he! He

Doh is F.

{ | s . : se . | l : : : : m }

Allegro moderato.

PIANO. *f*

says he don't be - lieve in ghosts, So ga - ther round, my
2. hum - or - ist, He's an - ti - su - per -

{ | m . f : m l || s . f : m : : m | m . f : m l }

WITCHES.

(*may be spoken throughout.*) He! he! he!

{ | : || : | l . : se l . | l : : }

mf

weird, dank hosts ! Sis - ters, all your charms ex-ert This
sti - tion - ist ! So, heark - en, sis - ters, while I state The

{ | s . f : m : : (m) | f . m : r . f | s . m : d . d }

He! he! he!

{ | : | m . : re . m : : : }

mf

un - be - liev - er to convert, And make him gro - vel in the dirt!
 pau - lo - post - fu - tu - rus fate Of this proud, pu - ny po - ten - tate!

{ | 1 „s:f .l | t „se:m .m | d' „d':t .l | t :t m : } *ff*

He!

{ | : | : | : | : | m : }

1. *mf* 2. *Meno mosso.*

2. He pos - es as a 3. When the Prin - cess wears the crown,

{ | : .m | m „f:m .l || : | m „f:m .l | s .f :m } *mf*

he! he! he! he!

{ | m : | l, :- || m : | l, :- | : }

Blight shall strike the old king down!

{ | : | : | m „f:m .l | s .f :m | : }

He! he! he! He! he!

{ | l, . :se, . | l, : | : | : | m . :re . }

When the crown's on Za - ra's head, A ter - ma-gant she'll

he!

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics "When the crown's on Za - ra's head, A ter - ma-gant she'll". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with chords and eighth notes. The key signature has one flat, and the time signature is 4/4.

prove instead, Her - self shall strike her fa - ther dead!

He! he!

rall. *a tempo.*

The second system continues the musical score. The vocal line has the lyrics "prove instead, Her - self shall strike her fa - ther dead!". The piano accompaniment includes dynamic markings such as *rall.* and *a tempo.*. The system concludes with the vocal line repeating "He! he!".

he! he! he! he!

The third system features the vocal line repeating "he! he! he! he!". The piano accompaniment continues with a rhythmic pattern, ending with a *sf* (sforzando) marking. The system concludes with a double bar line.

No. 4.

DANCE OF WITCHES.

Più mosso.

PIANO. *f*

Più mosso.

Più mosso.

Witches and Grewsom dance off; r.

Enter Prince Florizel, with Camillo (L.).

Prince Florizel.—Did you escort the old woman safely out of the palace, Camillo?

Camillo.—Yes, your Royal Highness.

Prince Florizel.—I fear she would have fared badly if I had not intervened. What do you think of my prospects? (*admires himself*).

Camillo.—Your Royal Highness is irresistible; your Royal Highness always was.

Prince Florizel.—No reminiscences, on an occasion like this. Zara! Lovely Princess! What a name, and yet how difficult to rhyme! Listen, and I will read you an ode composed in her honour.

Camillo (*nervously*).—If you please, your Royal Highness, I d-d-don't feel very well.

Prince Florizel.—Nonsense, stand still, and bear it like a man. (*Reads*)

Most musical the melody when lovely Zara sighs,

Her sunlit smile is like a fairy's whisper:

Her cheeks are pink, but I forget the colour of her eyes,

And no one's hair is better curled or crisper!

As blushing as the dawn, and timider than turtle-dove—

Enter Firenza (L.).

Firenza (*interrupting*).—Room for Her Royal Highness the Princess Zara!

Prince Florizel.—What a disappointing interruption! Just as I had managed to rhyme Zara with Ta-ra-ra!

(*Exeunt Prince and Camillo, R.*)

(*Enter Violetta, Carina and Maids of Honour, L.*)

No. 5. CHORUS.—“STATELY, TALL, OF BEAUTY RARE.”

Andante grazioso.

1st SOPRANO. State-ly, tall, of beau-ty rare,
 { : : : : : | d . r : f . m | r . m : s . f }
 Doh is G.

2nd SOPRANO. State - ly, tall, of
 { : : : : : | d :- d | d :- d }

ALTO. Stately, tall, of beauty rare,
 { : : : : : | m . f . i : l . s . i | f . s . i : ta . l }

Andante grazioso.

PIANO. *p*

Full of grace, di-vine-ly fair, Comes our la-dy, gen-tle Princess Za - ra!

beau - ty rare, . . . Comes our la - dy, gen-tle Princess Za - ra!

Full of grace, di-vine-ly fair, Comes our la - dy, gen-tle Princess Za - ra!

May the kind - ly fai-ries pour, From their o-ver-flow-ing store, Bless-ings on the gen-tle Prin-cess

May the kind - ly fai-ries pour, From their o-ver-flow-ing store, Bless-ings on the gen-tle Prin-cess

May the kind - ly fai-ries pour, From their o-ver-flow-ing store, Bless-ings on the gen-tle Prin-cess

Za - ra, blessings on the gen-tle Princess Za - ra!

Za - ra, blessings on the gen-tle Princess Za - ra!

Za - ra, blessings on the gen-tle Princess Za - ra!

rall.

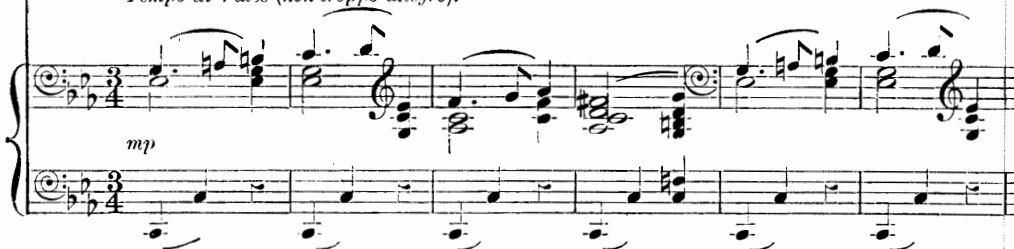
No. 6. VALSE SONG (ZARA) WITH CHORUS.—"LIFE IS SHORT, THE POETS SAY."

Tempo di Valse (non troppo allegro).

1. Life is short, the po - ets say, Fleet - ing fast, like
 2. Нap - py, care - less, let . . us be, Light of heart and

Doh is E♭.

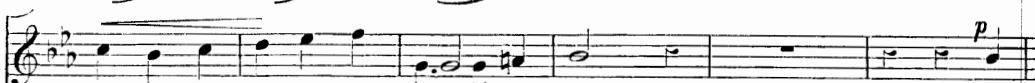
{ | d' : - : t | l : - : s | f : - : s : l | t : - : | d' : - : t | l : - : s }

Tempo di Valse (non troppo allegro).

sum - mer day, We fade As a shade In - to emp - ty air, And
 fan - cy - free; For why Should I Be mor - ose and sad, To

B♭.t.

{ | f : - : s : l | m : - : m | s : r : - : re | m : ° d : r | m : - : t, | d : - : d }

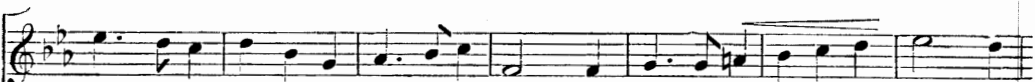
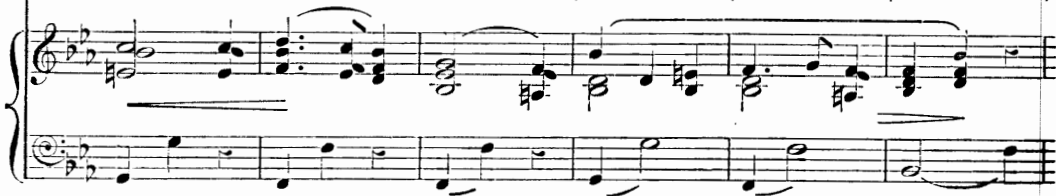


no one cares whe-ther we're here or there. A

bu - mour a sil - ly po - et - i - cal fad? And

f. E♭.

{ | r : d : r | m : f : s | l, : - : l : t, | d' s : - : | : : | : : s }



lim - it - ed num - ber of sum - mers I've seen— To tell you the truth, I am just six
 why should I puck - er up my pret - ty face, And screw it up in - to a grave gri -

{ | d' : - : t : l | t : s : m | f : - : s : l | r : - : r | m : - : m : fe | s : l : t | d' : - : t }



poco rit.

teen— But young as I am, I have learnt this truth: That it's best to en-
 - mace, Dis - fig - ure my brow' with an ug - ly frown, With my lips . . pursed

{ m' :- :m | d' :- :d':t | l :- :s:s | f :s :l | t :- :m:m | m :- :f:m }

poco rit.

joy . . the plea - sures of youth ;
 up and my eyes . . cast down ?

{ l :f:r | d :- :r:m | l :- :- | : : | : : | : : (det) || }

p

Light - ly trip - ping, Air - i - ly, air - i - ly, Bright - ly skip - ping,

{ m' :- :m' | m' :- :l | r' :- :m':r' | r' :- :t:s | d' :- :d' | d' :r :m }

Air - i - ly, air - i - ly, Drink to the full of the plea - sures of morn, Though

{ f :m :r | s :- :l:s | m' :- :f':m' | m' :d' :l | r' :- :m':r' | r' :- :s }

mf

eve - ning must fol - low as sure as you're born. Danc - - ing

{ | d' : t : l | r' : - . r' : m' | t : - . d' : r' | s : - : | m' : - : m' | }

CHORUS.

Danc

{ | : : | : : | : : | : : | : : | : s : se | }

mf

hi - ther, Fai - ri - ly, fai - ri - ly, Pranc - ing thi - - ther,

{ | m' : - : l | r' : - . m' : r' | r' : - . t : s | d' : - : d' | d' : r : m | }

- - - ing, danc - - ing, Pranc - - ing,

{ | l : : l | : f : fe | s : : s | : re : m | f : : m | }

f

Fai - ri - ly, fai - ri - ly. Life may be long, or as short as a

{ | f : m : r | s : - . l : s | s' : m' : d' | f' : - . m' : f' | m' : de' : l | }

pranc - - ing. Life . . . may be long, or

{ | : d : t | f : : m | d' : - : - | : f : - . s | l : - : l | }

f

span, Let us en-joy it as long . . .

short as a span. Let us en-joy it as . . .

as we can.

long as we can.

Vivace.

p *ff*

(If a Dance is wanted for Princess Zara, the Refrain may be repeated.)

Violetta.—We beg to offer to your Royal Highness our humble congratulations.

Princess Zara (modestly).—I thank you all for your kind words, and hope to prove myself worthy of the great honour my father, the King, has done

me. I am young to be a queen, but I shall have you round me, you, Violetta, and you, Carina, and you, Firenza—to advise me on difficult questions of State policy—for we are going to be a very, very happy family.

Carina.--It only remains for your Royal Highness to choose some handsome prince to share your throne.

Princess Zara (smiling).--I think you may safely leave that to me. And that reminds me, *Carina*,

Prince Florizel awaits an interview; inform him that the Princess *Zara* desires his presence. (*Exit Carina, &c.*) Ah! my heart! How it thumps! I wonder whether I am old enough to understand what that means?

CHORUS.

State - ly, tall, of beau - ty rare. Full of grace, di - vine - ly fair,
 { : | d . r : f . m | r . m : s . f | m . f : l . s | f . m : m . r }
 State - - ly, tall, of beau - - ty rare, . . .
 { : | d : - . d | d : - . d | d : - . d | d : - . t | }
 State - ly, tall, of beau - ty rare, Full of grace, di - vine - ly fair,
 { : | m . f : l . s | f . s : t a | l . l | s . l : d . t a | l . s : s | }

Is our la - dy, gen - tle Princess Za - ra ! May the kind - ly fai - ries pour
 D.t. { | m l . t : d ' . s | l . t : d ' . m ' | r ' : d ' | : | l . t : r ' . d ' | t . d ' : l }
 Is our la - dy, gen - tle Princess Za - ra ! May the kind - ly fai - ries pour
 { | d f . s : s . s | f . s : s . d ' | d ' . t : d ' | : | l . l : l . l | l . se : l }
 Is our la - dy, gen - tle Princess Za - ra ! May the kind - ly fai - ries pour
 { | s . d . r : d . d | d . r : d . s | s . f : m | : | d . r : f . m | r . m : d }

From their o - ver-flow-ing store, Bless-ings on the gen-tle Princess Za - ra,
 { | t .d' :m' .d' | l .t :d' s | d' .,d:d .s, | l, .t, :d .m | l :f | : }
f

From their o - ver-flow-ing store, Bless-ings on the gen-tle Princess Za - ra,
 { | l .s :d' .s | l .s :s'r | s .,d:d .d | l, .s, :s, .d | de :r | : }
f

From their o - ver-flow-ing store, Bless-ings on the gen-tle Princess Za - ra,
 { | f .m :s .m | f .f :m't, | d .,s, :s, .s, | f, .s, :s, .s, | s, :f, | : }
f *p*

bless-ings on the gen-tle Princess Za - ra!
 { | m .,l, :l, .l, | t, .d :r .m | r :d | : | : | : }
p

bless-ings on the gen-tle Princess Za - ra!
 { | l, .,l, :l, .l, | l, .l, :l, .d | d .t, :d | : | : | : }
p

bless-ings on the gen-tle Princess Za - ra!
 { | fe, .,fe, :fe, .fe, | fe, .fe, :fe, .fe, | f, :m, | : | : | : }
p

pp

(During the above Princess Zara retires, L.)

Violetta (gathering girls around her).—It is my private opinion—of course I don't want to talk scandal—at least, I don't want the credit of it—

but I believe that Prince Florizel is coming to propose to our dear Princess.

Firenza.—Let us make fun of him (all laugh).
 Hush! Here he comes (all suddenly look very demure).

Re-enters Carina, with Prince Florizel (R.). The girls make a solemn curtsey.

(In the following number, some of the lines of the Chorus (in Verses 2 & 3) may be taken by individuals, each passing before the Prince as she sings her line. Prince Florizel turns from one to the other, getting desperate towards the end.)

No. 7. SOLO AND CHORUS.—“MAIDENS, GOOD DAY TO YOU!”

Scherzando. PRINCE FLORIZEL.

SOLO. *mf*

La is C. Doh is E. 1. Maid-ens, good day to you!

CHORUS. *f*

Our greet-ing,

Scherzando.

PIANO. *fp*

Hom age I pay to you, *A*
F.2.
Mr

too, sir! Dit-to to you, sir!

boon I would ask of you, One trif-ling task of you,
C.t.
sd' t l t ,m:m }

What means your vis-it? (9)

3. **E⁷.**

Well, sir, what is it?

{ | d' .t :- .l | t .m' : | m' : - - | m' : - - | 'm' : r' .t | se .m : r .t . } }

2. *mf* Maid-ens, now heed me you, To Za-ra now lead me you,

{ | l, .d :- .r | m .,f:m | : | : .l | l, .d :- .r | m .,f:m | }

f Off with your hat, sir!

{ | : | : | l :m .,d | t .l : | : | : | }

p

(more earnestly).

Will no one say, none of you? I'll

f. B⁷. **C.2.**

{ | : | : .m' | d : t .l | t .,m' : m' | : | : .l' | }

"Za-ra?" Who's that, sir? Sir, she now slumbers!

{ | l .m : .d | t .m : | : | : .d : t .l | t .m : | }

kiss ev - ry one of you !
 { | d' : t . l | t . n : m | : | : | : | : | }

Safe - ty in numbers !
 { | : | : | d' : t . l | t . m' : | m' : - | m' : - | }

3. Eb. *mf* 3. Maid-ens, I bow to you ! *f* De -
 { | : | : | l, d :- . r | m . f : m | : | : | . d | }

Low as you can, sir,
 { | s' m' : r' . t | se . m : r . t, | : | : | l : m . d | t, l, : | }

vo - tion I vow to you ! Maids, I ap - peal to you !
 { | d . m :- . f | s . l : s | : | : | r : m . f | s . l : s | }

Spoke like a man, sir !
 { | : | : | d' : s . m | r . s : | : | : | }

I a - dore you, I kneel to you!
 See how ex - pert's he! Drop him a curtsey.

Prince Florizel.—Ladies, I am your most humble servant!

Chorus (drawing).—Sir, we are your most humble servants!

Prince Florizel.—You honour me greatly, but, considering the number of words you use, you manage to convey very little information.

Violetta (innocently).—Oh, what is it that you wish to know?

Prince Florizel.—Perhaps I was a little obscure: I wish to see the Princess Zara.

Violetta.—Oh, you wanted to see the Princess?

Firenza.—Of course, how very stupid of us not to understand!

Carina.—Don't you see the gentleman has come on very important business?

Enter Zara (l.). She bows to Prince Florizel, and motions to Chorus.

Princess Zara (to Chorus).—You may leave us.

All cough significantly, and exeunt (l.) to music ("Lightly tripping," &c.). Princess Zara and Prince Florizel are left alone.

Prince Florizel.—You desired my presence, Princess?

Princess Zara.—Yes, if you choose to put it in that way. (Pause.) Must you be going?

Prince Florizel.—I was thinking of that day—

Princess Zara.—When we met in the wood?

Prince Florizel.—When I lost myself—

Princess Zara.—And I lost my bracelet. Ah? And you helped me to find it.

Prince Florizel.—We hunted everywhere, didn't we?

Princess Zara.—Yes, and put our heads ever so close together, didn't we?

Prince Florizel.—But we never found it, did we? Of course not, it was in my pocket all the time! Why, I have it still!

Princess Zara.—Then I may take it that I am at liberty to ask you your intentions?

Prince Florizel.—How clever you are, to guess that! The fact is, that it is my intention to seek your father to-morrow morning, to ask for your hand in marriage.

Princess Zara (significantly).—To-morrow? It may be too late, to-morrow.

Prince Florizel.—Ha, a rival!

Princess Zara (shyly).—I don't quite mean that, but—er—to-day is—er—to-day, is it not?

Prince Florizel (puzzled).—I suppose it is, unless it is Leap year, which your remark seems to suggest.

Princess Zara.—You don't understand: to-day, I am a Princess, you are a Prince; to-morrow, you will be still a Prince, but I shall be a Queen!

Prince Florizel (tenderly).—But, to-day—you are still a Princess?

Princess Zara.—But to-morrow things may be altogether different.

No. 8. DUET (ZARA AND PRINCE).—“NOW, IF YOU LOVE ME AS YOU SAY.”

PRINCESS ZARA.

VOICE. *Andante grazioso.*

Doh is C. 1. Now, if you love me as you say, You must not
 { | .s :l .s | d' .t :l .s | s .f :m .r }

PIANO. *Andante grazioso.*

p *p*

waste your time.. in he - si - ta - tion; If you de - fer an - o - ther day, Then yours may
 { | m .f :s | - .m :r .d | f :- | m .s :l .s | m' l .s :f .m | m .r :d t, }

be an awk - ward sit - u - a - tion. To - day we're equals, so you're free, As Prince, to
 { | d .r | m | - .d :t, .l, | r :- | d' s .s :l .s | f' .m' :r' .d' | d' t :l .s }

ask a Prin - cess if she'll love you, To - mor - row I a Queen shall be, Perch'd on a
 { | l .t :d' | - .l :s .f | m :r | .m :f .s | l .t :d' .r' | t .s :d' .m' }

poco rall. *poco rall.*

throne, and ma - ny miles a - bove you! So
 || s' :- | :d' | f' :m' | l .t :d' .r' | r' :- | d' : .s ||

PRINCE FLORIZEL.

So
 || : | : | : | : | : | : | : .f ||

p

Poco più mosso. (Non tempo di Valse.)

here's a di - lem - ma, and oh, let it be A warn - ing to lov - ers that
 || d' :r' :m' | m' :l : .l | t :d' :r' | m :- :m | l :t :d' | r' :m' :f' |

here's a di - lem - ma for lov - ers that woo... A warn - ing to us let it
 || m :f :s | l :r' :d' | t :- .t :l | l :se :m | m :se :l | l :de' :r' |

Poco più mosso. (Non tempo di Valse.)

woo, If you seek me to - day, you will have to ask me, But to -
 || s :- :- | :s :s | d' :t :d' | r' :d' :r' | m' :d' :m' | s' :- :f' .f' |

be, If I seek you to - day, I shall have to ask you, But to - mor - row you'll
 || t : :t .t | r' :m' :f' | m' :- :l .l | t :d' :t | m :- :d' .d' | de' :m' :r' |

Tempo 1mo.

rit.

- mor - row I'll have to ask you!

{ | m' : l . t | d' . r' | m' :- m' : r' | d' :- :- || - : | : }

rit. *p*

have, you'll have to ask me. 2. Although to -

{ | d' :- : f | s : l : t | d' :- :- || - : | . s : l . s }

Tempo 1mo.

- day you seem so kind, With radiant smile, as love - ly as a li - - ly, To-mor-row

{ | d' . t : l . s | s . f : m . r | m . f : s | - m : r . d | f :- | m . s : l . s }

you might change your mind, Then I should look par-tic - u - lar - ly sil - - ly! So let us

G.t. *f.C.*

{ | m' l . s : f . m | m . r : d . t, | d . r : m | - d . t, . l, | r :- | d . s . s : l . s }

catch Time as he flies, And make ex - pe - ri - ments . . to find out whe - ther A true so -

{ | f' . m' : r' . d' | d' . t : l . s | l . t : d' | - l : s . f | m : r | m : f . s }

- lu - tion will a - rise If once a - gain we put our heads to - -

{ | l . t : d' . r' | t . s : d' . m' | s' : - | - : d' | f' : m' | l . t : d' . r' }

PRINCESS ZARÁ. *Poco più mosso.*

You've found a so - lu - tion, that's ea - sy to

{ | : | : . s || d' : r' : m' | m' : l : . l | t : d' : r' }

- ge - ther. I've found a so - lu - tion, both ea - sy and

{ | r' : - | d' : . f || m : f : s | l : r' : d' | t : - . t : l }

Poco più mosso.

see, So sim - ple and ea - sy and true, You can

{ | m : - : m | l : t : d' | r' : m' : f' | s : - : - | : : s . s }

true, . . As sim - ple as sim - ple can be, I can tell by your

{ | l : se : m | m : se : l | l : de' : r' | t : : t . t | r' : m' : f' }

tell by my smile that I'll let you ask me, So don't trou - ble
 { d' : t : d' | r' : d' : r' | m' : d' : m' | s' : - : f' | m' : l . t : d' . r' }

smile that you'll let me ask you, So I won't trou - ble you, trou - ble
 { m' : - : l . l | t : d' : t | m' : - : d' . d' | de' : m' : r' | d' : - : l . f }

rit. *Tempo di Valse.*
 me to ask you!
 { m' : - . m' : r' || d' : - : - | : : | : : | : : | : : }

rit.
 you to ask me!
 { s : l : t || d' : - : - | : : | : : | : : | : : }

Tempo di Valse. (Danse.)
rit. *mf*

f

Esceunt (R.).

Enter Queen Butterfly (L.) still wearing cloak over butterfly dress.

Queen Butterfly.—Bless the dear Prince for rescuing me from that infuriated mob! He shall soon reap the reward of his gallantry. (Throws off cloak.) My faithful Butterflies, I know, will help me to circumvent these dreadful witches.

Poor fragile little fairies that we are! This variable weather tries our constitutions very sorely, to say nothing of omnivorous naturalists lying in ambush. (Waves wand.)

No. 9. CHORUS OF BUTTERFLIES (can be sung behind Scenes).—"HITHER WE COME."

Andante quasi allegretto. CHORUS OF BUTTERFLIES. *pp*

1st SOPRANO. *Lah is F. Doh is A.* Hi - ther we come,

2nd SOPRANO. Hi - ther we come,

ALTO. Hi - ther we come,

PIANO. *pp tr* *tr* *tr*

Hi - ther we come at your Ma - jes - ty's call; What is your will?

Hi - ther we come at your Ma - jes - ty's call; What is your will?

Hi - ther we come at your Ma - jes - ty's call; What is your will?

tr *tr* *tr* *tr*

tr *tr* *p tr* *tr*

What is your will, if you please, tell us all! We will not fail, though the

3.C7. A7.3. *mf*

{ | s^m : t : d' | r' : d' : t | d' : t : l | ^ms₁ : - : - | s₁ : l₁ : t₁ | d : r : m }

What is your will, if you please, tell us all! We will not fail, though the

mf

{ | s^m : t : d' | r' : d' : t | d' : t : l | ^ms₁ : - : - | s₁ : s₁ : s₁ | s₁ : t₁ : d }

What is your will, if you please, tell us all! We will not fail, though the

mf

{ | s^m : t : d' | r' : d' : t | d' : t : l | ^ms₁ : - : - | s₁ : s₁ : s₁ | s₁ : s₁ : s₁ }

tr *mf*

tr *tr* *tr*

wea - ther be damp, Chill - ing us, thrill - ing us, threat - en - ing cramp :

{ | f : m : r | s : - : | l₁ : t₁ : d₁ | r : m : f | s : f : m | l : - : }

wea - ther be damp, Chill - ing us, thrill - ing us, threat - en - ing cramp :

{ | t₁ : t₁ : t₁ | d : - : | l₁ : l₁ : l₁ | l₁ : d₁ : r | d₁ : d₁ : d₁ | r : - : }

wea - ther be damp, Chill - ing us, thrill - ing us, threat - en - ing cramp :

{ | s₁ : s₁ : f₁ | m₁ : - : | l₁ : l₁ : l₁ | l₁ : l₁ : l₁ | l₁ : l₁ : s₁ | f₁ : - : }

tr *tr* *tr*

We are all loy - al To But - ter - fly Roy - al, And nev - er mind, though the ba -

{ | l : - . s : f | m : m : f | s : - . f : m | r : r : m | f : m : r | m : r : d }

We are all loy - al To But - ter - fly Roy - al, And nev - er mind, though the ba -

{ | f : - . m : r | d : d : r | m : - . r : d | t₁ : t₁ : m | f : m : r | m : r : d }

We are all loy - al To But - ter - fly Roy - al, And nev - er mind, though the ba -

{ | l₁ : - . l₁ : l₁ | l₁ : l₁ : l₁ | s₁ : - . s₁ : s₁ | s₁ : s₁ : m | f : m : r | m : r : d }

f

ro-me-ter fall! Hi-ther we come,
 { r : t₁ : s₁ | s : - : - : | s₁ : - : - : - : | - : - : - : - : - : | l₁ : - : t₁ : d | r : - : }
 ro-me-ter fall! Hi-ther we
 { r : t₁ : s₁ | s : - : - : | s₁ : - : - : - : | - : - : - : - : - : | : : | f₁ : - : s₁ : l₁ }
 ro-me-ter fall! Hi-ther we
 { r : t₁ : s₁ | s : - : - : | s₁ : - : - : - : | - : - : - : - : - : | : : | r₁ : - : m₁ : f₁ }

p

Enter Butterflies (L.).
 hi-ther we come, What is your will, if you please, tell us
 { t₁ : - : d : r | m : - : : | d : - : r : m | f : m : r | s : - : - : | r : - : m }
 come, hi-ther, What is your will, if you please, tell us
 { t₁ : - : : | se₁ : - : l₁ : t₁ | l₁ : t₁ : d | r : r : r | d : - : - : | t₁ : - : t₁ }
 come, hi-ther. What is your will, if you please, tell us
 { s₁ : - : : | m₁ : - : b₁ : se₁ | l₁ : l₁ : l₁ | l₁ : s₁ : f₁ | m₁ : - : - : | f₁ : - : f₁ }

ff

Andante.
 all!
 { d : - : - : | : : | : : | : : | : : | : : | : : | : : }
 all!
 { d : - : - : | : : | : : | : : | : : | : : | : : | : : }
 all!
 { m₁ : - : - : | : : | : : | : : | : : | : : | : : | : : }
Andante. *tr*
p *p*

No. 10. SONG (QUEEN BUTTERFLY).—"WE GATHER HERE, FROM NEAR AND FAR.

♩ = 80. *mp*

Doh is A \flat .

1. We ga - ther here, from near and far, We
 2. From Na - ture's Fa - shion Plates we choose When

{ | : : | : : | : : s₁ | l₁ : - : d | l₁ : - : d | t₁ : - : r | s : - : - | : - : - | m : - : - }

Butter - flies bu - sy and ac - tive ; We wear these cos - tumes, since they
 seeking a dain - ty "con - fec - tion." And one there is we love to

{ | r : m : f | s₁ : - : - | m : - : d | r : - : - | d : - : - | : : s₁ | l₁ : - : d | l₁ : - : d | t₁ : - : r }

are Un - doubtedly ve - ry at - trac - tive : To
 use, From our ve - ry va - ried se - lec - tion . Of

{ | s : - : - | : - : - | m : - : - | r : t₁ : s₁ | l₁ : - : - | t₁ : - : d | r : - : - | s₁ : - : - | : : | : : | : : | : : s₁ }

cres *cen* *ao.*

tell you true, . . . this gos - sa - mer guise . . . An empty de - lu - sion and
 all dis - guis - es, I . . . con - fess, . . . With a But - ter - fly's none to com -

{ | l₁ : t₁ : d | d : - : - | : - : - | l₁ | t₁ : d : r | r : - : - | : - : - | t₁ : t₁ | d : r : m | m : - : f : m | r : - : d }

cres *cen* *do.*

snare is, You think, . . . no doubt, we're but - ter - flies, As a
 - pare is, I've all . . . a wo - man's love of dress, For . . .
 { | s : - : - | s₁ : - : - | : s₁ | l₁ : - : - | - : - : d | t₁ : - : r | d : - : m | s : - : - | m : - : d }

mat - ter of fact, we are Fai - ries! But - ter - fly Fai - ries,
 I am the Queen of the Fai - ries! Queen of the Fai - ries,
 { | r : m : f | s₁ : - : - | m : - : d | r : - : - | d : - : - | : : | f : s : l | l : - : - | d : - : - }

mf

But - ter - fly Fai - ries, Butter - fly, Butter - fly, Butter - fly Fai - ries,
 Queen of the Fai - ries, Queen of the Butter - fly, Butter - fly Fai - ries,
 { | m : f : s | s : - : - | s₁ : - : - | r : m : f | r : m : f | r : m : f | m : - : s | s : - : - | : : }

But - ter - fly Fai - ries, But - ter - fly Fai - ries, But - ter - fly, Butter - fly, Butter - fly
 Queen of the Fai - ries, Queen of the Fai - ries, Queen of the Butter - fly, Butter - fly
 { | f : s : l | l : - : - | d : - : - | m : f : s | s : - : - | s₁ : - : - | r : m : f | r : m : f | r : f : l }

poco rit.

Fai - ries !
 { s : - : - | d : - : - | : : | : : | : : | : : | : : | : : | : : }

CHORUS. (*ad lib.*) *mf*
 But-ter-fly Fai - ries, But-ter-fly Fai - ries,
 { | : : | : : | : : | f : s : l | l : - : - | d : - : - | m : f : s | s : - : - | s, : - : - }

mf
 But-ter-fly Fai - ries, But-ter-fly Fai - ries,
 { | : : | : : | : : | l, : ta, : d | d : - : - | l, : - : - | d : r : m | m : - : - | s, : - : - }

But-ter-fly, But-ter-fly, But-ter-fly Fai - ries, But-ter-fly Fai - ries,
 { r : m : f | r : m : f | r : m : f | m : - : s | s : - : - | : : | f : s : l | l : - : - | d : - : - }

But-ter-fly, But-ter-fly, But-ter-fly Fai - ries, But-ter-fly Fai - ries,
 { s, : d : r | s, : d : r | s, : d : r | d : - : m | m : - : - | : : | l, : ta, : d | d : - : - | l, : - : - }

But-ter-fly Fai - ries, But-ter-fly, But-ter-fly, But-ter-fly Fai - ries !
 { m : f : s | s : - : - | s, : - : - | r : m : f | r : m : f | r : f : l | s : - : - | d : - : - | : : }

But-ter-fly Fai - ries, But-ter-fly, But-ter-fly, But-ter-fly Fai - ries !
 { d : r : m | m : - : - | s, : - : - | l, : l, : d | l, : l, : d | l, : l, : d | t, : - : - | d : - : - | : : }

*Ad lib. from * to **



Queen Butterfly.—Now, children, attention! There is a storm coming. (*Butterflies fidget uneasily.*) Don't be alarmed, it is not that kind of storm; but there is trouble ahead, and this lovely balmy day will soon turn to a biting frost. (*Butterflies fidget.*) How uneasy you are to-day! It is the thunder in the air, I suppose. The witches are on the prowl again, hunting for some fresh victim to add to their unique collection (*Butterflies shiver*). Don't wriggle about so; you're not silkworms now, you know. But we can watch carefully, save the Prince, and catch this wicked old Grewsom in our net, so to speak, and pin her to the ground.

Tortoiseshell.—Oh, please—your Majesty, don't use such uncomfortable metaphors as nets and pins! they seem to suggest ammonia, ough! (*all shiver.*)

Queen Butterfly.—Really, children, if you're so nervous as all that, you had better be put in a glass-case at once.

Tortoiseshell.—Oh, p-p-please, don't talk so cruelly.

Queen Butterfly.—Nonsense! Do your duty, and keep watch over the Prince. I depend on you thoroughly, that is, weather permitting.

Tortoiseshell.—You may depend on us, rain or shine! (*Exeunt Queen and Butterflies, R.*)



No. 11. FINALE.—“LOYAL SUBJECTS HERE ASSEMBLED.”

Processional March for Coronation Ceremony. During the March, enter (1.) Nobles, Heralds, Guards Pages, Maids of Honour; Camillò and Locomo; Prince Florizel, King Buonocore.

Moderato.

PIANO.

mf

ff

p

mf

ff

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The score includes various dynamics: *mf* (mezzo-forte) at the beginning, *ff* (fortissimo) in the second system, *p* (piano) in the fourth system, *mf* in the fifth system, and *ff* in the sixth system. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents and slurs throughout the piece.

KING BUONOCORE.
Poco meno mosso.

Doh is Eb. Loy - al sub - jects, here as - sem - bled, Hear . . ye my com -
 { | : | : d . r | m : m | f :- . r | m : s | : | d' : - | - . s : f . , r }

Poco meno mosso.

mand, I pro - claim my dear - est daugh - ter, Queen . . of this great
 { | d : - | : m . d | s :- . s | l :- . l | t : s | r' : - | - :- . t | s : l }

land ; Sure - ly such a come - ly ru - ler Nev - er yet was
 { | s :- | - : | d' : - . d' | t : se | l :- . m | m : l | ta :- . l | l : s }

(Enter Princess Zara, with Violetta, Firenza and Carma.)

seen? Bow ye all to Prin-cess Za - ra, Bow be-fore your Queen!

{ | d' :- | : | d' :- d | d : d | r : m | f : s | l :- . m | m : r | s :- | - : }

PRINCESS ZARA.

Friends, I

CHORUS.

Bow we all to Prin-cess Za - ra, Bow be-fore our Queen!

{ | : | : | : | : | : | : | : | d : r }

Bow we all to Prin-cess Za - ra, Bow be-fore our Queen!

{ | d :- d | d : d | d : d | d : m | f :- . m | t₁ : t₁ | d :- | - : }

{ | d :- . s₁ | s₁ : s₁ | l₁ : s₁ | d : ta₁ | l₁ :- . s₁ | s₁ : f₁ | m₁ :- | - : }

thank you for your greet-ing, From my in - most heart; Since my

{ | m :- . m | f : r | m : s | l : d' | d' :- | s :- | m₁ :- | l₁ : t₁ }

fa - ther has com-mand-ed, I must play my part. Friends, I

{ | d' :- .d | r :- .r | m :d | m :fe | s :- | - :t, | d' s :- | s :s }

p

crave your kind in - dul-gence, I am scarce six - teen, Still, se -

{ | d' :- .d' | t :se | l :m | m :l | ta :- | - :s | l :- | l :l }

- cure in your de - vo - tion, I will be your Queen. . . .

{ | d' :- .d | d :d | r :m | f :s | l :- | - :s | d' :- | - :- }

CHORUS. *f*

Bow we all to

{ | : | : | : | : | : | : | : | : | d' :- .d | d :d }

Bow we all to

{ | : | : | : | : | : | : | : | : | { | m :- .d | d :d | d :d | d :d | d :d | d :d | }

f

Prin - cess Za - ra, Bow be - fore our Queen! Hail to the Queen! Long live the
 { | r : m | f : s | l : - . m | m : s || d' : - | m : r ., m | d : - | m : r ., m }

Prin - cess Za - ra, Bow be - fore our Queen! Hail to the Queen! Long live the
 { | d : d | d : m | f : - . m | m : f || m : - } | m : r ., m | d : - | m : r ., m }

Tempo lmo.

Queen! Your loy - al sub - jects fond - ly pray; Hail to the Queen! Long live the
 { | d : - . s | s . fe : m . fe | s : m | f : s | l : | l : s ., l | f : - | f : m ., f }

Queen! Your loy - al sub - jects fond - ly pray; Hail to the Queen! Long live the
 { | d : - . s | s . fe : m . fe | s : m | f : s | l : | l : s ., l | f : - | f : m ., f }

Za - ra, ra,

Queen! Hail to Za - ra, Hail to Za - ra, Hail to .. Za - ra,
 { | r : m | f : s | l : t | d' : r' | m' : - | - : - : | m' : - | - : r' ., m' | d' : - | - : t ., d' | l : - | - : l }

Queen! Hail to Za - ra, Hail to Za - ra,
 { | r : m | f : s | l : f | r : r | m : - | - : - : | - : - : - : - : - : - : | r : l }

Queen . . . to - day !
 { | d' :- | r' :- .m' | d' :- | :- | : | : | : | : | : | : ||

Queen to - - day !
 { | s :- { | t :- | d' :- | :- | :- } | : | : | : | : | : | : ||

At last line, all kneel, grouped in a circle round the throne, facing towards Princess Zara on the throne.
 Stage darkened. Enter Grewsom and Witches in front of circle : (L.L.E.) they bow mockingly. Princess Zara alone is aware of their presence.

Poco meno mosso. GREWSOM (mockingly). (Witches and Grewsom glide out.)

Hail to Za - ra, Queen to - day !
 { | : | : | m .,f:m .l | s .f :m | : | : | }
 WITCHES.
 He! he! he!
 { | : | : | l . :se . | l . : | }

Stage light. All rise ; Princess Zara comes forward from throne.

PRINCESS ZARA. (RECIT.)

O fa - ther dear, I am a - afraid, my heart is full of dread, I
 B>t. f.E>
 { | : | : | .l r_1 | f_1 .,f_1 :f_1 .f_1 | m_1 .r_1 :t_1 .,t_1 | r_1 .,t_1:t_1 .se_1 | l_1 : .l_1 m_1 }

feel as tho' some clammy hand were cir- cling round my head!

{ | m ., t; t, . d | r . m : f . m | t ., m : m . r | de : | : | : ||

KING BUONOCORE.

'Tis but a passing cloud, my child, for

F.2. **D.3.**
 { | : | : | : | : | : | : | : | : | : | : ||
 | det, . t, t, t, . t, | m ., m : m . m s ||

all is bright once more, So sing a- gain, my loy- al subjects, loud - - er than be -

{ | t ., t : l . s | d^f s : . s | s ., m : d . s, | d r : m . s | t : - | - s : l . r ||

fore ! Then sing !

{ | s : - : s, | s : - : | : : | : : | : : | : : | : : | : : | : : | : : | : : } }

CHORUS.

Then sing, . . then sing, then sing, then sing ! . . With joy- ous shout and

{ | : : | : : s, | s : - : - | - : - : s, | s : - : s, | s : - : s, | s : - : - | - : - : s, | l, : - : d | t, : - : r } }

Then sing, . . then sing, then sing, then sing ! . . With joy- ous shout and

{ | : : | : : s, | s : - : - | - : - : s, | s : - : s, | s : - : s, | s : - : - | - : - : s, | l, : - : d | t, : - : r } }

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : s | s : - : - | - : - : s | l : - : f | s : - : m | f : - : r | m : - : d | }

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : { : r | m : - : - | - : - : } : s | l : - : f | s : - : m | f : - : r | m : - : d | }

mer - ri - ly sing Tra - la. . . . Let one and all, Who - ev - er he be,

{ | t₁ : - : d : r | m : - : f e | s : - : - | - : - : s | s : - : s | l₁ : - : - | : : | : : t₁ | s : s : s | d : - : - | }

mer - ri - ly sing Tra - la. . . . Both great and small, Of what

{ | t₁ : - : d : r | m : - : { : r | r : - : - | - : - : } | : : | : : l₁ | s : - : s | t₁ : - : - | : : | : d : d | }

cres. U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | : : | : : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. - ev - er de - gree, U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | s : s : s | r : - : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. *ff*

la . . . tra - la, . . . tra - la, tra - la, tra - la, . . . tra - la, tra - la, . . . tra -
 { d' : - : - : l | t : - : - : l | s : - : - : m | f : - : - : m | r | s : - : - : s | d' : - : - : l }

- la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra -
 { s : - : - : f | f : - : - : l | t : - : - : l | s e : - : - : m | m : - : - : r | r : - : - : d | d : - : - : d | s : - : - : s | s : - : - : f | f : - : - : l }

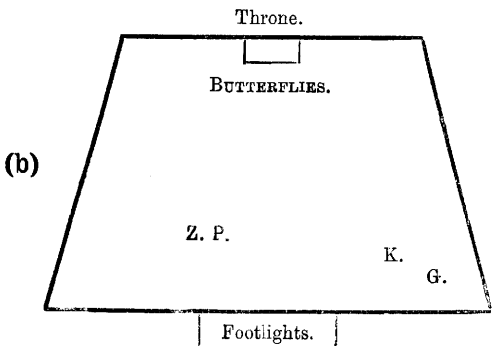
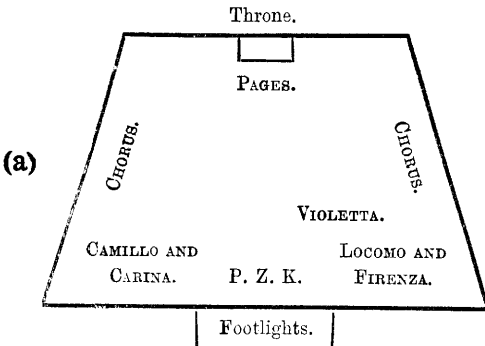
(Loud gong or thunder.)

- la, . . . tra - la, tra - la, tra - la, . . . tra - la, tra - la.
 { t : - : - : l | s e : - : - : m | m : - : - : r | r : - : - : d | d : - : - : d | s : - : - : f | m : - : - : l | : - : - : | : - : - : | : - : - : | : - : - : | : - : - : | : - : - : }

- la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la.
 { t : - : - : l | s e : - : - : m | m : - : - : r | r : - : - : d | d : - : - : d | s : - : - : f | m : - : - : l | : - : - : | : - : - : | : - : - : | : - : - : | : - : - : | : - : - : }

General Dance during the above : the King signals to Pages, who bring forward crown for Princess Zara ; he is seen to place crown on Princess Zara's head. Loud gong or thunder ; Princess Zara screams and faints. CURTAIN quick. (a)

When the curtain is raised for Tableau, stage is cleared : Princess Zara has fainted in the arms of the Prince (right centre) ; Grewsom is seen in a corner, gloating over the covering King ; at the back grouped on and round the throne, are Queen Butterfly and other Butterflies. (b)



ACT II.

SCENE.—The Gardens of the Royal Palace. Princess Zara discovered asleep on a couch, in the centre of stage, surrounded by Violetta and the Maids of Honour, some sitting, some kneeling and leaning towards the couch for support; all show signs of great weariness, and yawn from time to time, as if unable to keep awake. (A chair Front left.)

No. 12. CHORUS.—“LO, AT LAST THE QUEEN IS SLEEPING.”

Doloroso. *p*

SOPRANO. Lo, at last the Queen is sleep-ing, Pla-cid, dig-ni-

Alto. Lo, at last the Queen is sleep-ing, Pla-cid, dig-ni-

PIANO. *pp* *p*

-fied and calm: Du-ti-ful-ly, watch we're keeping, Shielding her from hurt or harm. Now she's dozing,

-fied and calm: Du-ti-ful-ly, watch we're keeping, Shielding her from hurt or harm. Now she's dozing,

VIOLETTA. *pp* *p*

Now re-pos-ing, Hush! Don't disturb her lest she wake! Welcome is this

Now re-pos-ing, Hush! Don't disturb her lest she wake!

re - lax - a - tion, Welcome, mer-ci - ful re-lease! Since this morning's Co - ro - nation We've not had one

{ | r . m, f: m, d. l. | ^{C.t.} m. l. d': m' . d' | t . d'. t: m' | l ., s: f . m | r . m, f: m, d. l. | ^{C.t.} m' l. t : d' . l. }

Vivace. *f* *a tempo.* *pp* *(All collapse.)*

mo-ment's peace: Hustled, flurried, Bothered, worried, Hush! Don't disturb her lest she wake!

{ | l ., t: d' | ^{f.F.} d' s, s.- : r, r.- | m, m.- : t, t,- | la, : - | s, ., d: m . s | m, r. m : l, ||

CHORUS. *a tempo.*

Hush! Don't disturb her lest she wake!

{ | : | : | : | la, : - | s, ., d: m . s | m, r. m : l, ||

Hush! Don't disturb her lest she wake!

{ | : | : | : | la, : - | s, ., s: d . m | d, t, l, s, e: l, ||

Vivace. *f* *a tempo.*

(Enter Carina and Firenza, L.U.E. in conversation, they walk to the front of the stage.)

Carina (L.C. impetuously).—I declare, I won't put up with this nagging any longer! (loudly) Perhaps this is her idea of a "Happy Family!"

Chorus.—Hush!

Firenza (L. turning towards them).—Oh, so she's asleep at last, is she? Thank goodness for that! I'm simply worried to death! (sits in chair.)

Carina.—The Queen has been perfectly unbearable since her Coronation; she could not have changed more suddenly, not even if she had been a man!

Firenza.—Or become more savage: there's half the Royal Household already waiting to have their heads chopped off. Goodness knows whose turn it will be next!

Carina.—We shall have no crowd left to enjoy the executions, at this rate of progress.

Firenza.—She doesn't seem to remember anything about anybody; think of the poor King! disgraced, and sent to the kitchens! Fancy a King having to cook his own dinners!

Carina.—That's not the worst of it, either: the Queen has sent the Prince to join him, and help him wash up.

(Princess Zara moves as if about to wake, humming a few bars of "Life is short.")

Firenza.—Hush! the Queen is going to wake.

(Firenza and Carina go up stage. Princess Zara opens her eyes, slowly, looks vacantly about her; then suddenly and very sharply to the Chorus.)

Princess Zara.—What are you staring at! Turn your heads the other way at once, unless you prefer to do without them altogether! Do you hear? Wake up, stand up! (shaking one of the Maids of Honour who has fallen asleep.)

(All rise and turn away. Princess Zara rises from couch and comes forward.)

Princess Zara (aside).—Oh, this crown! It seems to be glued to my head! (trying to recollect) I—don't—quite—understand: let me try to remember. I am Princess Zara—No, I was made Queen,—and—then—(with sudden vehemence) Why do you stand like that, idiots? Are you afraid to look us in the face, cowards? What abominable manners you have!

(Chorus turn again, and face Princess Zara.)

Princess Zara (to herself).—Poor girls! How cruel they must think me! But, somehow, I don't think it is all my fault.

No. 13. SONG (PRINCESS ZARA) WITH CHORUS.—“A FEW HOURS SINCE.

Andante con moto. PRINCESS ZARA.

VOICE.

mf

1. A few hours since, ah, woe is me! I
 2. A fa-ther had I once, I know, And

Lah is G. Doh is B♭.

{ | : | : | : | :m₁ | l₁ :l₁ | m :r | d r :t, | l₁ :m₁ }

Andante con moto.

PIANO.

had nor care nor trou-ble, I was as hap-py as could be, Light-
 lov-ers, too, in plen-ty, It seems so ma-n-y years a-go, Five,

{ | l₁ :- .l₁ | s₁ :d | t₁ :l₁ | :m₁ | l₁ :l₁ | m :-r | d r :t, | l₁ :m₁ }

- heart-ed as a bub-ble! But some strange spell has hyp-no-tised Me.
 ten, or e-ven twen-ty! But fa-ther, lov-ers, all are fled, My

{ | l₁ :- .l₁ | s₁ :m | r :d | :m | r :m | d :m | t₁ :m | l₁ :m }

mf

with fas-ci-na-tion, My brain is stunned, de-mo-ra-lised, Past
 life is lone and drear-y, And all my hap-pi-ness is dead, Ah,

{ | - :m₁ m₁ | b₁ s₁ :l₁ | d :t₁ | :m₁ | l₁ :l₁ | m :-r | d r :t, | l₁ :m₁ }

all re - ge - ne - ra - tion. } Fai - ries, see me de - so - late,
me, I am a - wea - ry! }
{ f₁ : s₁ | l₁ : d | t₁ : l₁ | : | m : - . d | l₁ : m | re . t₁ : re | - : }

Lend your kind - ly aid, Save me from this cru - el fate, A poor un - hap - py
{ r : t₁ | d : t₁ | l₁ | t₁ : - | - : | m₁ : l₁ | d : m | s : - . f | m : r | d : - . r | m : d }

maid!
{ t₁ : l₁ | : | : | : | : | : | : | : | : | : ||

CHORUS. pp
Un - hap - py maid ! O poor un - hap - py maid ! maid !
{ : | : m | l₁ : - . t₁ | l₁ : d | t₁ . d : r | t₁ . d : r | m : - | - : - || m : - | - : - ||

pp
Un - hap - py maid ! O poor un - hap - py maid ! maid !
{ : | : s₁ | s₁ : fe₁ | f₁ : l₁ | l₁ : l₁ | l₁ : l₁ . t₁ | de : - | - : - || de : - | - : - ||
{ : | : de₁ | r₁ : r₁ | r₁ : m₁ | f₁ : f₁ | f₁ : f₁ | m₁ : - : - : - || m₁ : - : - : - ||

p pp (For practice only.)

1st time. 2nd time.

(At end of Song, Princess Zara sinks on to couch, exhausted.)

Princess Zara (to herself).—Let me try again : I am Zara,—I was made Queen, and was crowned (*shudders*). And then—then—we had luncheon, and—(*suddenly starting up from couch, violently.*) Come here, you ! What is your name ! (*to Firenzeza.*) Firenzeza (*coming forward, trembling*).—F-f-f-firenza, your Majesty !

Princess Zara.—Don't wobble in that ridiculous fashion, as if I were going to eat you : go and find the Cook who made that omelette, and have his head cut off at sunset.
Firenzeza.—M—m—may it please your M—m—ajesty, the executioner is already engaged six d—d—deep to-day.

Princess Zara.—How dare he be engaged, when I want him particularly? Off with his head! And give the Cook our compliments, and we will do him the honour to execute him ourself. (*Flings herself into chair, L.*)

(*Exit Firenze, R.*)

Chorus (in horror).—O—o—o—oh!

Princess Zara (turning sharply on them).—Now, then, crybabies, what's the matter with you? Remove that couch. I'll soon show you what it is to be a Queen, ha, ha! (*Two or three try unsuccessfully to move the couch: Princess Zara turns furiously on the others.*) Now, then, do you see me slaving? Don't stand there like lumps of coal!

(*The others rush to the couch, and drag it in opposite directions.*)

Princess Zara.—Not the whole crowd of you, boobies! Put it there—No, there!

(*Couch is moved to back of stage, R.*)

Princess Zara.—Where is—Baron Lo-co-motive, or whatever his name is?

Carina (weeping).—Your Majesty desired that he should be kept at an even temperature of 212 degrees.

Princess Zara (gleefully).—Ah, yes, he was to be boiled alive: is it done?

Carina.—Er—er—Your Majesty, they have tried to carry out your instructions, but it is so difficult to boil him alive: he fainted right off at 200 degrees.

Princess Zara.—Off with the stoker's head! We will be obeyed. Do you hear?

(*Carina rushes off bewildered, L.*)

Ha, ha! (*laughs aloud.*)

Silence, stupid!

Violetta.—I s—s—said n—n—nothing.

Princess Zara.—Don't argue!

Violetta.—Perhaps Your Majesty had better rest awhile: the cares of state have overwrought our Gracious Queen.

Princess Zara (sharply).—Don't call me gracious, when you know perfectly well that I am nothing of the kind. (*Then, in gentler tones.*) Now leave me alone, all of you, I—am—tired.

PRINCESS ZARA.

Fai-ries, see me de-so-late, Lend your kind-ly aid, Save me from this

Doh is Bb.

pp

Exit (R.L.E.). CHORUS.

eru - elfate, A poor unhap-py maid. Un - hap - py maid! O poor un - hap - py maid!

CHORUS.

Un - hap - py maid! O poor un - hap - py maid!

Un - hap - py maid! O poor un - hap - py maid!

p pp pp

(*Exeunt Chorus and Violetta, L.*)

Enter Butterfly Fairies (R.U.E.).

No. 14.

DANCE OF BUTTERFLIES.

PIANO.

Andante grazioso. *tr*

Repeat ad lib.

Exeunt Butterflies (L.).

Enter (R.), very cautiously, King Buonocore and Prince Florizel, dressed as cooks, with white aprons and caps, long white coats, &c. King Buonocore carries a frying-pan, Prince Florizel carries a saucepan.

No. 15. DUET (KING BUONOCORE AND PRINCE FLORIZEL).—"YOU POSE, YOU PAYERS OF RATES."

Adagio. *They start.* *They peer*

PIANO. *p*

cautiously round the stage.

They start. *Allegro (as fast as possible without sacrificing distinctness).*

sf *f*

KING BUONOCORE.

You pose, you pay-ers of rates, ma-jes-tic, As
 { | : : | : : | : : | : : m.r | d : m : s | d' : r' : d' | t : - : l | s : l : f }

monarchs of all you sur-vey.
 { | m : f : s | m : f : r | d : - : | : : | : : | : : | : : | : : }

PRINCE FLORIZEL.

But down in the kitchen, a De-mon Do-mes-tic In -
 { | : : | : : | : : | : : m.r | d : m : s | d' : r' : d' | t : d' : l | s : l : f }

You come home in a hur-ry And

- si - dious hold-eth his sway : And or - der a cur - ry

The first system of music consists of three staves. The top staff is a vocal line with lyrics. Below it is a second vocal line with lyrics. The bottom two staves are a piano accompaniment. The lyrics are: "You come home in a hur-ry And - si - dious hold-eth his sway : And or - der a cur - ry".

rice for your din-ner So ag - - gra - va - ting Keeps you all

"At once," but the sin-ner, Keeps you all

The second system of music consists of three staves. The top staff is a vocal line with lyrics. Below it is a second vocal line with lyrics. The bottom two staves are a piano accompaniment. The lyrics are: "rice for your din-ner So ag - - gra - va - ting Keeps you all 'At once,' but the sin-ner, Keeps you all".

wait - ing! In vain you scowl, looking sur - ly and sur - li - er,

wait - ing!

The third system of music consists of three staves. The top staff is a vocal line with lyrics. Below it is a second vocal line with lyrics. The bottom two staves are a piano accompaniment. The lyrics are: "wait - ing! In vain you scowl, looking sur - ly and sur - li - er, wait - ing!".

Saying you want-ed it half-an-hour ear-ly-er, No - - - thing can hur-ry the

{ | fe : m : fe | s : fe : s | l : s : l | d' : d' : t | d' : - : - | - : - : - | - : r' : d' | l : s : f | }

Cook, no - - - thing can hur-ry the

{ | l : - : - | : : | : : | : : | : : | s : - : - | - : l : t | d' : r' : m' | }

No - - - thing can hur-ry the Cook, no - - - thing can hur-ry the

{ | l : - : - | - : - : - | - : ta : l | f : m : r | s : - : - | s : - : - | - : fe : s | l : t : d' | }

Cook ! You may storm as you please, Or go down on your knees, Or

{ | f' : - : - | : : | : : | : : | s : s | d' : t : d' | r' : t : s | l : s : l | t : - : m | }

Cook !

{ | r' : - : - | : : | : : | : : | : : | : : | : : | : : | : : | }

f p

wi - ther him up with a look ; But he does what he likes, If it suits him, he strikes, For the

{ l : l : t | d' : d' : r' | m' : - : | : l : l | r' : l : d' | t : l : s | d' : s : ta | l : s : f }

Head of the House is the Cook! The Cook! . . . Yes, the Head of the House is the

{ m : f : s | l : t : d' | r' : - : | : : d' | f' : - : - | - : m' : r' | m' : r' : d' | l : d' : t }

{ The Cook! The Cook! . . . Yes, the Head of the House is the

{ : : | : : | : : t | m' : - : d' | f' : - : - | - : m' : r' | m' : r' : d' | l : d' : t }

Cook!

{ d' : - : - | : : | : : | : : | : : | : : | : : | : : | : : | : : }

Cook!

In thoughtfully planning your daily re-past, you

{ d' : - : - | : : | : : | : : | : : | : : : m : r | d : m : s | d' : r' : d' | t : t : l | s : l : f }

A joint of mutton or beef will last you
 { | : : | : : | : : | : : m : r | d : m : s | d' : r' : d' | t : - : l | s : l : f }

Needn't va - ri - e - ty seek ;
 { | m : f : s | m : f : r | d : - : | : : | : : | : : | : : | : : | : : }

Ev - e - ry day of the week ; *Cold* on Mon - day,
 { | m : f : s | m : f : r | d : - : | : : | : : | : : | r : m : fe | s : - : s | : : | : : }

For its *hot* on Sun - day, *Hash'd* on Tues - day,
 { | : : | : : | : : | : : m : m | r : m : fe | s : - : s | : : | : : | m : b : se | l : - : l }

Wednesday's *stew's* day, Sa - turday's *pie* day ;
 { | m : b : se | l : - : l | : : | : : | : : | : : | r' : t : s | l : - : - : s : - : | : : | : : }

Thurs - day's *fried* day, Sa - turday's *pie* day ; Your
 { | : : | : : | d' : - : - : - : l | t : - : d' | r' : t : s | l : - : - : s : - : | : : | : : s }

dai - ly di - et, I'll . . . be bound, May prove a con - tin - u - al mer - ry - go - round, It

{ | d' :- d | r : d : r | m : r : m | f :- f | fe : m : fe | s : fe : s | l : s : l | t :- s }

It all depends on the

{ | : : | : : | : : | : : f | l :- :- :- :- :- | - : ta : l | f : m : r }

all depends on the Cook!

{ | d' :- :- :- :- :- | - : r' : d' | l : s : f | l :- :- | : : | : : | : : }

Cook! all depends on the Cook!

{ | s :- :- | s :- :- | - : l : t | d' : r' : m' | f' :- :- | : : | : : | : : }

all depends on the Cook! You may

{ | : : | s :- :- | - : fe : s | l : t : d' | r' :- :- | : : | : : | s : s }

fp

storm as you please, Or go down on your knees, Or wi-ther him up with a look, But he

{ | : : | : : | : : | : : | : : | : : | : : | : : }

{ | d' : t : d' | r' : t : s | l' : s : l | t : - : m | l' : l : t | d' : d' : r' | m' : - : | : l : l }

The Cook! the

{ | : : | : : | : : | : : | : : | : : | : : | : : | : : t m' : - : d' }

does what he likes, If it suits him, he strikes, For the Head of the House is the Cook! The

{ | r' : l : d' | t : l : s | d' : s : ta | l' : s : f | m' : f : s | l' : t : d' | r' : - : | : : d' }

Cook! . . . Yes, the Boss of the Show is the Cook!

{ | f' : - : - | - : m' : r' | m' : r' : d' | l' : d' : t | d' : - : - | - : - : - | : : | : : }

Cook! . . . Yes, the Boss of the Show is the Cook!

{ | f' : - : - | - : m' : r' | m' : r' : d' | l' : d' : t | d' : - : - | - : - : - | : : | : : }

f

f

f

tr

tr

5

Repeat ad lib.

King Buonocore (pulling himself together).—I feel better after that ; what a mercy we escaped from that horrible din ! They were shouting like mad after us.

Prince Florizel.—Take heart, your Majesty, perhaps your daughter has received by now the omelette you made for her. That touching sign of

parental devotion will surely soften her heart, even though it break her jaw.

King Buonocore.—As a maiden effort I am rather proud of that omelette. Er—er— (*nervously*) isn't it getting dark a bit ? I can smell ghosts, or witches, or something.

Prince Florizel.—Why,— I thought you did not believe in that kind of nonsense!

King Buonocore.—It's no nonsense, my boy! see what scepticism has brought me to! I am converted now. Ugh! It really is getting much darker, you know.

Prince Florizel.—I can feel a cold clammy breathing down my neck.

(They grope about and run into one another: frying-pan and saucepan drop with a loud clatter. Thunder heard, as if in answer.)

King Buonocore (shivering).—What a curious echo?

Prince Florizel.—Let us try again.

(They pick up pan and saucepan, and drop them again. Thunder heard once more.)

Enter suddenly, front of stage, Grewsom (L.).

Grewsom.—I am here. Who calls?

Prince Florizel and King Buonocore at back of stage (R.)—P—p—please, I didn't. (Cover their heads with their aprons.)

Grewsom (seeing them).—Hail, mighty Spirits! (Bows low.) Hither, sisters! hasten, for the White Spirits command us! (Crosses to R.)

Enter Witches, R. and L.

Witches.—Who calls?

Grewsom.—The White Ghosts call you! (King Buonocore and Prince Florizel come forward. All make a deep obeisance to them.)

King Buonocore (aside to Prince Florizel).—It is all right, I do believe they take us for ghosts!

Grewsom.—Ye are one of us, my lord?

King Buonocore.—We are two of you,—that is, we are two of us; it depends on what you are.

Grewsom.—We are witches, black and grey only; not beautiful and white like my noble lords! (Thunder heard; King Buonocore and Prince Florizel shiver.) Listen! Isn't that lovely?

Witches.—He! he! he!

No. 16. SONG (GREWSOM).—"WE RIDE ON A BROOM."

Non Allegro. (In the time of a slow Polka.)

VOICE.



1. We ride on a broom, thro' the mid-night gloom—Wher-

Lah is B. Doh is D.

2. sly as an owl, do we stalk and prowl, A-

{ | : | : | : | : m || 1 : m m | 1 : m m | 1 : m | 1 : t }

Non Allegro.

PIANO.



- ev-er we've a will, we can con-struct a way, Our grand-est de-light is a

- searching for a vic-tim that's dis-sect-a-ble, The hours that we keep, when all

{ | d' d' : t . l | d' d' : t . l | t . se : m | — : m | 1 : l . t | d' : t . l }

fog-gy dark night, With the moon behind the clouds se-cure-ly tucked a-way:

pro-per folk sleep, May be not ex-act-ly what you call re-spect-a-ble;

{ | s . l : f | m : s . s | l . s : f . m | s . f : m . r | m . d : d | — : — }

We're co-sy, snug and warm in a cheer-y thunderstorm, And
 We find it does-n't pay to de-fy the glare of day, For

{ | : | : s | d' . d' : t . a' | r' : d' . t | l . l : l . t | s : m }

lightning lends enchantment to our view, But when the sun's a-blaze with his
 ma-ny ug-ly cus-tom-ers we meet, So we take our evenings out, when there's

{ | f . m : f . s | l . t : d' . l | r' : - | - : s . s | d' . t : l . d' | t : l . s }

VERSE 2.

on his beat.

. . m m | l : -

pes-ti-len-tial rays, Then we shudder and we shi-ver, ough! . .)
 no-bo-dy a-bout, Save a sol-i-ta-ry "bob-by"

{ | l . s : f . l | s : m . m | f . m : f . s | l . m : . m r d t , | l , : - | : }

We sing, We grin, We shout, We
 WITCHES.

May be spoken. Ha, ha! He, he! Hi, hi!

{ | : | : m || l : - : | : : t | m' : - : | : : l | t : - : | : : d' }

{ | : | : || : : l | t : - : | : : m' | d' : - : | : : t | d' : - : }

chuc-kle, Ha, ha, he, ne, hi, hi, ho, ho.

{ | f' : f' : | : : s | s :- : n' | n' :- : d' | d' :- : l | l :- : | : : | : : }

Ho, ho! Ha, ha, he, . . hi,

{ | : : f' | r' :- : | : : | : : | : : | : : f | f :- : r' | - : - : t }

1. *Tempo lmo.* || 2.

2. As

ho, ough! . . ough!

{ | : : se | : : . rdt. | l, :- | - : - : | : : | : : || l, :- | - : - : | - : - : }

1. *Tempo lmo.* || 2.

Grewsom.—Have ye heard the glorious news? The King is disgraced!

King Buonocore.—I had er—heard of it; but it did not strike me as particularly humorous.

Grewsom.—The muddle-headed old sceptic! But he won't trouble us much longer.

Witches.—He! he! he!

King Buonocore (assuming gaiety).—He! he! he! I suspect he has had enough of us supernaturals to last him a very long time.

Grewsom.—Not so very long, either. Her Majesty ate an omelette for lunch (*significantly*).

Prince Florizel (joyfully, to King).—Then we are saved!

Grewsom.—And she is mad with rage.

King Buonocore.—Then we are lost!

Grewsom.—I am making up a pic-nic party to see the execution.

King Buonocore and Prince Florizel (alarmed).—Execution? Whose?

Grewsom.—Why the King's, of course!

Witches.—He! he! he!

(*King Buonocore and Prince Florizel support one another.*)

King Buonocore.—Do I understand you to mean that Princess Zara has dared to condemn her father to death!

Grewsom.—That's the funny part of it: she sent the King her compliments, and promised to do him the honour of cutting off his head herself. Our profession is avenged!

Prince Florizel (aside, to King).—I do believe this witch is at the bottom of it all. Let me settle with her. (*Aloud, to Grewsom, casually*) This is great news, indeed! I suppose there is no fear of his escaping!

Grewsom.—None whatever; that is, not unless the Queen asks her father's forgiveness on her knees, and we are taking good care she doesn't do that. You'll come to our pic-nic?

King Buonocore.—Thanks, but I shall be attending er—officially.

Grewsom.—Come, long life to the King—till this evening!

No. 16A.

DANCE OF WITCHES WITH KING BUONOCORE AND PRINCE FLORIZEL.

Heavily.

f

1. 2.

ff

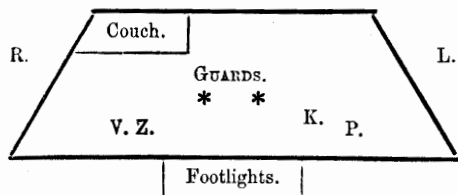
sf

(Exeunt Grewson and Witches, L.)

King Buonocore.—Look here, Florizel, a joke is a joke (I suppose that this morning I would have asked “When is a joke not a joke?”), but having your head cut off by your own daughter is going a little too far.

Prince Florizel.—But we have the key of the situation now. Here comes Zara. (*Soothing and coaxing him.*) You must try to get her to apologise; but humour her a bit at first, and don't make her angry; royalties are rather touchy, you know.

(Enter Princess Zara, R., accompanied by Violetta and two of the Bodyguard.)



King Buonocore and Prince Florizel (falling flat on their faces, L.).—We are Your Majesty's most humble and devoted servants!

Princess Zara (R.C., to herself).—What an extremely handsome young man! (Aloud, to Violetta) What is that ridiculous old fogey doing here? King Buonocore fumes, Prince Florizel pacifies him.)

Violetta (R.).—If you please, your Majesty, that is—

Princess Zara.—Silence, chatterbox! Who asked you to say anything? (To the King) What are you doing here?

King Buonocore.—Yes, what am I doing here?

Princess Zara (to Violetta).—What does this absurd creature want?

King Buonocore (aghast).—"Creature!" (Prince Florizel warns him.)

Violetta.—Please, your Majesty, I do not dare to be quite sure; but I think that it is his Majesty the King—

Prince Florizel (interrupting).—The Cook!

King Buonocore.—Yes, his Majesty the King—

Prince Florizel.—The Cook! (then aside to the King).

Take care, you are spoiling it all.

Princess Zara (ignoring the King).—Inform his Majesty the Cook that he has our permission to retire to his own kingdom, down the kitchen stairs.

King Buonocore (furiously).—But—bless me! I am not going to be ordered about like a common servant! (rushing towards Princess Zara) Look here, my child, stop this tomfoolery; you know perfectly well who I am!

Princess Zara (to Violetta).—What does the fellow want?

King Buonocore (blazing).—This is really too much! I will tell you who and what I am, young woman! I am your father, his Majesty the King! (Strikes attitude.)

Princess Zara (carelessly).—Only a madman, after all! Search him for bombs or petitions. Away with him to the scullery!

(Guards seize King Buonocore and hustle him off (L.) protesting loudly, followed by Violetta.)

Princess Zara (to Prince Florizel).—Your presence here is wholly unnecessary.

Prince Florizel (bowing low).—I have the honour to be your Majesty's most humble and obedient servant.

Princess Zara.—Of course you are, menial! You are a cook! a common, plain cook!

Prince Florizel.—Plain, perhaps, your Majesty, for I am but a beginner; but no ordinary cook, I assure you.

Princess Zara (aside).—What strange fascination is this that compels me to tolerate his company? (Aloud) I have seen your face before have I not? (Prince delighted.) Were you the impertinent fop who dared to embrace me at the Coronation?

Prince Florizel.—Madam, I desire to offer my most humble apologies to you for my clumsiness.

Princess Zara (graciously).—Spoken like a prince, indeed!

Prince Florizel.—Here, on my knees (kneels), I swear a life-long devotion to her Majesty Queen Zara! (Kisses her hand, and retains it.)

Princess Zara (aside).—Ought I to let him? How handsome he is! Is there anyone looking? (Aloud) I—accept—your—dutiful—homage. (Withdraws her hand.)

Prince Florizel (aside).—Now for it! (Aloud) Beautiful, gracious Queen, I can conceal it no longer: I—I—love you!

Princess Zara (aside).—Oh, he must be a real prince! (Aloud) Er—all my subjects love me, I hope. (She swings her hand awkwardly, he catches it, and rises.)

Prince Florizel.—Beautiful Queen, gentle as a fawn, timid as a doe—

Princess Zara (aside).—Dough! Is he only a cook, after all? (Draws away from him.)

Prince Florizel.—I have loved you ever so long!

Princess Zara.—Since this afternoon, in fact?

Prince Florizel.—No, ever since that day in the wood—you remember? (Zara shakes her head puzzled) When I was—

Princess Zara (laughing at him).—Gathering mushrooms for your master's breakfast!

Prince Florizel.—No! Helping you to find your bracelet!

Princess Zara.—Bracelet? I don't remember that I ever lost one.

Prince Florizel (aside).—Happy thought! I can make her a present of it. (Taking bracelet from pocket) See what I offer your Majesty!

Princess Zara (aside).—That settles it! He must be a prince, and a very rich one. (Aloud, admiring bracelet) What a lovely bracelet! will it fit me, do you think?

Prince Florizel.—Well, it ought to! That is,—er—I had it made on purpose. (Aside) I wonder whether she would think me very mean if she knew it was her own once.

(Prince Florizel and Princess Zara retire to a corner of the stage, R. They busy themselves putting on bracelet; enter Chorus, L., on tip-toe.)

No. 17.

CHORUS.—"OH, SHOCKING!"

Andante. SOPRANOS. (In a whisper.)

Lah is G. Doh is B?

Oh, . . . shock-ing! Oh, . . . shock-ing!

ALLOS. (In a whisper.)

Oh, . . . shock-ing! Oh, . . . shock-ing!

Andante.

pp

Più mosso.

ppp

Fan-cy, a la - dy of her rank and sta - tion In - dulging in such an ig - no - ble fir - ta - tion As
 { | l₁ : s₁ : f₁ | s₁ : f₁ : m₁ | f₁ : m₁ : r₁ | m₁ : m₁ : m₁ | d : t₁ : l₁ | t₁ : l₁ : se₁ | l₁ : se₁ : b₁ | se₁ : se₁ : se₁ }

ppp

Fan-cy, a la - dy of her rank and sta - tion In - dulging in such an ig - no - ble fir - ta - tion As
 { | l₁ : s₁ : f₁ | s₁ : f₁ : m₁ | f₁ : m₁ : r₁ | m₁ : m₁ : m₁ | d : t₁ : l₁ | t₁ : l₁ : se₁ | l₁ : se₁ : b₁ | se₁ : se₁ : se₁ }

Più mosso.

pp

that ! It's e - nough to make a - ny - one stare ! Do look ! We
 { | m : r : d | r : d : t₁ | d : t₁ : l₁ | t₁ : - : - | t₁ : m : - | : : | : : | : : m₁ }

that ! It's e - nough to make a - ny - one stare ! Don't look ! We
 { | m : r : d | r : d : t₁ | d : t₁ : l₁ | t₁ : - : - | : : | : : | : : | f : t₁ : - | : : m₁ }

would not ob - ject to the ti - tled no - bi - li - ty, Some - bo - dy blest with a homely gen - ti - li - ty,
 { | l₁ : s₁ : f₁ | s₁ : f₁ : m₁ | f₁ : m₁ : r₁ | m₁ : m₁ : m₁ | d : t₁ : l₁ | t₁ : l₁ : se₁ | l₁ : se₁ : b₁ | se₁ : b₁ : m₁ }

would not ob - ject to the ti - tled no - bi - li - ty, Some - bo - dy blest with a homely gen - ti - li - ty,
 { | l₁ : s₁ : f₁ | s₁ : f₁ : m₁ | f₁ : m₁ : r₁ | m₁ : m₁ : m₁ | d : t₁ : l₁ | t₁ : l₁ : se₁ | l₁ : se₁ : b₁ | se₁ : b₁ : m₁ }

Mem-ber of Par-li-a-ment, e - ven a Mayor; But a Cook!

{ | m : r : d | r : d : t₁ | d : t₁ : l₁ | t₁ : - : | : : | : t₁ : t₁ | m : - : - | : : }

Mem-ber of Par-li-a-ment, e - ven a Mayor;

{ | m : r : d | r : d : t₁ | d : t₁ : l₁ | t₁ : - : | : : | : : | : : | : : }

Andante.

Oh, shocking!...

{ | : : | : : | : : | : : | l₁ : - : - | - : - : - | se₁, m₁ : - : - | : : }

Yes-- a Cook! Oh, shocking!...

{ | f : - : | : : t₁ | m : - : | : : | l₁ : - : - | - : - : - | se₁, m₁ : - : - | : : }

Andante.

pp

Oh, shocking!... Oh, shocking!

{ | d : - : - | - : - : - | t₁, m₁ : - : - | : : | { | m : - : - | - : - : - | l₁, l₁ : - : - | } | : : }

Oh, shocking!... Oh, shocking!

{ | l₁ : - : - | - : - : - | se₁, m₁ : - : - | : : | { | t₁ : - : - | - : - : - | l₁, l₁ : - : - | } | : : }

fff

(Princess Zara turns, and seeing that she is discovered, pushes Prince Florizel from her and rushes across to the other side of the stage, Front L.)

Princess Zara.—Off with his head! Wretches! Will you stand by quietly and see your Queen thus insulted? This—Cook has dared to address

words of love and affection to our Royal self! (Guards seize Prince Florizel.) Off with his head, idiots, or I shall go mad!

(She breaks through the crowd, to the back of the stage, and flings herself on to the couch, R.)

No. 18. SOLEMN MARCH AND CHORUS—"MOURN YE FOR FLORIZEL."

SOPRANO
& ALTO.

Adagio. p

Mourn . . ye, mourn ye for Flo - - ri - zel,

Doh is D^b.

{ | : | l : - | - : d' | t : l . l | s : - | f : - . m | n : - | - : - }

PIANO.

Adagio.

pp

f

Doom'd . . to die in a dun - geon cell! Soon the

{ | : | l : - | - : m' | r' : d' . d' | t : - | l : t . . d' | n } : | : | d' : - | - : d }

f

bell Shall . . toll his knell, Doom'd to die . . is

{ | s : - | la : s | d' : - | - : d | s : - | : | : d' | - : t | se : l | - : s }

p

Flo - ri - zel, doom'd to die, doom'd to die!

{ | f : - | m : - | m : l | - : l | l : l , | - : l , | l , : - | - : - | : | : ||

p *pp*

(Exeunt all L. except Princess Zara and Firenza, followed by guards with Prince Florizel.)

(Princess Zara watches the procession go out, and hisses her hand to the Prince, unknown to him.)

Princess Zara (*whimpering*).—Poor young man !
But the majesty of the throne must be preserved.
He must die ! At any cost, I must be di-
dignified ! *

(Exit, sobbing, R.)

* *(If it be desired to shorten the Dialogue, a cut may be made from here to * below, col. 2, in which case exit Firenza with Chorus.)*

Firenza (*R., alone, looking off stage L.*).—There goes another handsome masculine head to the executioner. And here comes one more, apparently just returning.

(Enter Baron Locomo, L.L.E., with face very red, and clothes shrunk about him.)

Firenza (*R.C.*).—Dear, dear Baron ! *(Tries to fall on his neck.)*

Baron Locomo (*L.C., recoiling with scream*).—Don't touch me ! *(Crawls into chair.)*

Firenza.—How did you escape ? I thought you were comfortably settled in the cauldron.

Baron Locomo.—So I was, quite comfortably, thank you ! What a mercy the stoker was called away suddenly !

Firenza (*caressing and soothing him*).—There, there, cheer up, and let us try to forget all about it.

Baron Locomo.—No amount of forgetting will give me back my complexion !

Firenza.—Why, the new one's lovely. A little fresh, perhaps, but that's nothing. What can you have done to vex her Majesty so ?

Baron Locomo.—I can't think : I merely said I was ready to go through fire and water in her service, meaning, of course, that I should be happy to direct our foreign policy from the snug seclusion of a comfortable arm-chair, when she gave me an instant opportunity of proving my devotion.

Firenza.—It was very inconsiderate of her ! But, there, don't fret, I shall always love you, whatever colour you are.

Baron Locomo (*spoken. Firenza soothes him at appropriate pauses*).—

A—h—h ! I see it still !
The monster cauldron and the stoker all
Agog with speculating grin : then I,

Poor victim, fettered hand and foot, thrown in
Like beefsteak pudding ! Stir, and stir, and stir,
Then bump, and bump, and bump ; with torture
racked,

I seemed to see around me ghoulish hordes,
The rightful tenants of my iron pris'n,
A-peering at me from the cauldron's edge,
And mocking me with slimy, bilious laughter,
As who should say, " What ho ! It's our turn
now ! "

It was as if in some menagerie,
Aquarium or kitchen-garden I were
Set, surrounded by an audience
Unsympathetic, yet appreciative.
There sat the lobster, with his tail a-wag,
There pirouetted, in an ecstasy,
The egg ; potatoes, too, did jib at me
A bleary, earthy eye, and winked the while.
There laughed aloud, with satisfaction wriggling,
The scaly eel ; the beans grinned broad and
broader !

Anon I heard, in stony-hearted tones,
One say, " And is the old fool not yet done ? "
And " Turn him over, this side's nicely brown. "
The clanking of the oven doors did chill
My heart like penny-steamer's whistle, or
Misguided female's after-dinner song.
Now stealthily, tho' all too swift, the grim
Thermometer arose by slow degrees,
Insinuating and insidious ;
The water, warming to its ghastly work,
Grew more exuberant and boisterous,
The hissing waves leapt up to brand my cheek,
Their bubbling, jaggling, crackling, cackling
tongues
Did lap and lick my searèd, scarrèd flesh,
Until so fierce and scalding grew the heat,
That not a microbe stayed to share my sufferings,
But turned their myriad tails, and fled. The
cowards ! *(Faints.)*

Firenza (*shrieking*).—Ah ! he has fainted ! *(Tries to resuscitate him.)*

Baron Locomo (*recovering*).—Where am I ?

Firenza.—Hush, dear ; you've been very ill, and the doctor says you must not talk. But here comes the Queen *(raises him)*. If she sees us we shall get into hot water.

Baron Locomo (*agonised*).—No, no ! For pity's sake, not again !

(Exeunt hurriedly, L.)

(Enter Princess Zara, still weeping, R.)

Princess Zara.—It's no use, I can't be dignified though I've tried ever so hard ! *(Sits in chair, L.)*

* Oh, what is the good of my being a Queen, if I can't love whom I choose ! *(Buries her face in her hands and dozes.)*

(Enter Queen Flutterfly, R.)

No. 19 SONG (QUEEN BUTTERFLY).—"REST YOU, WEARY LITTLE MAIDEN."

Andante.

VOICE.

p

Andante.

PIANO.

p

Doh is F.

Rest you, wea - ry lit - tle maid - en,
 { | m . s : r . m | d . m : t, . d } }

Rest you for a - while, . . . Grief - af - flict - ed, sor - row - la - den, Prey to witches' guile ;
 { | l, ., t, : d . m | r : d | m . s : r . m | d . m : t, . d | l, ., t, : d . m | s : - } }

Aye be - fore the dawn is breaking, Dark - est is the night, Soon, to hap - pi - ness a - waking,
 { | r ., m : f . s | l . t : d' . s | f ., s : l . r | s : - | d' ., l : s . f, s | l ., f : m . l, } }

Shall you see the light. Rest you, wea - ry lit - tle maid - en, Rest you, rest a - while, . . .
 { | l, . r : f . l | r : - . | m . s : r . m | d . m : t, . d | l, ., t, : d . m | r : d } }

rest you, rest you, rest.

{ | s :- .r | s :- .s | d' :- | - :- | - :- | - :- | - :- ||

(Spoken.) Poor King, poor Prince! What a mess they have made of it! But that is so like a man; he spoils anything he can lay hands on. This situation requires a woman's diplomacy. (Wakes Princess Zara.)

Princess Zara (starting).—Who dares to disturb me? Off with her head, this instant!

Queen Butterfly.—Hush, my pretty one, you mustn't talk like that to me. I'm not a common mortal.

Princess Zara (changing her manner).—No? Who are you, then?

Queen Butterfly.—The Fairy Queen Butterfly, and a friend of the poor young man whom you sent to the kitchens this morning.

Princess Zara (indignantly).—But he pretended he was a prince, and presumed to claim equality with me!

Queen Butterfly.—Naturally, my dear; why, you had accepted him in marriage.

Princess Zara.—Had I? But that must have been ages ago; I had forgotten all about it.

Queen Butterfly.—A very common complaint among engaged couples, my dear.

Princess Zara.—Besides, I have fallen in love with someone else now; and (with a whimper) he is to die this evening!

Queen Butterfly.—Bless me, what a very short engagement! You have not kept him long in suspense. No wonder people talk.

Princess Zara.—What do they say?

Queen Butterfly.—They call you spiteful, undutiful, and so on.

Princess Zara (jumping up from chair).—Oh, they do, do they? Off with their heads!

Queen Butterfly.—There you go again; I shan't help you if you flare up like that. (Moves as if to go. Zara takes a step towards her and detains her.)

Princess Zara.—Can you help me? Will you help me?

Queen Butterfly.—I will; I will restore to you the Prince you loved long ago, and your last new lover. Will that be enough for you?

Princess Zara.—Would not that be more than enough? Could I have the last one only?

Queen Butterfly.—That is, the one who is to die this evening?

Princess Zara (imploring).—Oh, no, don't let him die! Save him!

Queen Butterfly.—Why, you are as illogical as a grown-up woman. Who condemned him?

Princess Zara.—Oh, of course, I forgot; I did. So it is too late now, isn't it?

Queen Butterfly.—You wicked girl! I have a good mind to leave you to yourself.

Princess Zara.—Oh, don't! I am not really wicked; something seems to drive me to it.

Queen Butterfly (taking Zara's hand).—Well, well, we shall see. Now, you take a nap, and sleep soundly, like a good little girl, and then perhaps it will come out all right. (Leads Princess Zara to couch, and passes her hand over her eyes; Princess Zara falls asleep.)

No. 20. SONG (QUEEN BUTTERFLY).—"CALM, UNBROKEN BE HER SLEEPING."

Andante.

VOICE.

Doh is E.

Andante.

pp

Ped.

PIANO.

1. Calm, unbroken be her sleep - ing,
2. May the kindly Fates be - friend her,

{ | m . s : r . m : d . m | t₁ : l₁ : }

Free from sor - row, free from weep - ing, Fai - ries watch a - round her keep - ing,
From the witches' pow'r de - fend her, Gent - ly, sis - ters, gent - ly tend her,

{ | m . s : r . m : d . m | l : r : | s : - . l : t . d' | r . m : f . s : l }

1. 2.

Hov - 'ring nigh. - by!

Lul - la - by!

{ | s . l : s . l : s . l | d' : - : - | : - : || d' : - : - | : : }

CHORUS (behind the scenes).

pp

Lul - la - by, lul - la - by, lul - la -

{ | s . l : s . l : s . l | s : - : | s . l : s . l : s . l | s : - : | d' . r' : d' . r : d' . r' }

pp

Lul - la - by, lul - la - by, lul - la - by,

{ | f : - : f | m . f : m . f : m . f | f : - : - | m . f : m . f : m . s | ta : - : - }

{ | t₁ : - : t₁ | d . r : d . r : d . r | t₁ : - : - | d . r : d . r : d . m | m : - : - }

by, lul - la - by, lul - la - by, lul - la - by!

lul - la - by, lul - la - by, lul - la - by!

pp

d'	:	-	:	-		s.l	:	s.l	:	s.l		s	:	s.l	:	s.l		s	:	s	:	s		d'	:	-	:	-										
l	.	ta	:	l	.	ta	:	l	.	f		f	:	-	:	-		m	:	f	:	f		m	:	m	.	f	:	m	.	f		m	:	-	:	-
f	.	s	:	f	.	s	:	f	.	d		t	:	-	:	-		d	:	t	:	t	:	t		d	:	-	:	-		d	:	-	:	-		

(During Chorus and the following, enter Butterflies, L., summoned by Queen Butterfly, and dance round Princess Zara: then they rouse her, and lead her to the centre of the stage, gently force her to her knees, and make her remove her crown, and replace it on her head. Then they lead her back to the couch, and leave her sleeping, as before. Princess Zara, of course, moves as if walking in her sleep.)

L'istesso tempo.

pp

mf

pp

(Queen Butterfly and Butterflies exeunt, L.)

Princess Zara (gradually waking).—What does it all mean? Am I really awake, or are the Fairies only making fun of me?

(*Queen Butterfly leads King Buonocore in, L., whispers to him, and exit, L. King Buonocore walks to front of stage, dejected, as if in deep thought.*)

Princess Zara (rushing to him).—Father! (*he repulses her gently.*)*

King Buonocore (aside).—So she recognises me at last! But I must be distant with her. (*Aloud*) I beg your Majesty will not disturb me; I am trying to make up my mind as to what costume I shall wear at the ceremony. I suppose I shall have to go in white.

Princess Zara.—A ceremony? In white? A wedding?

King Buonocore.—Something more final than a wedding—an execution.

Princess Zara.—Horrible! Whose?

King Buonocore.—My own, of course.

Princess Zara.—O—oh! (*horrified.*)

Enter Firenze, R.

Firenze.—If you please, your Majesty, your faithful subjects are standing in rows, waiting to be executed, and are getting impatient.

Princess Zara (distracted).—Oh, er—ask them to wait. (*Exit Firenze, R.*)

Princess Zara.—But why should you want to go to your own execution?

King Buonocore.—Have you forgotten the very polite message you sent me this afternoon?

Princess Zara.—I?

King Buonocore.—Yes, “Your compliments, and you would do me the honour,” &c.

Princess Zara (a light dawning on her).—You—you made that omelette?

King Buonocore.—I cannot tell a lie— I did!

Princess Zara (sobbing).—Oh, how wicked I have been! Oh, father, I didn't know it was you, really I didn't! You are not angry?

King Buonocore.—A little upset, that's all.

Princess Zara.—There were extenuating circumstances, were there not? It was so tough!

King Buonocore (apologetically).—No one regrets it more than I, madam. And now, farewell, it will soon be sunset, and I have—er some letters to write before you do me er—the—er—honour to—er—er—*

Princess Zara (wildly).—No, no, no, father! Hear what I have to say!

No. 21. SONG (PRINCESS ZARA).—“O FATHER, DEAR.”

(*Princess Zara, R.C., King Buonocore, L., appearing to ignore her.*)

Andante con moto.

PIANO.

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante con moto' and the dynamics are 'mf'.

Verse 1. O fa-ther, dear, thro' many years of your kind watchful care, O - bedience I had

Doh is B♭.

{ | : s₁ : d m | s : - . m : r . d | f : - : m . r | d : r : m | l₁ : - : t₁ | d . s₁ : s₁ : f₁ }

Verse 2. But, warn'd by some kind fairy voice that happiness is vain With - out a pa - rent's

{ | : s₁ : d m | s : m : r . d | f : - : m . r | d . d : r : m | l₁ : - : t₁ | d . s₁ : s₁ : f₁ }

Verse 3. I'll humour all your lit - tle fads, nay, even I'll de - cree That ghosts are all a -

{ | : s₁ : d m | s : - . m : r . d | f : - : m . r | d . d : r : m | l₁ : - : t₁ | d . s₁ : s₁ : f₁ }

(Stands near the chair, and lays her hand on the arm of the King, coaxing him.)

The piano accompaniment continues with a final chord and a few notes. The dynamics are 'mf'.

* A cut may be made from here to * if desired.

1. learned ; But when you set me on your throne, pro - claiming me your heir, My
 { m₁ : .s₁ : d m | s : m : r .d | f :- : m .r | d .d : r : m | l₁ :- : t₁ }

2. love, I mean to mend my ways and you'll find me once a - gain Sub -
 { m₁ : .s₁ : d m | s : m : r .d | f :- : m .r | d .d : r : m | l₁ :- : t₁ }

3. - live ; I'll say that six and five are twelve, or is twelve, as may be, Or
 { m₁ : .s₁ : d m | s :- : m .r .d | f :- : m .r | d .d : r : m | l₁ :- : t₁ }

1. lit - tle head was turned ; I was too young to under - stand the
 { d r : m : se₁ | l₁ :- : - : : : | : .m₁ : l₁ .d | m :- : d : t₁ .l₁ | r :- : d .t₁ }

2. - missive as a dove ; I'll never con - tradict you, nev - er,
 { d r : m : se₁ | l₁ :- : - : : : | : .m₁ : l₁ .d | m :- : d : t₁ .l₁ | r :- : d .t₁ }

3. two and two make five ; So, now that I am humbled, let this
 { d r : m : se₁ | l₁ :- : - : : : | : : .m₁ | m :- : d : t₁ .l₁ | r : r : d .t₁ }

1. du - ties of a Queen, My brain was in a whirl ; I treated you dis -
 { l₁' l₁ : t₁ : d | m₁ :- : : m₁ | s₁ :- : .l₁ : ta₁ .s₁ | l₁ :- : : l₁ | t₁ .d : t₁ :- : .t₁ }

2. e - ven though you say That pigs can really fly ; And if you ask me to be -
 { l₁ .l₁ : t₁ : d | m₁ :- : : m₁ | s₁ :- : .l₁ : ta₁ .s₁ | l₁ :- : : l₁ | t₁ .d : t₁ .t₁ : d .r }

3. un - for - giv - ing mood Of yours be laid a - side, You real - ly can have
 { l₁ .l₁ : t₁ : d | m₁ :- : : m₁ | s₁ :- : .l₁ : ta₁ .s₁ | l₁ :- : : l₁ | t₁ .d : t₁ :- : .t₁ }

1. grace-ful-ly, and now I know I've been A naugh-ty lit tle girl.
 { | m . d : l , : . l , | d . d : t , : l , | s , d : m : f | m : - : r | d : - : || }

2. believe that night is bright as day, My dear - est dad, I'll try!
 { | m : - : l , | d . d : t , : l , | s , d : m : f | m : - : r | d : - : || }

3. no i-dea of how ex-treme-ly good I could be if I tried!
 { | m . d : l , : - . l , | d . d : t , : l , | s , d : m : f | m : - : r | d : - : || }

f espress.

1. Dear - est fa - ther, dear - est fa - ther ! Some e - vil spell possess'd me, and my
 2. Dear - est fa - ther, dear - est fa - ther ! Oh, give me leave to hope that we may
 3. Dear - est fa - ther, dear - est fa - ther, Your daughter kneels be-fore you and in -
 (*Strokes his hand*).

{ | s : - : . s | s : l , | f : - : . f | f : r } : s , . s , | d . t , : r . d | m . r : t , . s , ||

1. sen-ses ran quite wild, I was an err - ing, dis - o - be - - dient,
 2. soon be re - con-ciled, No long-er shall you find in me a
 3. -vokes your mer-cy mild, Forgive your err - ing, dis - o - be - - dient,

{ | m . f : s . d : l | } : . s , : d . m | s : m : r . d | f : - : m }

1. wil - ful lit - tle child !
 2. wil - ful err - ing child ! (*King Buonocore sits, still unyielding.*)
 3. wil - ful lit - tle child ! (*Princess Zara kneels to her father, and the spell is broken.*)

{ | l₁ : t₁ : d | r : - : m | d : - : - | : : | : : }

Princess Zara (taking off crown, which moves easily, and holding it out to King Buonocore).—Why, I do declare, it comes off quite easily !

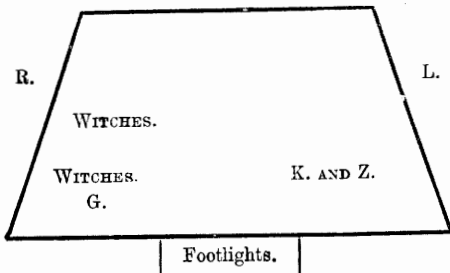
King Buonocore.—Yes, Zara, the spell is broken, and my foolish jesting is atoned for ; I will never make another joke as long as I live !

Princess Zara.—Then, dearest father, I shall not have suffered in vain ! (They rise. Thunder heard ; Princess Zara alarmed.)

King Buonocore.—Do not be alarmed, my child, it is only the witches. We can laugh at them now.

(*Enter Grewsom and Witches, R. King Buonocore stands between them and Princess Zara.*)

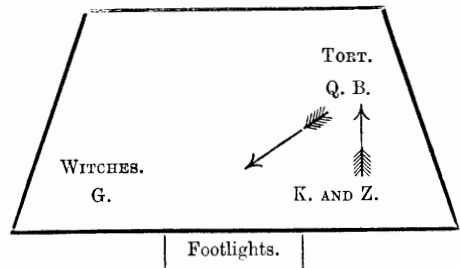
Well, hags ?



Grewsom.—Are you coming to join our pic-nic ?

Witches.—He ! he ! he !

(*Enter Queen Butterfly and Tortoiseshell, L.U.E., the latter carrying the King's robes. Princess Zara runs to Queen Butterfly, who brings her down to centre of stage.*)



Queen Butterfly.—Not so fast ! You will be disappointed, I fear ; for the King is himself again. (Takes crown from Princess Zara and places it on King's head, and takes robe from Tortoiseshell and places it on his shoulders.)—And, now, you pestilent fiends, begone !

No 22.

FINALE.—"JOY! JOY! THE SPELL IS ENDED."

*Enter the other Butterflies (L.), and all except Prince Florizel. They drive out the Witches.
Princess Zara welcomes her Maids of Honour with joyful signs of recognition.*

Allegro molto.

PIANO. *f*

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of chords and eighth-note patterns. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. A dynamic marking of *f* is placed at the beginning.

The second system continues the piano introduction. The right hand has a treble clef and the left hand has a bass clef. The music features a mix of chords and moving lines. Dynamic markings of *mf* and *cres.* are present.

The third system continues the piano introduction. The right hand has a treble clef and the left hand has a bass clef. The music features a mix of chords and moving lines. A dynamic marking of *ff* is present.

The fourth system continues the piano introduction. The right hand has a treble clef and the left hand has a bass clef. The music features a mix of chords and moving lines.

CHORUS. *ff*

Doh is D.

Joy! . . . Joy! the spell is . . . end - ed, Sing the glad re - frain ;

{ | : | d' ., t : d' ., t | d' . t, l : s f | n, f. s : m r | d : }

The fifth system continues the piano introduction. The right hand has a treble clef and the left hand has a bass clef. The music features a mix of chords and moving lines. A dynamic marking of *ff* is present.

Joy!.. Joy! our sor-row's mended, All is bright a-gain! In hap-py phrases

{ m' .,re':m' .,re'| m' .r',d':t .l | t,d'r' :t .l | s : .s | l .,t:l .d' }

{ d' .,t :d' ..t | d' }

Sing we prais-es, Gai-ly skipping, Bright-ly tripping, Shout aloud with dance and song a

{ r' .,m':r' .d' | t .,d':t .r' | m' .,f':m' .r' | d' .,r':d' .m' | f' .m' :r' .d' }

{ l .,l :l .l | t .,se .se .se | l .,l :l .d' | r' .d' :l .l }

cheer-ful-hearted strain!

{ s' .,s :s t | d' : : | : : | : : | : : }

{ s .,s :s .f | m' : : }

(Enter Prince Florizel in Prince's dress, L.) PRINCESS ZARA.

Dear-est Prince, the fai-ries kind Have prov'd our tru-est

{ | : | : | : | l .,m:m .l | t .,se:m t | d' t :l .se }

mf

friends, Though to-day I have been blind, I've time to make a - mends!

{ | : | r' : „m':r' .d' | t .l :s .t | l,t,d' :r .fe | s : || }

PRINCE FLORIZEL.

Dear - est one, no more re - pine, Nev - er more we'll part, For I am yours, and

3.F.
{ | t a s „l : s „m | f „s : f „r | m .s : l .t | s : .s | l „t a : l .s | }

QUEEN BUTTERFLY. *mf*

May you live . . hap - py, Za - ra dear, Se - cure up - on the

{ | : | :m .f | s „l : s „m | f „s : f „r | m .s : l .t | }

you are mine, And both are heart in heart.

{ | f „m : r .d | m ,f : s : m .r | d : - | : | : | }

throne, You are, to me it doth ap - pear, Too young to reign a - lone. So

{ | s : .s | l „t a : l .s | f „m : r .f | m „f : m .r | d : r s | }

C.t.

So f.F. d's

(to Zara.) (to Prince.) (points to King.)

rit.

three shall rule this proud do-main, That's you, and you, and he ;

{ | l . s , l : t . l , t | d' . t , d' : r' . d' , r' | n' . r' , m' : f' . m' , f' | s' : }

I shall reign In hap-py u - ni - ty!

PRINCE FLORIZEL.

And I shall reign In hap-py u - ni - ty!

KING. BUONOCORE.

And I shall reign In hap-py u - ni - ty!

CHORUS.

Let King and Prince and

{ | : : : : . s | d' . , t : d' . , t }

f *ff*

PRINCESS ZARA.

mf

Oh, fa - ther dear, my heart is full, for -

D.3. : . m s | r' . , s : s . l | t . d' : r' . s }

Za - ra reign In hap - py u - ni - ty!

{ | d' . t , l : s | f e | s . , d' : d . r | m s : }

mf

- got - ten fear and dread, The kind - ly fai - ries show - er count - less bless - ings on my
 { | d' ..d' :t .l | r' : .s | r' .,t :s .l | t .d :r' .s | ma' ,ma' :r' .d' }
 f

KING BUONOCORE.
 head. 'Twas but a pass - ing cloud, my child, and all is bright once
 { | r' } : | r .r :r :r | s .,s :s .s | t .,t :l .s }
 f

more, So sing our loy - al sub - jects, sing now, loud - - - er than be -
 { | d' :- .d' | d' .l :f .d | f .s :l .d' | m' :- | .d' :r' .s }
 rit.
 rit.

(Crowns are brought to Prince Florizel and Princess Zara, and robes for Prince Florizel.)
 fore ! Then sing ! . . .
 { | d' :- :s | d' s :- : - | :- : - | : : | : : | : : | : : | : : }
 f, G.
 CHORUS.
 Then sing, . . then sing, then sing, then sing ! . . With joy - ous shout and
 { | : : | : : :s | s :- : - | :- :s | s :- :s | s :- :s | s :- : - | :- :s | l :- :d | t :- :r }
 Then sing, . . then sing, then sing, then sing ! . . With joy - ous shout and
 { | : : | : : :s | s :- : - | :- :s | s :- :s | s :- :s | s :- : - | :- :s | l :- :d | t :- :r }
 f

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : s | s : - : - | - : - : s | l : - : f | s : - : m | f : - : r | m : - : d | }

ring - ing cheer We mer - ri - ly sing Tra - la, . . . Let Duke and Marquis, Prince and Peer, Now

{ | d : - : m | r : - : f | m : - : r : d | r : - : { : r | m : - : - | - : - : } : s | l : - : f | s : - : m | f : - : r | m : - : d | }

mer - ri - ly sing Tra - la, . . . Let one and all, Who - ev - er he be,

{ | t, : - : d : r | m : - : f e | s : - : - | - : - : s | s : - : s | l, : - : | : : | : : t, | s : : s : s | d : - : | }

mer - ri - ly sing Tra - la, . . . Both great and small, Of what

{ | t, : - : d : r | m : - : { : r | r : - : - | - : - : } : | : : | : : l, | s : - : s | t, : - : | : : | : d : d | }

cres. U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | : : | : : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. - ev - er de - gree, U - nite with loy - al heart and voice, To mer - ri - ly sing Tra - *ff*

{ | s : s : s | r : - : r | m : - : d | r : - : m : f | s : - : m | f : - : s : l | t : - : s : s | l : - : s | }

cres. *ff*

- la, . . . tra - la, . . . tra - la, tra - la, tra - la, tra - la, . . . tra -
 { d' : - : - : l | t : - : - : se | l : - : f | s : - : m | f : - : m : r | s : - : s | d' : - : - : l }
 - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra - la, tra -
 { s : - : fe | f : - : l | t : - : l | se : - : m | m : - : r | r : - : d | d : - : d | d : - : s | s : - : fe | f : - : l }

- la, . . . tra - la, tra - la, tra - la, tra - la, tra - la. . .
 { t : - : - : se | l : - : f | s : - : m | f : - : m : r | s : - : s | d' : - : - : l }
 - la, tra - la, tra - la, tra - la, tra - la, tra - la. . .
 { t : - : l | se : - : m | m : - : r | r : - : d | d : - : d | s : - : f | m : - : - : l }

sf sf

accel.

<i>BUTTERFLIES.</i>	NOBLES AND COURTIERS.							<i>MIDS OF HONOUR.</i>
	PAGES.							
CARINA.	CAM.	Q. B.	K.	Z.	P.	VIOL.	LOC.	FIREN.
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Time taken, about thirty minutes.

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Six or seven soloists are required. The choruses are in **two parts**, the "seconds" never going low.

Time taken, one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 1s.

Book of Words, 15s. per 100.

DRUMS AND VOICES;

AN OPERETTA FOR GIRLS, IN ONE ACT.

Words and Music by **HAMILTON CLARKE.**

ARGUMENT.—Two sisters, Rosalie and Coralie, are enthusiastic promoters of music, but antagonistic as to method. Rosalie trains female choirs, while Coralie trains drummers. Coralie affects a strange craze for wearing a grenadier cap, when appearing with her drum-maidens. A Duchess, a cordial friend and admirer of both sisters, puts an end to a considerable amount of dissension by taking the management of matters into her own hands, offering Coralie a hundred pounds for her grenadier cap, this sum to provide musical instruments for Coralie's pupils, on condition that the drums are surrendered to her, and the drumming forthwith abolished.

The music includes an overture, two minutes, solos and duets for five principal characters, and **two-part** choruses for choristers and drummers.

Time taken, about one hour.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

HORNSPIPE HARRY;

OR, THE "SQUIB" AND THE "SUNBEAM."

A COMIC OPERA FOR BOYS, IN TWO ACTS.

Words and Music by **HAMILTON CLARKE.**

The story of the play turns upon the wrecks of two of His Majesty's ships and the stranding of their crews upon two desert islands. The main incident upon which the plot is based is the wild and extravagant dancing of a member of the crew of the "Sunbeam," by which signs of a mutiny are averted.

The music contains an overture, hornpipe dance, solo, and a duet for the principal characters, and easy choruses in one and two parts.

Time taken, about one hour and a quarter.

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Price (A) 2s. 6d.; (B) 9d.

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CHARACTERS :

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DOLLY ...	THE HEROINE
KOKO BUTTA)	LEADERS OF
CHERI JAMI)	THE CHORUS
Best BOBDEE ...	MASTER OF THE CEREMONIES

CHORUS OF JAPANESE MAIDENS, DANCERS, ETC.

This little play can be performed by a company of four principals and from eight to forty, or more, chorus. It requires no special scenery, but can be played out of doors or indoors on a bare platform if necessary.

If a scene is used it should be a Japanese palace interior or a Japanese garden.

Costumes, wigs, properties and full stage directions can be obtained from MISS ITALIA CONTI, c/o NOVELLO & Co., LTD., 160, Wardour Street, London, W.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price, Staff Notation only, 3s. 6d.

Book of Words, 6d. each.

KING BULBOUS.

A COMIC OPERA FOR SCHOOLS AND CLASSES.

F. H. CRIB.

H. FESTING JONES.

ARGUMENT.—The plot turns upon the attachment of two Court pages—who are, of course, really young princes from another Court—and two princesses. The King is given to study the gastronomic art, and his Queen, Samsafinta, is thrifty to an abnormal degree, besides being consumed with anger at the "forwardness" of the pages. During a picnic of the whole Court party two robbers abduct the princesses, and, as one might suppose, the rescue is duly effected in the nick of time by the bold brave pages, and in the end, when the real rank of the pages is revealed, the much-wished-for union is happily consummated.

The libretto is very amusing, and many of the situations give great scope for effective, humorous acting. The scenery can be very simple.

It is suggested that the costumes should be all Elizabethan except those of the Doctor, the Lady Secretary, Burglar Bill, Tommy Atkins, and Jack Tar, which should all be modern.

There are nine principal singing parts (five girls and four boys), and six spoken, with easy three-part choruses.

Time taken, about two hours.

ORCHESTRAL PARTS CAN BE HIRED.

Price, Staff Notation only, 2s.; Sol-fa, 8d.

Book of Words, 15s. per 100.

KING GOLDEMAR.

AN OPERETTA FOR YOUNG PEOPLE.

K. SIDFORD.

THEODORE S. HOLLAND.

ABRIDGED ARGUMENT.—"King Goldemar" is based upon the story of Hans Andersen, known by the name of Elfin Mount. The opening and close of the original story have been omitted.

The play opens in the moonlight outside Elfin Mount. The news that King Goldemar is coming to the Mount to choose wives for his two sons has greatly excited the Elfin King's daughters. Scene II. shows the arrival of King Goldemar. The sons create an unfavourable impression. In the third scene the Princesses display their various accomplishments in order that Goldemar may judge which of them will make the most suitable wives for his sons. This is an opportunity which gives prominence to each of the five daughters in turn. Hilde sings a song, Jovia tells how she can bake and roast and brow, Meria exhibits amusing magical powers, Trude delivers a serious speech, and the youngest, Frolic, tells imaginary tales with so much charm that Goldemar determines to marry her himself, and he resolves to make his sons wait for wives until they are older and better behaved. The choruses are mostly in two parts and are simple.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

KING THRUSHBEARD.

AN OPERETTA FOR SCHOOLS AND CLASSES.

CLAUDE AVELING.

ARTHUR SOMERVELL.

ACT I.

ARGUMENT.—King Syringa, annoyed by the persistent refusals of his niece and heiress, Princess Ina, to marry any of her numerous admirers, secretly vows that she shall be disinherited, and married to the first beggar that comes to the palace gates, unless she chooses between Hob, Nob, and Snob. Falsair and Grimcheek, the usual wicked relatives, hearing of the King's vow, persuade Ina to refuse them; but Becco, who has been promised a large reward for helping King Thrushbeard's suit, overhears their plot and brings Thrushbeard, disguised as Timothy Dobbs, a beggar, to the palace, and Ina is married and carried off to extreme poverty.

ACT II.

Ina, in her cottage, learns from Timothy of the preparations for Thrushbeard's wedding to a Princess who is to be kept a secret. Falsair and the Royal Court and the beggars call on Ina, singing, dancing and making fun of her in her new circumstances. News comes through Syringa that Thrushbeard's choice is none other than the heiress to Syringa's throne. Falsair, who is now Crown Princess in place of the disinherited Ina, thinks that she herself is referred to, and prepares to go to King Thrushbeard's castle; but Timothy, now having won Ina's affections, declares himself Thrushbeard, and, as should be the case with all good fairy tales, he and Ina live happily ever after, while Falsair and Grimcheek find that their "plots and machinations" have only succeeded in rendering themselves supremely ridiculous.

Time of Performance, about one hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

LITTLE BO-PEEP.

C. M. LOWE.

C. E. LOWE.

ARGUMENT.—The story is founded on the old nursery rhyme. Bo-Peep, a shepherdess, comes to tell the Fairies of the loss of all her sheep. They start off to find the sheep, leaving two of their number, Buttercup and Daisy, to guard Bo-Peep. Mischief also remains behind, and determines to have a joke against Bo-Peep. After a solo dance, "The Sprites' Gavotte," she imitates the bleating of sheep, and then leaves the stage. Bo-peep starts up from her sleep imagining the sheep have returned. She concludes she was dreaming, and is very disconsolate, when Mischief runs in and announces that the sheep are all found. Bo-Peep's joy is, however, quickly turned to grief on hearing from Mischief that they have "left their tails behind them!" She imagines that they have been cut off, and her grief is so great that eventually Mischief repents of her joking, and tells her that she only meant that the sheep had their tails *behind* them. The Queen and Fairies then return with the news that they have safely found the sheep. Bo-Peep thanks them for their trouble, and forgives Mischief's fun and nonsense.

The music, written specially for young children, is in **unison** throughout, and there are solos for Bo-Peep and the Queen, a duet for Buttercup and Daisy, and various choruses for the Fairies. Mischief, whose part is spoken, has a solo dance.

Time of performance, about thirty-five minutes.

Price (A) 1s.; (B) 4d.

Book of Words, 10s. per 100.

LITTLE SNOW-WHITE.

OPERETTA FOR YOUNG PEOPLE.

SHAPCOTT WENSLEY.

J. L. ROECKEL.

ARGUMENT.—The story of Little Snow-White and the Seven Dwarfs is one of the most quaint and curious of old Fairy tales. In this version the first scene opens with a chorus of the maids-in-waiting, one of whom tells in a song the legend of the birth of Snow-White. The legend is that one day in winter a Queen chanced to pierce her finger with her needle, and she saw three little crimson stains upon the white snow. Thereupon she asked the Fairies to give her a little daughter, which should also be red and white, and they brought her little Snow-White. The Queen died the same night. At the opening of the operetta the princess is a victim of the neglect and unkindness of a vain and selfish stepmother, Queen of Poppyland, who lives for flattery and who possesses a magic mirror which, every day, assures her that she is the most beautiful woman in the land. But the growing beauty of Little Snow-White leads to a qualification of this statement, and the Queen learns with rage and hatred that her stepdaughter will soon outrival her charms. Little Snow-White is sent into the woods to be slain, but eventually finds refuge in the cottage of seven odd little dwarfs (Scene ii.). Even here, however, the malice of the Queen pursues her, and she is only saved from destruction by the good fairies, who transform the threatened death into an enchanted sleep.

Act II. (Scene i.) shows the arrival of the Prince of Arcadec at the cottage of the dwarfs, and the breaking of the spells that hold Little Snow-White in her long slumber. In the last Scene all ends well at the Court of Arcadec. The kind dwarfs appear as the Fairies' bodyguard, and everyone is happy except the cruel Queen, who is deposed by her subjects in favour of Little Snow-White.

Snow-White, the Queen, the Prince, and the Dwarfs have all important parts and good songs. There are also dances and choruses for the Maids of the Court. The favourite character of Podgio, the keeper's son, affords considerable scope for amusement. The seven

dwarfs always move and speak together. There are two Acts and three Scenes with ample opportunities for varied characterisation from grave to gay, and there are many striking situations. The music is at once simple and melodious. The choruses are in **two parts**.

Time taken, about an hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

MAY-DAY REVELS.

HETTIE M. HAWKINS.

JOHN E. WEST.

The music to this work is Old English in character and is simple, the choruses (**two-part**) and solos being especially so. Full directions for the May-pole Dance and other "revels" are given. The programme is as follows: The Villagers assemble and dance (Instrumental), Villagers' "Maying" Chorus, Children's "Layde" Song (Flower Children's Chorus), May-pole Dance (Instrumental), March and Song to the May Queen, Advent of Robin Hood and his Band, Ballad of Robin Hood (Solo and Chorus), Robin Hood Games (including Milkmaids' Procession, Song, Chorus, and Dance), The Hobby-Horse (Instrumental), Archery Contest (Instrumental), Dance round May-pole (Instrumental), God save the King (Chorus).

Price (A) 1s. 6d.; (B) 4d.

Book of Words, 7s. 6d. per 100.

PEPIN, THE PIPPIN;

OR, THE KING OF NO MAN'S LAND.

JOSEPH DESPICHT.

HAMILTON CLARKE.

ARGUMENT.—Why it was called "No Man's Land" no reason can be given, except that no man (or woman) was ever found there. Boys and girls peopled the place and gave themselves the names of Pippins.

The Scene opens in the garden of the palace, on the morning of King Pepin's fourteenth birthday. After receiving the warm congratulations of his subjects, Pepin, at the instigation of the Gipsy, Leila, exchanges his robes for the jacket of the Jester, Plom Plom. While each is playing the other's part, a band of robbers enter and carry off the Jester (mistaking him for the King) and the Princess Ellaline.

Ellaline, however, takes with her the Jester's wallet, in which are sundry disguises. With the help of these Plom Plom and Ellaline escape from the Bandits' stronghold, and return just as Pepin and his soldiers are preparing to attempt a rescue. All then ends well with more birthday festivity.

There are seven principal characters, three girls and four boys, and **two-part** choruses for Pippins, Maids of Honour, Morning Maidens, Gipsy Maidens, Courtiers, Bandits, Soldiers, &c., affording a good scope for large schools.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

PRINCE FERDINAND.

AN OPERETTA FOR SCHOOLS AND CLASSES.

H. J. ASHCROFT.

R. D. METCALFE and
A. KENNEDY.

ARGUMENT (Condensed).—The Fairy Tale of "Prince Ferdinand and the Enchanted Sword" is original. The Prince, weary with longing for an unidentified love, hopes that in his dreams the object of his affection may be revealed to him. By the benign influence of Titania, his dreams centre on the playmate of his boyhood—Princess Helena.

Titania, by exercise of her magic powers, brings the Princess from her distant home. Ferdinand awakes and sees the vision of Helena, and the secret of his

mysterious love is solved. He would embrace Helena, and in a song hopes that they may never more be parted, but Titania interposes, and reminds him that a prize to be duly valued must be attained after much toil and strife. Helena vanishes, and Titania tells Ferdinand he must seek his bride in her own country, hinting that dangers await him, which may, however, be overcome by the potent aid of the Enchanted Sword with which she arms him.

He pursues his journey and falls into the clutches of Hecate, a malevolent witch. In the final scene Ferdinand, inspired by the magic power of Cabalo, severs the witch's bonds—her evil spell having been weakened by some of Titania's followers—and is free.

There are eight singing parts and five speaking parts. Choruses in **two parts**. There are opportunities to introduce skipping, dancing, and figure making.

The suggestions given for dresses can be effectively and inexpensively carried out. More elaborate costumes can be adopted if desired.

Time taken, about two hours.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

PRINCESS SNOWFLAKE;

OR, THE FATE OF THE FAIRY NICOLETTA.

A SHORT FAIRY OPERETTA FOR CHILDREN.

ISA J. POSTGATE. HERBERT W. WAREING.
ACT I.

ARGUMENT.—One of the duties of the Frost Fairies is to protect all fir trees at the Christmas season: at this time of the year many fir trees are plucked up by mortals, who use them as Christmas trees. To obviate this calamity the Fairies change the fir trees for seven days into supernatural beings like themselves, and when the Christmas season is past they restore them to their forest forms. The fairy Nicoletta was once a fir tree; to avoid annihilation she had some years ago (with the other fir trees) been made a Fairy in the usual way for seven days. On the expiration of these seven days, however, she had, by special permission, been allowed to remain as a Fairy, instead of being changed back to a fir tree.

Nicoletta wishes once more to become a fir tree. The Fairies point out that to change her to a fir tree now, of all times in the year, would simply mean her destruction; she would inevitably be seized by the mortals, and converted into a Christmas tree. Nicoletta, however, longs to become a Christmas tree, so that she may confer happiness. After much remonstrance the Princess consents to work the transformation, and Nicoletta drinks from a phial given her by Princess Snowflake and becomes again a fir tree.

ACT II.

The scene is now changed to the Ball Room in Thrushcross Grange. A Christmas tree is there, brilliantly lighted up and decorated: this Christmas tree is the fir tree into which Nicoletta has been changed. Princess Snowflake now appears upon the scene, and after asking Nicoletta (as the Spirit of the Christmas tree) if she is happy, and receiving an affirmative reply, she sings a song and departs. The children next come on, and there is a scene of much merriment. After their departure Snowflake again appears and sings a farewell to the Christmas tree, which the Fairies supplement by a Chorus praising the unselfishness and self-sacrifice of Nicoletta.

NOTE.—It is almost unnecessary to point out that the same performers who play the Fairies can take the parts of the children, if required.

There are five principal singing parts, and the choruses are for **unison** only.

Time taken, about half-an-hour.

Price (A) 1s.; (B) 6d.

Book of Words, 10s. per 100.

PRINCESS ZARA.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

CLAUDE AVELING. ARTHUR SOMERVELL.

ABRIDGED ARGUMENT.—The aged King Buonocore is about to resign the throne in favour of his daughter, Zara. Butterfly, Queen of the Fairies, warns the Court of disaster should the Princess come to the throne, but her warning goes unheeded. The King, a senile humorist and anti-superstitionist, having expressed his contempt for witches and superstitions, the Witches foretell a dreadful retribution on him for his incredulity.

Act II. shows the working of the Witches' curse: Zara has forgotten everything that happened before the coronation, the King, her father, and the Prince, her lover, have been sent to the kitchen to be cooks, for Zara thinks they are intruders, and half the household is under sentence of death. In the end Butterfly restores Zara to her senses. Zara recognises her father, asks his pardon, and the spell is broken.

There are six solo singing parts, and five characters have dialogue only. There are choruses in **two parts** for Maids of Honour and Nobles, Butterfly Fairies, &c.

Time taken, about one hour and three-quarters.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

PUNCH AND JUDY.

A COMIC OPERETTA FOR CHILDREN.

BERNARD PAGE. ARTHUR RICHARDS.

ARGUMENT.—Punch has slain many victims, and Judy (his wife) is in hourly dread of becoming another. The shades of the murdered haunt Punch as Marionettes, and one of them (the Clown) is the ghost of a former admirer of Judy, whom she still loves dearly, but cannot marry till she dies. In a fit of anger Punch kills Judy, and the Marionettes vow revenge. Part II. witnesses the haunting and death of Punch by the hand of Jack Ketch, and the union of the Clown with Judy, amid universal rejoicings.

SCENE—*Interior of Marionette Show. Curtains will do, but an out-door setting is preferable.*

There are three solo parts (Punch, Judy, and Clown), with **two-part** choruses of Marionettes and three (short) speaking parts.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 12s. 6d. per 100.

PUSS-IN-BOOTS.

A HUMOROUS OPERETTA FOR BOYS.

LOUIS B. TISDALE. G. F. HUNTLEY.

CHARACTERS.

RUPERT }
RANDOLPH } *The Miller's three sons.*
REUBEN }

PUSS-IN-BOOTS.

THE KING.

THE COURT CHAMBERLAIN.

THE OGRE.

THE OGRE'S SECRETARY.

FIRST MILLER.

SECOND MILLER.

THIRD MILLER.

MILLERS, COURTIERS, ATTENDANTS, &c.

SCENE I.—*Exterior of the Old Mill.*

SCENE II.—*The Ogre's Castle.*

ARGUMENT.—This operetta is a new version of the familiar story of Puss-in-Boots. The old miller had just died and left the substantial part of his fortune to

his youngest son Reuben, while his other two sons have to content themselves with a cat and a donkey respectively. Rupert, with the cat, turns out to have much the best of the bargain, for the cat is the noted Puss-in-Boots, who is determined to improve his master's prospects in every way and at any cost.

His first step is to dub Rupert a marquis, and then to introduce him to the King, who accepts Puss-in-Boots' explanation of his master's position, and promises to visit the so-called Marquis of Carabas at his castle, much to the discomfiture of Rupert, who is compelled to hold his tongue by the irrepressible Puss-in-Boots.

The scene changes to the Ogre's Castle, where the Private Secretary is lamenting his hard life, but is cheered by the thought that he will soon be giving up his post and leaving the castle for good.

Puss-in-Boots enters, ostensibly to apply for the vacant post, but in reality to find out for himself all about the Ogre and his castle. After a short scene with the Ogre, the latter, who has power during one hour a day to assume any shape he pleases, changes himself into a mouse, and is immediately pounced upon by Puss-in-Boots.

The Castle Ogre thus becomes the Castle Carabas, and a grand entertainment is given in honour of the King, who is so pleased with everything and everybody that he makes Rupert a real marquis, ennobles his two brothers, and all ends in a happy manner.

The music includes an instrumental introduction, a march, and an interlude. There are solos and duets for six principal characters, with unison and two-part choruses.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

QUEEN MAB AND THE KOBOLDS.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

SHAPCOTT WENSLEY.

CHAS. BRAUN.

ARGUMENT.—Scene I. is in the Castle of Pooka, King of the Kobolds, a race of mischievous fairies or gnomes, akin to the Brownies or Pixies of folklore. They have captured several of the attendant fairies of Queen Mab, who are discovered lamenting their sorry plight. One of them, however, relates in a song that their whereabouts and condition are known, and that Queen Mab and her guards will soon set them at liberty. Pooka enters, accompanied by his Jester and others, and finds much merriment in the discomfort of his captives. Eventually Kobold Castle is stormed and, at the command of the Queen, Pooka and a number of his panic-stricken courtiers are led out to be conveyed as prisoners to Fairyland.

Scene II. is in the Palace of Queen Mab, and opens with a pageant of fairies, who are assembled to do homage to their sovereign. Mab enters, accompanied by her courtiers, and commands that Pooka and the Kobold prisoners be brought in for trial. His late victims give their evidence in song, and Pooka is allowed to plead his own case. The fairies interceding, the Kobolds are forgiven on their promising never again to molest a fairy, and in the world of mortals teasing only the bad-tempered. All ends happily, the glow-worms get their lamps atrim, and to the music of the crickets' castanets, a fairy dance, in which the Kobolds take part, marks the good understanding between Pooka and Mab.

The music is not difficult, and the choruses are in two parts.

Time taken, about an hour and twenty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

RED RIDING-HOOD'S RECEPTION.

EDWARD OXENFORD.

THOMAS FACER.

THE heroine of this work, having inherited her grandmother's money, plays the hostess, and among her guests invites a number of well-known characters.

Each one favours the company with a song, and in addition to easy two-part choruses there are a Spanish Dance and a Skipping-rope Dance.

Time taken, about one hour and a half, but the piece may be shortened by omitting some of the characters.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 10s. per 100.

RIP VAN WINKLE.

SYDNEY HARROWING.

T. MASKELL HARDY.

AN arrangement of episodes from Washington Irving's "Rip van Winkle" story. One soprano and two mezzo-soprano soloists are required. The choruses are nearly all in two parts. The Prefatory Notes contain full and explicit directions concerning costumes, dances, and other factors in performance.

Time taken, nearly two hours.

Staff Notation, 1s. 6d.; (B) 6d.

ORCHESTRAL PARTS CAN BE HIRED.

SANTA CLAUS AND HIS COMRADES.

LOUIS B. TISDALE.

E. OUSELEY GILBERT.

ARGUMENT.—The first scene opens in the home of Santa Claus and his comrades. Great preparations are being made for the annual visit to the children, whom they love so well. Santa Claus, jovial and merry, appears, and in a descriptive song, explains what he is about to do. But he cannot carry out his plans without the help of his faithful coadjutors. He summons his private secretary, Inky, who brings into his master's presence all the comrades of Santa Claus. They each offer some special kind of toy or Christmas present, and, amidst the good wishes of all, Santa Claus departs upon his mission.

The second scene is the children's playroom. A number of children on the point of going to bed, are speculating upon what Santa Claus will bring them. One of the boys proposes that they should keep awake, but they are all too sleepy; so after hanging their stockings up in an adjoining room, they all go off to bed. Then Inky stealthily creeps in, followed by Santa Claus. The latter fears that on this night he will be discovered. After a duet, they both go off to perform their allotted tasks. Jack, the wakeful boy, enters, and is so delighted at having caught Santa Claus, that he runs away to wake the others. Santa Claus enjoys the joke, and to show that he bears the children no ill-will, summons all his comrades to join in an extempore merriment with them.

There are thirteen singing parts and one speaking part, and numerous easy two-part choruses for Santa Claus' comrades and the children.

Time taken, about one hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

SING A SONG OF SIXPENCE.

A SHORT OPERETTA FOR CHILDREN.

M. E. WINCHESTER. **SYDNEY HARDCASTLE.**

THIS little piece, which occupies about twenty minutes in performance, is intended for either the drawing-room or school-room, and may be performed with or without costumes and accessories.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 6d.

THE BABES IN THE WOOD.

A COMIC OPERETTA.

SHAPCOTT WENSLEY. **G. JACOBI.**

THIS is a fairy version of the old story, the only mortals included being the two "Babes" and their wicked uncle.

A portion of the dialogue is provided with incidental music. There are eight principal singing parts and choruses for Fairies (two-part) and little Robins (unison).

CHARACTERS.		Compass of Music.
Doris } the Babes	{ D to F ¹
Roland }		{ D " F ¹
The Baron, their Uncle	C [♯] " F ^{♯1}
The Fairy Queen	E ^b " E ^{b1}
Blacky } Wicked Sprites	{ E " F ^{♯1}
Brownly }		{ E " E ¹
Cock Robin	C [♯] " E ¹
Mrs. Robin, his wife	E " E ¹

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. ; (B) 9d.

Book of Words, 15s. per 100.

THE BEE QUEEN.

AN OPERETTA FOR JUNIOR CLASSES.

P. H. CRIB.

(Author of "King Bulbous.")

A. MOFFAT.

ARGUMENT.—A party of Bees, hoping to put an end to the yearly strife between rival Queens, have taken prisoner the little Princess Perdita whom they found lost in the wood, and have set her on their Throne. She is able to converse with the Bees owing to the discovery of Bumble, one of the Bees, that

"Three poppy buds upon a single stalk
Enable boys and girls with bees to talk."

All are happy under her rule except Huzzy, who thinks that she has a right to the Throne. While the Princess is out for her daily walk, strongly guarded, she drops her Poppy Spray, which is found by her brother, Prince Peto, who is searching the woods for his lost sister. He meets Huzzy outside the Bees' nest and hears from her of his sister's captivity. Huzzy offers to help in the escape of the Princess. The Prince disguises himself in the cap and wings of Dreamy, a Drone, who is lying asleep, and enters the Bees' nest. He persuades Bumble to allow him to return the Spray to the Queen outside the nest. She is brought out, and receives back the Spray to the joy of all the Bees. Huzzy accuses Dreamy of having lost his cap and wings, a serious offence against Bee-law. Prompted by Huzzy the

Queen condemns him to be stung. The Bees, except Huzzy, hand their stings to the Queen to carry out the punishment. Prince Peto throws off his disguise, and the Bees being weaponless, can offer no resistance to the Princess's escape. Huzzy, as the only Bee possessing a sting, proclaims herself Queen, and Perdita, in placing the crown on her head, exhorts her to rule with justice.

The Choruses are in unison throughout.

Price (A) 1s. ; (B) 6d.

THE COURT CARD.

A MUSICAL SKETCH FOR JUNIOR CLASSES.

MADGE HART-DAVIS. **CHARLES HART-DAVIS.**

DRAMATIS PERSONÆ.

THE KING OF HEARTS		THE ACE (their daughter)
THE QUEEN OF HEARTS		THE KNAVE OF HEARTS

COURTIERS.

JACK }		LITTLE BOY BLUE }
JILL }		LITTLE BO-PEEP }
SIMPLE SIMON		LITTLE JACK HORNER }
OLD MOTHER HUBBARD }		LITTLE MISS MUFFET }
TOM, TOM, THE PIPER'S SON }		THE BABES IN THE WOOD }
MARY, MARY, QUITE CONTRARY }		

Herald, Maids of Honour, Pages, Cooks, Jailors, Executioner.

THIS is a version of the old story of the Knave of Hearts who stole the tarts. The scenery and dresses may be extremely simple, though both can, of course, be elaborated to any extent. The music is very simple and includes many nursery rhymes arranged. The choruses are in unison throughout.

Price (A) 1s. 6d. ; (B) 6d.

THE COURT OF QUEEN SUMMERSGOLD.

A FAIRY OPERETTA FOR CHILDREN.

ISA J. POSTGATE.

H. W. WAREING.

ARGUMENT.—Queen Summersgold holds her Court; the Summer Fairies have gathered to meet her; the Queen announces the fact that she is expecting the return of her four emissaries, Snowflake, Zephyr, Raindrop, and Sunbeam. The Fairies have been sent out a year ago, and the Queen proposes to confer a signal mark of favour on that one of the four whose good deeds shall have appeared to shine most conspicuously. The Envoys appear and each one recounts her adventures during the past year. Originally the Queen had intended to raise to the rank of Princess that Fairy whose services seemed to merit most praise; on hearing, however, their adventures, she is so much struck with the excellence of their work that she raises all four to the dignity of Princesses. A joyous chorus concludes the piece.

There are five principal singing parts and one speaking part.

The choruses are for unison only. A gavotte (No. 10) is provided for dancing.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. ; (B) 6d.

Book of Words, 10s. per 100.

THE DAISY CHAIN.

Words and Music by **HAMILTON CLARKE.**

SUMMARY OF ARGUMENT.—The annual ceremony on the First of May of the Installation of the Queen of the Daisy Chain has been instituted by the schoolmaster of the village (Mr. Gustavus Thorpe) for the purpose of rewarding the most accomplished and popular of the scholars in the girls' school. The celebration of this event affords opportunity for an interesting display, and the author has woven into it a very ingenious and amusing plot, in which some of the most interesting characters are the Schoolmaster and Schoolmistress, a Ladies' Volunteer Ambulance Corps, commanded by Surgeon-Captain Amanda Chuckles. In all there are five singing parts and six speaking parts, and choruses in **two parts** of schoolboys and girls. The scene is laid in the playground of the school.

Time taken, about one hour.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE ENCHANTED ISLAND.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

SHAPCOTT WENSLEY. PERCY E. FLETCHER.

ARGUMENT.—“Before the discovery of America the Canarians considered the strange fruits, &c., washed to their shores as coming from the Enchanted Island of St. Borondon, which, according to certain legends, was situated toward the West, in an unknown part of the ocean, buried, as was supposed, in eternal mists” (Humboldt).

The Scene of this Operetta is laid in this Enchanted Island, and in the opening numbers we see the Fairies of the Waves, Winds, and Flowers at their revels. They are interrupted by the entrance of Pixie, who introduces herself in a song as the “Spirit of Mischief,” and then proceeds to tell of her adventures amongst mortals. She has carried a Sailor Boy, whom she found sleeping upon a ship beyond the mists, from the deck to the Island. This causes much dismay, as, should foot of mortal touch the shore all enchantment ceases. While they are expressing their concern, Jacky, the little sailor, approaches, and the Fairies become invisible. He cannot understand what has happened, and sings longingly of his home, with sad reflections on the possibility of his becoming part of a cannibal banquet. Soft, reassuring voices are heard, after which the Fairy Queens appear, and finally all the Fairies trooping in, join in a graceful dance before the bewildered boy. He is still, however, anxious to go home. At one point he amazes the fairies by munching a biscuit, but the travelled Pixie explains in a song the difference in this respect between Fairies and Mortals. Suddenly it is discovered that the enchanted mists have vanished, and that ships of various nations are approaching the shore. Amongst these Jacky joyfully recognises his good ship “Nancy Jane.” To console the frightened Fairies, Jacky fixes a small Union Jack in the bank, assuring them that his country's flag will afford them a better protection than that hitherto given by the mists. A farewell song by the Fairies, a promise from Jacky to come again, and all ends happily on the Enchanted Island.

The Operetta is in one Act and one Scene. The choruses are nearly all in **two parts**.

Some of the dialogue is provided with incidental music. The music, however, may be omitted if preferred.

Time taken, about one hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 15s. per 100.

THE ENCHANTED PALACE.

SHAPCOTT WENSLEY. ARTHUR SOMERVELL.

ARGUMENT.—“The Enchanted Palace” is a new version of a story that has cheered and charmed the childhood of many generations, the evergreen legend of “The Sleeping Beauty.”

It is the seventeenth birthday of the beautiful Princess Crystal, and the opening of Act I. discloses her fairy guardians in an apartment of the palace. Their endeavours to fill her life with perfect happiness have been to an extent thwarted by a powerful but malicious fairy, who now appears, and with triumph proclaims that the Princess is to die at noon. The Fairy of Life, unable to wholly undo the mischief of her potent adversary, undertakes to throw a spell over the entire palace by which the Princess and all about her shall fall into a profound slumber for a hundred years. During this long interval the sleepers are to be protected by an enchanted thicket and remain motionless as figures of marble. At the expiration of the century the spell is to be broken by the arrival of a Prince.

The fairies vanish, and without change of scenery the preparations for the royal festivities proceed. Much amusement should be created by the humorous characters: the three pillars of the State—viz., the Wise Man, the Poet, and the Jester; also by the Chancellor, and the impeccunious King, who, in acknowledgment of his subjects' loyalty, presents them, through his minister, with a new and beautiful scheme of taxation which shall include them all. At the stroke of noon, while a dance is in progress, the Fairy enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage become instantly fixed and motionless. This tableau closes the First Act.

Act II. reveals the outside of the thicket a hundred years afterwards, and the arrival of Prince Emerald, who learns the story of the sleeping Princess from the fairies, who appear as village maidens.

The removal of the thicket presents the still and silent scene as in the tableau closing Act I. The Prince enters as the century is on the point of expiring, and just in time to frustrate the evil Fairy, who is waiting the moment to turn palace and people into dust! He takes the hand of Princess Crystal and the spell is broken, the dance being resumed where it had been stopped a hundred years before. Prince Emerald's story, which is received with huge merriment, leads to much complication and bewilderment, and gives scope to the humorous characters; but, being eventually confirmed, all ends in happiness.

There are eight singing parts (all with moderate range) and three speaking parts. The choruses are nearly all in **two parts**.

Time taken, seventy minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE FAIRY SLIPPER

(The Story of Cinderella).

A CHILDREN'S OPERA IN THREE TABLEAUX.

The Music composed by **E. CUTHBERT NUNN**

The old story of Cinderella is unfolded. There are seven singing characters—viz., the Prince, the Baron, the Lord Chamberlain, the Fairy Godmother, and the Baron's Daughters—Betsibel, Dorinda, and Cinderella. The choruses are in **two parts** and there are several dances. The work affords ample scope for scenic display and acting. All the parts can be performed by girls.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE FROLIC SOME HOURS.

MUSICAL FANTASY IN TWO ACTS.

ALICE C. GATES. **THOMAS F. DUNHILL.**

SCENE: AN OLD-FASHIONED SCHOOLROOM.

ARGUMENT.—Act I.—Dame Brown, who finds the heat rather trying, is taking a nap, while her pupils are singing to themselves. They sing of the dullness of the schoolroom, and of their longing for playtime. Dame Brown awakes, and, after hearing their lesson, prepares to leave them awhile, first drawing their attention to the Grandfather Clock, observing that Father Time is a model of punctuality to all children, and, were there discontent or laziness in the clock, order would vanish. When she has departed the children conceive the idea of calling for Father Time to come and give them holidays. He suddenly appears, and promises the little scholars their liberty, then throws down the clock he carries, and vanishes. Thereupon the twelve Fairies of the Hours run out of the Grandfather Clock.

In Act II. the children find all play and no work wearisome. They vainly try to amuse themselves, and at last, after a more violent quarrel than usual, they recall Father Time and entreat him to restore the old order of things.

There is no part-singing and the music is easy.

Time taken, about an hour.

Price (A) 1s. 6d.; (B) 6d.

THE HOURS.

AN OPERETTA FOR FEMALE VOICES.

SHAPCOTT WENSLEY. **J. L. ROECKEL.**

ARGUMENT.—It is an out-door Scene with foliage and a raised bank at the back. The rising curtain discloses Old Time standing upon the bank, with Dawn partly visible on his left, and Night in the act of departing on his right. Old Time complains of fatigue, and seeing that all things are apparently in working order, descends from his place for the purpose of having "forty winks." Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more.

"The Hours" gives opportunity for many effective *tableaux*. The music includes a short overture, a "graceful dance," which can be omitted if no dancing is available, solos for four principal characters, and choruses in **two parts**.

The work is frequently performed as a cantata with recitation, without scenery or dresses.

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 10s. per 100.

THE IDEA.

HUMOROUS OPERETTA FOR CHILDREN IN TWO ACTS.

FRITZ B. HART. **GUSTAV VON HOLST.**

ARGUMENT.—The Prime Minister has become possessed of a wonderful idea, through which he hopes to bring happiness to the people of his country. But when this idea is applied it results in discontent and the wildest confusion. The populace rise up in revolt, but they are pacified by the promise to revert to the old state of things, and the assurance that the Prime Minister will never, *never* have another idea.

There are solos and concerted numbers for six principal characters (three girls and three boys). The choruses are in **unison** throughout. The scenery for both acts is the same.

Time taken, about an hour.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE KNAVE OF HEARTS.

KATHERINE and } **ARTHUR SOMERVELL.
ALICE GREY. }**

The Play is founded on the well-known Nursery Rhyme.

CHARACTERS REPRESENTED.

KING OF HEARTS.	Bo-PEEP.
QUEEN OF HEARTS.	FAIRY QUEEN.
KNAVE OF HEARTS.	1ST
TEN, NINE, EIGHT, AND	2ND
ACE OF HEARTS.	3RD
	4TH

Courtiers and Fairies.

The staging of the play presents no great difficulties, and the dresses consist mainly of pasteboard to represent a pack of cards. Very effective *tableaux* are therefore possible. Suggestions are given in the preface. The choruses are in **two parts**.

Time taken, nearly two hours.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

THE MAGICIAN.

A HUMOROUS OPERETTA FOR CHILDREN.

LOUIS B. TISDALE. **A. L. YINGOE.**

ARGUMENT.—The scene opens in the village of Topple-downdale on the first of May, many years ago.

As the curtain rises the chorus children dance on to the refrain of a song in praise of May Day. The children, among whom is a boy who treats everything from a humorous point of view, and another who is very discontented, are in doubt how to spend the day. At last a picnic is decided upon. Bob, a discontented boy, hates picnics, and goes off by himself. Then Jack runs in with the news that a Magician is about to appear in the village. All the children decide that it will be a pleasant finish to the day if they go to the entertainment at the Town Hall in the evening, and they start off for their picnic in the best of spirits. Bob returns, carrying a picturesque hat and cloak which he has found. These are the property of the Magician. Bob resolves to impersonate the great man, and he and Dick go into the village for that purpose. The Magician now enters, and is in great distress at the loss of his garments. The children troop in and are accused of the theft. They are very angry, and are about to drive him from the place, when he mesmerises them, and as they stand transfixed, sings a mocking song. He removes the spell and they plead to him for mercy. He relents, and they go off to find the lost property. Bob and Dick return, having had a miserable day. The hat and cloak are restored, and everybody is invited to the Town Hall in the evening.

There are nine principal parts and five smaller ones, and choruses in **two parts**.

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE MISSING DUKE.

Words and Music by **HAMILTON CLARKE.**

ARGUMENT.—The plot deals with the mysterious disappearance of the Grand Duke of Hofflichsbichstein, who wishes to ascertain personally the state of loyalty of his subjects. Under various disguises he mixes freely amongst all classes of his people, and successfully accomplishes his object.

There are eight principal characters and choruses for Peasants, Soldiers, Sailors, Bandits, &c. The two latter can be taken by the same set of boys if desired.

The music is not difficult, and the choruses are in **two parts** only. The work is as suitable for adults as it is for children.

PRINCIPAL CHARACTERS.

THE BURGOMASTER.

AN INNKEEPER.

A CAPTAIN.

A SERGEANT.

A MYSTERIOUS MAN.

A PEDLAR.

THE GRAND DUKE OF HOFFLICHSBICHSTEIN } (One

LISETTE (*Burgomaster's daughter*). } person.)

ANNETTE (*her friend*).

Time taken, about eighty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. 6d.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE OLD YEAR'S VISION.

AN OPERETTA OR CANTATA FOR SCHOOLS AND CLASSES.

HETTIE M. HAWKINS. **PERCY E. FLETCHER.**

CHARACTERS.

OLD YEAR (*Contralto*).

TIME (*Speaking only*).

SPRING (*Soprano*).

SUMMER (*Soprano*).

AUTUMN (*Dancing only*).

WINTER (*Mezzo-Soprano*).

NEW YEAR, a little child (*Mute*).

Attendants upon Old Year, New Year, and the Seasons.

The work may be staged as an Operetta with costume, or given without costume or movement as a Cantata with Recitation. It may also be given as a series of tableaux with musical illustrations and recitation. For this, effective tableaux can be formed of the following situations:—Old Year's death-bed; The Coming of Spring; The Approach of Summer; Autumn's Welcome; Winter's Awakening; The Advent of New Year.

For stage performance the attendants upon Old Year may be fairly numerous and sing all the Choruses; they should be dressed in sombre draperies. New Year's attendants should be all little children in light robes. The Seasons may be attended by their different months, or may have larger bodies of attendants appropriately attired.

A Dance is introduced which may be taken partly as a Solo Dance for Autumn, with reapers attendant upon her joining in; it may, however, be omitted if desired. Choruses in **two parts**.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 7s. 6d. per 100.

THE RIVAL FLOWERS.

AN OPERETTA FOR GIRLS.

SHAPCOTT WENSLEY. **KATE BOUNDY.**

ARGUMENT.—“The Rival Flowers” is a short Floral Operetta, giving opportunities for tasteful grouping and pretty tableaux. The performers represent various flowers, and if dressed appropriately the effect is very picturesque.

The Wild Flowers feel slighted by those of the Garden, especially by the Rose, and decide to select a leader of their own. They remain sullen and apart when the Garden Flowers enter. Then follow bickerings and irritation, until the Rose, acting as peace-maker, subdues the Daisy, who has been chief of the rebels. Concord is restored, and in the song “The Mission of the Flowers” the Rose shows how each may do her part toward filling the world with happiness and beauty. A final chorus seals the new friendship.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE SILVER PENNY.

AN OPERETTA FOR BOYS AND GIRLS.

LOUIS B. TISDALE.

J. L. ROECKEL.

ARGUMENT.—It is a holiday and the children, fresh from school, are making arrangements for enjoying it to the best advantage. To them enters Will Dalton, “the unhappy boy,” who declines all their invitations to join in the general gladness and mirth, and is left behind to brood over his misery in a song, “I’m the saddest of boys,” after which he falls off to sleep. The Fairy Contentment and her attendant fays discover him and sing a lullaby over him. The Fairy wears round her neck a Silver Penny, which brings peace and contentment to its wearer. This she hangs round the sleeping boy's neck, and he is eventually transformed into one of the happiest of boys.

There are principal parts for four girls and three boys with easy **two-part** choruses for fairies and school children.

Time taken, about fifty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 12s. 6d. per 100.

THE SNOW QUEEN.

AN OPERETTA FOR CHILDREN'S VOICES.

Mrs. GEORGE MARTYN.

CHARLES BRAUN.

ARGUMENT.—Gerda and Kaye are playfellows, but the latter, through the spells of the Snow Queen and her attendant Spirits, is carried away from his native town and imprisoned in an ice fortress, where even his heart is in danger of being frozen.

Gerda mourns him as dead, till assured by the Flower Fairies that he still lives, when she wanders northward in search of him.

A Witch in Finland speeds her on her way, and after many dangers she reaches the Snow Queen's palace, and finds Kaye. Her warm tears thaw his cold heart and dissolve the spell that binds him, and together they return to sunshine and happiness.

Three scenes are represented. The music includes easy solos for four of the principal characters, two dances, and several easy choruses in **one and two parts**. A *speaking part* (the Frost Genius) gives scope for humorous acting. All the parts can be taken by girls.

Time taken, about forty-five minutes.

Price (A) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE TOY REVIEW.

A JUVENILE SCHOOL OPERETTA; OR, MUSICAL

SKETCH FOR YOUNG CHILDREN.

GUS ELLERTON.

PERCY E. FLETCHER.

This Operetta is designed for performance at School Festivals, Concerts, and other entertainments. The various incidents are brought forward by a girl, Mollie; but, after showing the Noah's Ark, Baby Doll, Tin Soldiers, and Jumping Jack, her nurse appears on the scene and quickly orders her off to bed.

There are six principal parts and choruses in **unison**, with an optional second soprano part in the final for any number of boys and girls. The music is bright, taking, and easy.

Time taken, about thirty-five minutes.

Price (A) 1s. 6d.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE TRAGEDY OF COCK ROBIN.

SHORT ACTION PIECE FOR JUNIOR CLASSES.

Composed by **T. ARTHUR BURTON.**

The Music is mostly in unison. There are many short solos for various characters.

Price (A) 8d.; (B) 3d.

THE WAXWORK CARNIVAL.

A HUMOROUS OPERETTA FOR SCHOOLS AND CLASSES.

BERNARD PAGE. **ARTHUR RICHARDS.**

ARGUMENT.—Julius Cæsar and Mary, Queen of Scots, are engaged, and arrange with the Waxworks to be married and hold high carnival in their room. Unfortunately, some fifteen hundred years previously, Julius Cæsar had plighted troth with the proud English Queen, Boadicea, who, hearing of his faithlessness, stops the ceremony by announcing an action for breach of promise. This rouses the indignation of the Chorus, who in the second part give vent to their woes; Julius Cæsar comforts them by the assurance that Henry VIII. has looked favourably on Boadicea, and it is highly probable some agreement may be made. Eventually two marriages take place instead of one, and Henry and Boadicea, Julius Cæsar and Mary are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the Wax-works go to sleep as the curtain falls.

There are songs and duets for the four principal characters, and choruses in **two parts.**

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.

THE WITCH OF THE WOOD.

AN OPERETTA FOR CHILDREN.

MRS. WILLOUGHBY WALLACE.

JOHN W. IVIMEY.

ARGUMENT.—Rose and Robin, in search of adventures, have played truant and wandered into the Woods of Wynne. They encounter a Witch, who informs them that the Wood is enchanted and that all children who are found there after sunset are compelled to remain her prisoners until they can devise some means of making her laugh: moreover, she has the power of transforming them into Animals or Birds. The children are consoled by the appearance on the scene of the Fairies, Rosalia and Robina, who promise to help them and who summon to their aid the Dwarf, Mr. Wiseman, who lives in the oak tree. He dresses the children up as Cats, and they sing a Comical Duet with an Unfortunate Finale, at which the Witch laughs, for, as Mr. Wiseman says, she is sure to laugh at anyone's misfortunes. Rose, Robin, and all the other children in the Wood are thus set free.

There are Duets for Rose and Robin; Solos for Rosalia, Robina, and the Dwarf; and Choruses for Fairies, Bats, Roses, and Will-o'-the-Wisps.

Time taken, about an hour and twenty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s. (B) 9d.

Book of Words, 12s. 6d. per 100.

WHIMLAND.

AN OPERETTA FOR YOUNG PEOPLE.

R. G. WADDINGTON.

S. P. WADDINGTON.

ARGUMENT.—The children of the village of Konkord are visited by the Fairy Patience, who is so pleased by a song she has heard them sing that she promises to help them in any emergency. She then leaves them, and Watto and Thomo, two emissaries of Dooaz Ulike, King of Whimland, enter, and endeavour to persuade the children to leave their village and go to Whimland, which is represented as being a country where everyone is allowed to do as he pleases. A child known as "Satisfied Susie" saves her companions from temptation, but is so uneasy at the thought that Watto and Thomo are in the village that she summons the Fairy Patience, to obtain her assistance in driving them away. The Fairy consents, but Watto contrives to steal her magic wand, without which she is powerless. With the aid of the wand, Watto summons several dissatisfied children, and, by means of artful promises, despatches them to Whimland. He has, however, temporarily placed the wand against the trunk of a tree, where it is found by Fairy Patience, who thus re-enters into possession of her magical powers. Watto suspects Thomo of having stolen the wand, and schemes to recover it. Thomo has also a scheme for obtaining the wand from Watto, but both schemes are interrupted by Fairy Patience's reappearance with the true wand, which she uses to bring the dissatisfied children back from Whimland. They have been so miserable there that Fairy Patience refrains from punishing them further. Watto and Thomo are also forgiven, and the curtain falls on general rejoicing.

Children are likely to enjoy the dialogue. The music is full of melody, and will interest both young singers and musicians. The choruses are nearly all in **two parts.**

Time taken, about an hour and a half.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

Book of Words, 15s. per 100.

YE OLDE ENGLYSHE PASTYMES.

By **REV. F. W. GALPIN.**

THE reproduction of old English dances and rustic sports by the children of Hatfield Broad Oak, Essex, has created so general an interest that it has been thought desirable to publish a description of the performance in detail for the benefit of any who may wish to provide a similar entertainment. The Incidental Music consists of a selection of Songs, Dances, and Interludes of the period represented, with pianoforte accompaniments specially written by Mr. Hamilton Clarke.

Full directions with illustrations are given as to Costumes, &c., and the Sports include the following: a Jig for the Merry Milkmaids, a Tucket for the Hunting Horns, Shepherds' Musick, Musick for the Maypole, Morris Dance, Sport at the Popinjay, Tilting at the Quintain, the Quarterstaff, Casting the Dart, Ring Nail, &c.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.

Book of Words, 7s. 6d. per 100.

The following works (marked †), although not provided with connecting dialogue, can be effectively performed in costume.

N.B.—Books of Words of the Cantatas will be sold only in packets of 25 copies at the advertised rates per 100.

Single copies, 3d. each. Books of Words of the Operettas, 6d. each.

A DAY IN SUMMER.

A JUVENILE CANTATA, SPECIALLY FOR THE USE OF SCHOOLS AND CLASSES, OR JUVENILE ENTERTAINMENTS.

ANTONY TEMPLEMORE. J. H. ADAMS.

ARGUMENT.—In this Cantata there is nothing of a dramatic character attempted, the idea being simply to describe by means of bright, tuneful solos, a duet, and two-part choruses, the pleasures of the country in Summer-time.

Time taken, about forty minutes.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 7s. 6d. per 100.

† ALL THE YEAR ROUND.

SUITABLE FOR SCHOOL USE.

CHARLES KARLYLE and } GUSTAV ERNEST.
AMY BRIAND. }

THIS work contains recitations for the four Seasons, which, it is suggested, may be given by several persons, each representing a different Season, with attendants in appropriate costume. There are six two-part choruses, which are well within the capabilities of the upper part of a good school. Accompaniments are provided for several of the longer recitations, and a Harvest Dance, arranged as a duet for the pianoforte, is also included.

Price (Staff Notation) 1s. 6d.; (B) 9d.

Book of Words, 7s. 6d. per 100.

A MERRY CHRISTMAS.

A CANTATA FOR SCHOOLS.

SHAPCOTT WENSLEY. T. FACER.

"A MERRY CHRISTMAS" is a brief epitome of some of the pastimes and pleasures in which young people, and oftentimes older ones also, find such keen delight at the festive season.

The Cantata opens with a general praise of Christmas time. Then follow allusions to the pleasant reunions and the merry round games familiar to all. The number entitled "The Rival Dances" sets forth the respective allurements of "The Waltz," "The Polka," and the evergreen "Old Sir Roger de Coverley." A jocund carol by some singers "outside in the snow" prompts the kindly feelings ever associated with the season, and all ends merrily to the sound of the Christmas bells. The aim has been to provide a school cantata which shall combine brevity and brightness. Easy choruses in two parts.

Price (A) 1s.; (B) 6d.

Book of Words, 7s. 6d. per 100.

A MIDSUMMER NIGHT'S DREAM.

SHAKESPEARE. Selected and Arranged by R. DUNSTAN.

THIS fairy play provides almost unique opportunities for the employment of music, and many composers have from time to time endeavoured to embody Shakespeare's ideas in musical form. The present edition contains musical settings of the following numbers:—"Over hill, over dale," "You spotted snakes," "Through the forest," "The ousel cock," "Up and down," "Now the hungry lion roars," "Through the house," "Trip away." These can be incorporated with Mendelssohn's music to the play.

Price (Staff Notation) 1s.

† AROUND THE WINTER FIRE.

SHAPCOTT WENSLEY.

A. R. GAUL.

THE introduction of Nursery Rhymes may cause some who glance through "Around the Winter Fire" to suppose that it is only suitable for children. This would, however, be quite an erroneous conclusion, the cantata being intended to meet the requirements of Senior Girls' Classes as well as to provide for more youthful singers.

The scene is a country house in winter. The boisterous weather without but enhances the cheer within, where a group of all ages are comfortably seated "around the winter fire." They desire to pass the time with songs, but are met by the various excuses not uncommon under such circumstances—"bad cold," "music left at home," "nervousness," &c. It is then suggested that they shall each sing a few lines in turn, to be followed by a chorus, somewhat after the manner of the musical pastime known in the West of England as a "Dutch Chorus." The Nursery Rhymes are introduced in order that the well-known words may make the choruses appear spontaneous.

Choruses in two and three parts.

Price (Staff Notation) 2s.; (B) 9d.

Book of Words, 10s. per 100.

A WOODLAND DREAM.

SHAPCOTT WENSLEY.

J. A. MOONIE.

ARGUMENT.—Mabel, wandering in the woods, is allured from the path by a butterfly, which, having led her in pursuit as far as an enchanted oak tree, suddenly changes to the Queen of the Fairies. Stepping into the hollow trunk they descend to the radiant home of the Fairy, and are greeted by the Fays. The Queen explains that, hurt by the apathy of mortals, she has brought Mabel to be taught that Fairies will not be slighted. Mabel's song explaining why the modern schoolgirl is inclined to ignore Fairies causes great indignation. At a signal from the Queen the Gnomes rush to secure their prisoner, when suddenly all the lights are extinguished. Mabel, who has been asleep under the oak tree, is awakened by the friends who have come in quest of her.

There are three solo voices required, two sopranos and a contralto (or mezzo-soprano). Choruses in two parts.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 9d.

Book of Words, 7s. 6d. per 100.

† BUTTERCUPS AND DAISIES.

A PASTORAL CANTATA FOR CHILDREN.

EDWARD OXENFORD.

EATON FANING.

THIS Cantata is descriptive of a day's outing in the meadows, a treat dear to every child; and endeavours to convey the manner in which the sunny hours are spent. There is an introductory Overture arranged as a pianoforte duet, solos for three characters, and five choruses for s.a. Performed in character, it would take about forty minutes. Choruses mostly in two parts.

Price (Staff Notation) 1s. 6d.; (B) 9d.

Book of Words, 7s. 6d. per 100.

† CAPTAIN REECE.

NAUTICAL BALLAD FOR SOLI AND CHORUS OF BOYS.

W. S. GILBERT.

T. A. BURTON.

SCENE.—Suggesting the deck of a ship. When the curtain rises, Captain Reece and one of the officers are discovered upon the bridge, on the look-out, using telescopes. The Boatswain and Crew are on deck, the former in front directing operations with his whistle, which he uses after every solo as a signal for the Chorus to begin.

The following are Cantatas (for Boys' Voices) also with words by W. S. GILBERT and music by T. ARTHUR BURTON.

THE MARTINET

(SEQUEL TO CAPTAIN REECE),

AND

THE YARN OF THE NANCY BELL.

For particulars of these see page 46 of
"Classified Catalogue of School Music."

Price (A) 1s.; (B) 6d.

Book of Words, 7s. 6d. per 100.

† CHRISTMAS SCENES.

GLIFTON BINGHAM.

FREDERIC H. COWEN.

THIS Cantata, occupying about half-an-hour, will be found a suitable piece for performance in costume at Prize Distributions, &c. Such popular characters as Father Christmas, Santa Claus, Carol Singers, &c., are introduced, and in addition to solos for these, there are several attractive choruses in two parts.

Price, Staff Notation only, 2s.; (B) 9d.

Book of Words, 7s. 6d. per 100.

HO-HO OF THE GOLDEN BELT.

JOHN GODFREY SAXE. HERBERT W. WAREING.

ARGUMENT.—This particular "Story of China," by the American poet JOHN GODFREY SAXE, deals with the marriage of Min-Ne (eldest daughter of wise Wang-Ke) to one Ho-Ho.

Although surrounded by a host of admirers such as Opulent Tin, Lofty Long, Eloquent Tung, Musical Sing and others, Min-Ne makes a most unexpected choice, her selection being Ho-Ho, second cousin ("multiplied by a hundred dozen") of the Emperor.

Now Ho-Ho, although "high in station," and allowed by the Emperor the honour of wearing a Golden Belt, bears none too good a character: six wives has he already married, and each of these has he "sent to heaven!"

Some anxiety is therefore naturally felt as to what may be the fate of Min-Ne, and the misgivings in the minds of her friends prove to be well founded, for in the fourteenth week after his marriage Ho-Ho attempts to murder Min-Ne with a "special cup of poisoned tea."

This attempt fails, but he makes another and more effective one: he goes and gets a savage dog, and after starving him, locks him up in an iron bin. Ho-Ho then gives the key of the bin to poor Min-Ne with the impressive adjuration:

"Love, there's something you *mus'n't* see
In the chest beneath the orange tree."

There is now a pause. Then come the words:

"Poor mangled Min-Ne! with her latest breath,
She told her father the cause of her death."

The Emperor also hears of the tragedy, and inflicts condign punishment not only on Ho-Ho (whom he condemns to end his life "by the terrible dog that killed his wife"), but upon Ho-Ho's brothers and slaves also.

"And that's the way that Justice dealt
With wicked Ho-Ho of the Golden Belt!"

The choruses are in two parts.

Price (A) 1s.; (B) 6d.

† HUMPTY DUMPTY.

LEWIS CARROLL.

H. WALFORD DAVIES.

A SHORT Cantata for Children consisting of a prelude, four short settings of the old Nursery Rhyme and part of the famous scene between Alice and Humpty Dumpty (from "Alice through the looking-glass").

The only stage accessory needed is a short section of wall—which may be carried in just before Humpty Dumpty enters, or, if desired, may be erected beforehand.

The pianoforte part is important. Every variety of light and shade, *staccato* and *legato*, should be used, with a tendency to caricature in all Humpty's utterances. Broadly speaking, the devices of sudden *forte*, sudden *piano*, and crisp *staccato* are to be associated with all his remarks, while a smooth *legato* and a generally tranquil style should be associated with those of Alice.

Price (Staff Notation) 1s. 6d.; (B) 9d.

† JACK HORNER'S RIDE.

H. A. L. RUDD.

JOSEPH W. C. HATHAWAY.

THIS Cantata can be performed without action, and without special costume. A little dressing-up and slight actions, however, will greatly add to the effectiveness of the performance and will cause the children to put more spirit into their efforts.

CHARACTERS.

The fine lady with rings on her fingers and bells on her toes.

Mr. John Horner.

The Corner Trio.

The Drummer.

Chorus of Children.

The choruses are in two parts.

Time taken, about forty-five minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 2s.; (B) 8d.

MERRY GAMES FOR CHILDREN.

AN ACTION CANTATA.

C. J. BERLYN.

MYLES B. FOSTER.

CONTENTS.

An April Day.

A Laundry.

A May Game.

The Game of Four.

Snow-balling.

The Clock.

Price (A) 8d.

MICE IN COUNCIL.

SHAPCOTT WENSLEY.

W. McNAUGHT.

THIS is a short Cantata designed for concert use, although it would lend itself to presentation in the style of an action song. The music (for two-part chorus, three principal and two other soloists) is continuous.

ARGUMENT.—The Mice are in despair at the ravages of the Cat. Their parliament assembles and the Speaker takes the chair. Twiddle-Dee, Ministerial Leader, makes a speech in which he deplores the situation, and offers the brilliant suggestion that a bell be fixed to the Cat's tail to give due warning of her approach. (Hear, hear. Great enthusiasm.) Twiddle-Dum, Leader of the Opposition, points out that there is a flaw. (Cries of "No, no," "sit down." Considerable disturbance, which subsides after a severe admonishment from the Speaker.) He asks the momentous question, "Who'll bell the Cat?" The Mice look at one another in perplexity and utter an invocation to the world of mouse for the hero to step forth. The adjournment is proposed, seconded, and quickly carried. As the Mice are leaving a noise is heard, and with a squeak they scuttle away in all directions. But poor old Twiddle-Dee is seen no more.

Time of performance, about eighteen minutes.

ORCHESTRAL PARTS CAN BE HIRED.

Price, (A) 1s.; (B) 6d.

Book of Words, 7s. 6d. per 100.

OLD MAY-DAY.**SHAPCOTT WENSLEY. F. CUNNINGHAM WOODS.**

"OLD MAY-DAY" is designed to awaken some of the echoes of bygone days. New conditions of life have tended to change many of the pastimes which once charmed the rural population of Merrie England, and the alteration of the calendar in the last century made it more difficult to obtain the necessary flowers, by placing May-day nearly a fortnight earlier.

In "Old May-Day" we get the young men and maidens bringing in the branches of may at dawn; the milkmaids with their shining pails; the May-bells; the dance round the May-pole; the Morris dancers with Maid Marion; the "clean sweeps"; the hobby horses; Jack-in-the-green, and many of the features of the May-day in olden times.

A soprano is required for the principal part, and there are choruses in **two and three parts**.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.; (B) 6d.

Book of Words, 7s. 6d. per 100.

ORPHEUS.**W. WORDSWORTH.****GEORGE RATHBONE.**

THE Poem to which this music is set is one of the many instances of Wordsworth's singular power of seeing beauty, poetry, and moral inwardness in common things.

A blind fiddler in Oxford Street, London, attracts and fascinates a motley crowd by the simple force of melody. He is, then, a modern Orpheus. The older one charmed trees, the modern one uplifts errand boys, lamplighters, and idlers. The legendary one descended into nether regions, the real one gives his hearers a foretaste of heaven. Incidentally, the touching charity of the poor to the poorer is brought out.

Choruses in **unison and two parts**. There are no solos.

ORCHESTRAL PARTS CAN BE HIRED.

Price (Staff Notation) 1s. 6d.; (B) 6d.

† SONS OF THE EMPIRE.**M. B. WHITING.****T. FACER.**

THIS Cantata may be sung by groups of children dressed to represent "Sons of the Empire" described in the songs. In Part I., only two groups will be needed:—Soldiers and Sailors. In Part II. there are four groups:—Australians, Canadians, Indians and South Africans. The Finale gives an opportunity for the whole of the various sections to be massed together under the Union Jack.

In schools and classes where the scheme would be too elaborate, the Cantata could be sung without any attempt at spectacle or special dressing.

Easy choruses in **two parts**.

Price (A) 1s. 6d.; (B) 6d.

THE CHILDREN'S SUMMER-DAY.

A SONG-CYCLE FOR YOUNG CHILDREN.

By **MYLES B. FOSTER.**

Time to get up!

A Thanksgiving for Fruit and Flowers.

A Romp round the Garden (Pianoforte solo).

School Time: The Willow and its lesson.

A child's grace before meals, by Herrick.

A Country Ramble. Mother's story.

Marching off to bed (Pianoforte solo).

Price (A) 9d.; (B) 3d.

THE CHILDREN'S WINTER-DAY.

A SONG-CYCLE FOR YOUNG CHILDREN.

By **MYLES B. FOSTER.**

GETTING up by candle light. Falling snowflakes. The garden slide. Dinner-Time (A grace by Herrick). The snow battle. Racing home (Pianoforte solo). The cosy tea-table. A Carol. To Bed.

Price (A) 9d.; (B) 3d.

THE COUNTRY MOUSE.**SHAPCOTT WENSLEY.****CHAS. BRAUN.**

THIS is a Short Cantata for Juniors with three unison choruses and two solos. The pianoforte part is full of interest, and the vocal music is easy.

The fable of "The Country Mouse and the Town Mouse" is intended to show that what are known as the good things of the world may be obtained at too great a cost; that dainty fare does not always bring enjoyment, nor luxuries happiness.

Time taken, about ten minutes.

Price (A) 1s.; (B) 4d.

Book of Words, 7s. 6d. per 100.

THE FROGS AND THE OX.**SHAPCOTT WENSLEY. SIR FREDERICK BRIDGE.**

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5. { MARCH OF THE MEN OF HARLECH	Welsh Air	16. { JOAN TO THE MAYPOLE
{ THE ARETHUSA	Shield	{ THE MERMAID
6. { THE MINSTREL BOY	Irish Air	17. { THE LAST ROSE OF SUMMER
{ FAIREST ISLE	Purcell	{ ALL THROUGH THE NIGHT
7. { WELCOME THOU WHOSE DEEDS CONSPIRE (from	Handel	18. { THE FLIGHT OF THE EARLS
{ "JEPHTHA")	Dr. W. Boyce	19. LET ERIN REMEMBER
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