

Novello's

School

Music



THE
KNAVE OF HEARTS

TWO SHILLINGS

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NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

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* Staff only.

NOVELLO'S SCHOOL MUSIC.

EDITED BY W. G. McNAUGHT.

THE KNAVE OF HEARTS

AN OPERETTA FOR CHILDREN

IN THREE ACTS

THE LIBRETTO WRITTEN BY

KATHERINE AND ALICE GREY

THE MUSIC COMPOSED BY

ARTHUR SOMERVELL.

PRICE TWO SHILLINGS NET.

Tonic Sol-fa Edition, price Eightpence.

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THE KNAVE OF HEARTS.

CHARACTERS.

KING OF HEARTS.	BO-PEEP.
QUEEN OF HEARTS.	FAIRY QUEEN.
KNAVE OF HEARTS (their Nephew).	1ST } FAIRIES.
TEN OF HEARTS } (Cooks to the Queen	2ND }
NINE OF HEARTS } of Hearts).	3RD }
EIGHT OF HEARTS (a Herald).	4TH }
ACE OF HEARTS (Kitchen Boy).	

Courtiers and Fairies. Choruses in two parts.

ARGUMENT.

ACT I.

THE play is founded on the well-known Nursery Rhyme. The Queen of Hearts having finished her tarts, leaves them in charge of the cooks (the Ten, Nine and Ace), but, after the entrance of the Knave, they go off leaving the Knave, who has fallen asleep, in the kitchen. While he sleeps some mischievous fairies enter and steal the tarts. Startled by the sound of the returning cooks they run off waking the Knave who sees them carrying off the tarts.

He is promptly accused of the theft by the Ten, Nine and Ace, and, in spite of his protests, is chased from the palace.

ACT II.

The disconsolate Knave seeks shelter in a wood, where he meets Bo-peep. They console each other until the arrival of the Fairy Queen with her now penitent Fairies. She advises the Knave to return to the Palace, disguised as a pilgrim, with Bo-peep, and promises to bring the fairies to clear his name.

ACT III.

The Knave and Bo-peep arrive at the Palace in time for the feast in honour of the King of Hearts' return from the wars. They hear the Queen's wrath and indignation at the loss of her tarts, but at the critical moment the Fairy Queen arrives leading her Fairies. They confess that they are the culprits, the Knave reveals himself and is restored to honour once more.

The King of Hearts finds out that Bo-peep is the daughter of his old friend the King of Diamonds, and she and the Knave are betrothed.

STAGE DIRECTIONS.

The staging of this play presents no great difficulties. All the common cards should have sheets of cardboard back and front (in the style of sandwichmen) denoting the number of the suit, and the Ten, Nine and Ace should wear cook's caps. The three Royal Card dresses should be copied as nearly as possible from the picture cards. A very pretty effect is produced by dressing the fairies as flowers. As many courtiers and ladies-in-waiting as possible should be introduced to form a crowd, but the prevailing colour of their dresses should be red, in accordance with the suit.

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THE KNAVE OF HEARTS.

ACT I.

SCENE.—*The Royal Kitchen. Table (c.). Fire place (L.). On the stage, TEN, NINE AND ACE OF HEARTS, and the remainder of the PACK as CHORUS.*

No. 1. INTRODUCTION AND DUET (NINE AND TEN). "THE QUEEN OF HEARTS."

Allegretto.

PIANO.

(Curtain.)

NINE.

Doh = G. The Queen of Hearts,

TEN.

The Queen of Hearts, the

the Queen of Hearts she made some tarts All on a sum-mer's

Queen of Hearts she made some tarts . . . All on a sum-mer's

day.

day.

Ace.—Oh, stop that noise, the Queen's not made them yet.

Nine.—Tut, tut, young man, your manners you forget.

Be off at once, and find some work to do.

We can't be spoken to like that by you.

(Drives Ace to corner of stage.)

Ten.—Stay, worthy Nine, bring back the saucy youth,

I'll keep him occupied, in sober truth.

We'll make him fetch and carry, sweep and clean,

And learn to hold his tongue about the Queen.

(Nine drags back Ace by the hair.)

Nine.—Well then, set to, go fetch the flour and eggs,

The jam and spice. Don't think I'll spare your legs.

(Ace collects things and puts them on table in centre.)

No. 2. SONG (TEN) AND CHORUS.—“I AM HEAD COOK TO THE QUEEN OF HEARTS.”

Allegretto. TEN. *f*

Doh = D. I

Allegretto. *f*

am head cook to the Queen of Hearts, I make her pies and I bake her tarts; I

fry her ba-con and boil her ham, I taste her puddings and steal her jam.

All my du-ties are eas-y and light, I

The musical score is written for a Tenor voice and piano accompaniment. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto'. The piano part begins with a forte dynamic 'f'. The second system contains the first line of lyrics: 'am head cook to the Queen of Hearts, I make her pies and I bake her tarts; I'. The piano accompaniment continues with chords and moving lines. The third system contains the second line of lyrics: 'fry her ba-con and boil her ham, I taste her puddings and steal her jam.'. The piano part includes a piano dynamic 'p' marking. The fourth system contains the third line of lyrics: 'All my du-ties are eas-y and light, I'. The piano part includes a mezzo-forte dynamic 'mf' marking. The score concludes with a final chord in the piano part.

Slower.

rest by day and I feast by night. And why I'm so plump, the rea-son I'll tell, Who
 { m' : - : r' | d' : t : l | s : - : fe | t : - : t | se : - : l : t | d' : - : l | t : d' : r' | m' : - : r' }

CHORUS.
a tempo.

leads a cook's life is sure to live well, No bar-on or duke in fa-ble or book, Lives
 { d' : t : l | r' : - : d' | t : - : d' : l | s : - : s | d' : - : r' : d' | t : - : s | l : - : t : l | s : - : m }

a tempo.
f

half so well as a roy-al cook, lives half so well, half so well,
 { f : - : s : f | m : r : d | f : - : m | r : - : s | d' : t : l | s : - : - | l : s : f | m : - : - }

half so well as a roy-al cook, as a
 { f : m : r | d : m : f | s : - : s | s : - : - | - : - : - | - : - : - | - : - : - | - : - : - | : : s . f }

roy al cook, as a

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

roy al cook, Lives half so

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

TEN (spoken).

Ah, now you've put the tune into my head,
I can't think why I sang that thing instead!

well as a roy - al cook.

{ d' : — : — | l : — : f | s : — : — | — : : s { d' : — : } | : : }

f

Af - ter sup - per I

{ | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : | d' : — : d' | d' : t : d' }

p

sleep and dream Of fine fat turkeys and clot - ted cream, Of lob - ster sal - ad and

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

pi - geon pie, No, no one is half so hap - py as I. So all through my life I

{ | s : l : t | d' : - : d' | ^{E.2.} s : - : l : s | s : - : s | s : l : t | d' : - : ^{f.A.} d' s | f : r : f | m : d : m }

mer - ri - ly sing The best thing in life is to cook for a king, the best thing in life is to

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

cook for a king. *Slower.* And why I'm so plump, the

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

Slower.

reason I'll tell, Who leads a cook's life is sure to live well, who leads a cook's life is

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

CHORUS. *a tempo.*

sure to live well. No baron or duke in fable or book, Lives half so well as a

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

f a tempo.

roy - al cook, lives half so well, half so well, half so well as a roy - al cook, . . .

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

As a roy

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

roy - al cook, as a

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

al cook, lives half so well as a

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

ff *rall.*

roy - al cook.

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

(Dance.) *ff*

- Ten.*—Before the Queen arrives, most worthy Nine,
Let's clean the tartlet pans, and make them shine.
And—is my cap on straight? The Queen, you know,
Is most particular to have it so.
- Nine.*—Quite straight, good Ten, but right across your nose
Two streaks of flour coquettishly repose.
I should remove them.
- Ten.*— Thanks, old man, I will.
(*rubs his nose violently with dish cloth*)
Look, are they gone yet?
- Acc.*— No, I see them still.

No. 3. SONGS (TEN, NINE AND ACE), CHORUS AND DANCE.—“THREE MERRY, MERRY KITCHEN CARDS.”

Andante con moto. TEN, NINE AND ACE (together). *mf*

Doh = A♭. Three

{ | : | : | : | : .s₁ }

Andante con moto.

f *mf*

mer - ry, merry kitchen cards are we, Sing ho! for the pots and pans! As

{ | l₁ ., t₁ : d , r . m , f | s ., l : s . f | m . r , d : r . m | s₁ : .s₁ }

i - dle and worthless as cards can be, Sing ho! for the pots and pans! Yet

{ | l₁ ., l₁ , t₁ : d , r . m , f | s ., l : s . m | r . d , t₁ : d . r | s₁ : .s₁ }

all the pack came crowding to our feet, For fear that they should nothing get to eat, O

{ | r ., d : t₁ .l₁ | s₁, l₁, t₁, d : r .s₁ | ^{f. D?} m t ., l : se ., b | m , b .se, l : t .m }

such an a-mount of pow'r is . . . sweet! Sing ho! for the pots and pans! sing

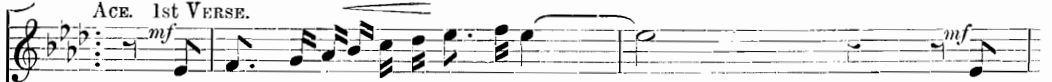
{ | ^{A? t.} d¹ f .m , m : r .d | t₁, d .r , m : f .s | m .r , d : r .m | l₁ : - .d }

(They dance.)

ho! sing ho!

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


ACE. 1st VERSE.

mf  *mf*

1. The Ace am I, the youngest of the three, The

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


NINE.

mf  *mf*

2. I nev-er could mas-ter the way to bake, You could

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

TEN.

mf  *mf*

3. But when her Majesty comes down to cook, You

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

CHORUS.

f  *f*

Sing ho! for the pots and pans!


{ : : : : : .f | m .r ,d :r .m | s₁ : - : : }
{ : : : : : .r | d .s₁ ,s₁:d .t₁ | s₁ : - : - }

mf  *f*

mf  *mf*


scul-le-ry be-longs by .. right to me. I

{ | l₁,l₁,l₁,t₁:d ,r .m ,f | s ..l :s | : : : .s₁ }

mf  *mf*

crack your head up-on my light-est cake, I

{ | l₁ ..t₁:d ,r .m ,f | s ..l :s | : : : .s₁ }

mf  *mf*

ne- ver would guess how bu-sy we look, We

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

f  *f*

Sing ho! for the pots and pans!

{ : : : : : .m | r .d ,t₁:d .r | s₁ : - : - }
{ : : : : : .m | r .s₁ ,s₁:s₁ .fe₁ | s₁ : - : - }

mf  *mf*

smash the plates and hide them in the sink; And when they scold I on-ly stand and wink, I
 { r .d : t₁ .l₁ | s₁ l₁ .t₁ d : r .s₁ | ^fmt .l : se .b | m b .se l : t .m }

never was made for a life of toil, My ta - pering fin - gers I hate to soil, With
 { | r , r . - d : t₁ .t₁ l₁ | s₁ l₁ .t₁ d : r .s₁ | ^fmt .t l : se .se b | m b .se l : t .m }

hurry and rush and scatter all a-bout, We are here, there, ev'rywhere in and out, We are
 { | r , r . - d : t₁ .l₁ | s₁ l₁ .t₁ d : r .s₁ s₁ | ^fmt .l : se , se .b | m b .se l : t .m , m }

{ | : | : | : | : }

do more mis - chief than ever you would think, Sing ho ! for the pots and pans ! sing
 { ^{A. D.} | ^{al}f .m : r .d , d | t₁ d .r , m : f .s | m .r , d : r .m | l₁ : - .d }

grease and dripping, and but - ter and oil, Sing ho ! for the pots and pans ! sing
 { | ^df .m : r , r . - d | t₁ d .r , m : f .s | m .r , d : t₁ .d | l₁ : - .d }

ac - tive in - deed tho' we're somewhat stout, Sing ho ! for the pots and pans ! sing
 { | ^df .f , m : r .d , d | t₁ d .r , m : f .s | m .r , d : r .m | l₁ : - .d }

Sing ho ! for the pots and pans ! sing
 { | : : : : | : : : : | : : : : | : : : : }
 { | : : : : | : : : : | : : : : | : : : : }

ho! sing ho!

{ | 1 :- .r | s :- | :- | : }

ho! sing ho!

{ | 1 :- .r | s :- | :- | : }

ho! sing ho!

{ | 1 :- .r | s :- | :- | : }

ho! sing ho!

ho! for the pots, sing ho! for the pots and pans!

{ | 1 ,t, .d ,l, :t, .r | s ,d ,r ,m ,d :r .s, | s :- | : }

(Chorus dance off. Ten, Nine and Ace remains.)

1. & 2. || 3

rall.

(Ten boxes Ace's ears. Sounds outside.)

Nine.—Here is her Majesty, and nothing done!
Why did she come so soon; we've scarce begun.

(Both push Ace about as they rush across stage.)

Ten.—Quick, where's the spoon?

Nine.—It's in the fireplace.
It fell in when I threw it at the Ace.

Ten.—Then he must fetch it out as he's to blame,
By now it will be blackened in the flame.

Ten (spoken).—Thrice hail to our most gracious Queen,
Who comes to make her tarts.
So fine a Dame was never seen
As our great Queen of Hearts.

Ace.—She comes, we hear it from afar,
Her fairy, airy tread,
That like a distant motor car
Is thund'ring overhead.

Nine.—We bow when on the stairs we hear
Her gentle pit-a-pat,
But when her lovely form is near
We throw ourselves down flat.

(Enter Queen, with attendants, R. Ten and Nine fall on their faces. Ace crosses to fireplace, L. and pokes the fire.)

Queen.—Rise, worthy cooks, I come to make my tarts.

Ten and Nine.—You are most welcome, gracious Queen of Hearts.

No. 4. SONG (QUEEN).—"I'M QUEEN OF THE GREATEST KINGDOM KNOWN."

Alla marcia. QUEEN. *f*

Doh = F. 1. I'm

{ : | : | : | : | : | : | : | : | : s ||

Queen of the great - est king - dom known, All na - tions own my sway ; The
2. no one can long re - sist my will, A des - pot Queen am I, And I

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

young and the old my sov - 'reign rule Must all per - force o - bey. The
lead in a chain those mor - tals who My pow - er would de - fy. My

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

strong and the weak be - neath my yoke, A - like are pow - er - less, They are
king - dom em - bra - ces the whole round world, I rule by right di - vine, For where-

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

(*fercely.*)

dead to both joy and pain till waked By the touch of my ca - ress !
- ev - er you find a hu - man heart, That hu - man heart is mine !

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

1st time. *mf* 2nd time. *ff*

2. For is mine !

{ | : | : | : | : s || : | : d | d' : - | - : - ||

Ten.—All things are ready for your royal hands.

Nine.—And we are here to fly at your commands.

Ten (aside to Ace).—Make haste, you saucy boy, where is that spoon ?

Queen.—If that is so I shall have finished soon.

To cook is my delight !

(*Ten and Nine bow.*)

Ten.— That all could tell,

Your Majesty doth cook exceeding well.

Queen.—Ah, well perhaps ! It needs a gentle touch
To make crust rise, you must not beat it much.

(*Beats bowl violently.*)

(*Ace returns with large black spoon held up. Nine snatches it from him and holds it behind his back.*)

I have no spoon, have you not put one out ?

Nine.—The latest fashion is to do without.

In France no chef will use a spoon at all,
They say that silver makes the pastry fall.

Queen.—No matter then.

(*Puts hand in basin and draws out five jam tarts which she places on tray.*)

Behold, the tarts are made !

(*Holds up tray.*)

And beautiful they are ! (*to Ten.*) I am afraid
That you will burn them.

Ten.— Nay, your Majesty,

You need not fear while I, the cook, am by.

Queen (to Nine).—Or that some thief may steal my tarts away.

Nine.—We'll guard them with our life throughout the day.

Queen Dances Cake-walk to front of stage, beckoning the three Cards.

No. 5.

SONG (QUEEN) AND SEMI-CHORUS (TEN, NINE AND ACE).

"WHO STEALS MY TARTS."

QUEEN. Recit.

Who steals my tarts, lis - ten, O common cards, Shall be be -

Doh = F.
 { | .d : m .f | s : | s .s : | .s : m .d | l₁ : - | .d : f .s }

- head - ed by the House - hold Guards.

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

SEMI-CHORUS.

Who steals her tarts, lis - ten, O bro - ther cards, Shall be be -

{ | .d : m .f | s : | s .s : | .s : m .d | l₁ : - | .d : f .s }

- head - ed by the House - hold Guards. The

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

QUEEN. Not fast.

Not fast.

price now is fixed, the punishment for greed, The
I leave my tarts within your care, To

{ | : .1 | | :- .m | r .d : r .m | l, :- | : | : .m }

CHORUS. *(grovelling.)*

O hor-rid greed!
With-in our care!

{ | : | : | : | : .1 | l, .1, :- | l, :- }

pen - al - ty is death, I have de - creed. No
eat or steal or burn them if you dare! A

{ | l ., l : l .1 | l :- .d | r : m | l, :- | : | : m }

She has de - creed.
We'd nev - er dare.

{ | : | : | : | : .1 | l, | :- .1 | l, :- }

tears, no prayers can change my dread in - tent;
tart, a head; it is a fair ex - change;

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

ff

Death . . is the on - ly fit - ting pun - - ish -
 A sim - ple mat - ter we can soon ar -

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

Allegro.

- ment.
 - range. (*Exit.*)

{ | l₁ : - : - | : : | : : | : : | : : | : : | : : }

p

Three wretch - ed cooks, Our pal - lid looks . . . But
 O wretch - ed three, Most luck - less we, . . . We

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

half re - veal . . . The fright we feel; A
 dare not fly, . . . Yet fear to die; A

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

taste, a bite may cost too dear, A crumb may stretch us on the bier!
tart too brown, a crumb on the floor, A taste and we shall be no more!

{ | 1 : - : 1 | se : b : se { | 1 : - : m | m : - : m | 1 : - : 1 | se : b : se | 1 : - : m | m : - : | : : | : : }

QUEEN. *Dal' S*
So

(Ten, Nine and Ace shiver with terror.)

Ten.—Dear me, good Nine, I hope the oven's hot,
I meant to put some coal on, and forgot.
Her Majesty doth addle my poor brain. (*Sounds outside.*)
Oh, what's that? Is she coming back again?

Nine.—I trust not! Now then, Ace, go quick and see. (*pushes Ace towards R.*)

Ace.—It is the Knave.

Ten.— That's a relief to me.
So young a boy we need not fear to please,
A currant bun will set him at his ease. (*Enter Knave, R.*)

Knave.—Oh, I'm so hungry, cookie dear—jam tarts!

Ten.—They are not cooked yet, noble Knave of Hearts.
The Queen has made them.

Nine.— And she warned us all
That if we took one tart our heads should fall,
Beheaded by the Household Guards!

Knave.— Oh, dear!
Then I'll have something else.

Ten.— The buns are here.
Take one. (*Ten offers Knave buns. Nine puts tray with tarts in oven.*)

Ace.—(*looking off, R.*) Oh, what a crowd there is below.
What's that for?

Ten.— Surely, foolish lad, you know
The King is coming from the wars to-day,
And all go forth to meet him on his way.

Nine.—I wish that I could mingle with the throng,
I'm sick of standing cooking all day long.

Ten.—Ah! so am I. (*Stretches and yawns.*) A little wholesome change
Is what I need. Perhaps we might arrange
To leave the Ace in charge, and take a turn,
We shall be back before the tarts can burn.

Ace.—Oh, take me too! I will be very good.

Nine.—If he remained he'd only eat the food.
We'd better take him.

Ten.— Well then, come along.
If we are late we'll miss the opening song. (*Ten, Nine and Ace exeunt, R.*)

Knave.—I am alone. What fun! What shall I take?
Here's every kind of pastry, pie and cake.
A grand feast I might have, and no one know,
'Twould serve them right, what right had they to go?

(*Looks round.*) But no. I'll leave the things alone, and be
A virtuous Knave, and try and wait till tea. (*sinks into chair and falls asleep.*)
(*Enter Fairies cautiously, L.*)

No. 6. CHORUS (CHILD FLOWER FAIRIES).—"WE ARE FROLICSOME FAIRIES."

Molto Allegro.

f

We are

Doh = D.

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

Molto Allegro.

f

fro-licsome fai-ries who've said good-bye To lessons, to school and to work, . . . We have

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

f

cast them a - side with nev - er a sigh, we have cast them a - side with nev - er a sigh, All

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

The musical score is written for voice and piano. It consists of three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'We are' and a musical phrase. Below the vocal line is a rhythmic notation for 'Doh = D.' with a sequence of notes. The piano accompaniment is in 6/8 time, marked 'Molto Allegro' and 'f'. The second system continues the vocal line with lyrics 'fro-licsome fai-ries who've said good-bye To lessons, to school and to work, . . . We have' and a corresponding rhythmic notation. The piano accompaniment continues with a steady eighth-note pattern. The third system concludes the vocal line with lyrics 'cast them a - side with nev - er a sigh, we have cast them a - side with nev - er a sigh, All' and a final rhythmic notation. The piano accompaniment features a more complex rhythmic pattern with some rests and ties.

du-ties we're going to shirk, to shirk, All du-ties we're going to shirk.

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

mf

Our fai-ry school-bell has rung o'er the dell, And our names have been called in

f.G. f.C.

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

vain. . . And the thought of these search is half the fun, For they'll call us a - gain and a

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

p

- gain, and a - gain and a - gain, . . . and a - gain . . . and a - gain !

D.2.

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

- 1st Fairy.—Stay! There's a mortal sleeping in a chair!
- 2nd Fairy.—Oh, he'll not hurt us; he would never dare.
We're six to one. Come on.
- 3rd Fairy.—(Holding up saucepan upside down.) Whatever's that.
All black and shiny? Is it a tall hat?
- 4th Fairy.—(Holding up rolling pin.)
And just look here—what is this funny thing?
- 1st Fairy.—Oh, that I know. That is a rolling pin.
- 3rd Fairy.—(Crossing to fireplace.)
And here's a fireplace, and—look—a door,
I've never seen a cupboard *there* before.
- 4th Fairy.—Let's open it and see. Why! what's inside! (Draws out tarts.)
How good they look. Were they put there to hide?
(Comes down c., holding tray. Fairies crowd round.)
- 3rd Fairy.—How good they *smell*; let's each take one to taste,
It seems so sad to leave them here to waste.
(Each Fairy takes a tart and takes a large bite. Knave wakes suddenly.)
- Knave.—Hallo! What's this?
(3rd Fairy drops tray with one remaining tart. All Fairies fly off, L.)
Where are my aunt's tarts gone?
Those wretched elves have eaten all but one!
What will she say? (Picks up tray.)
(Re-enter Ten, Nine and Ace, r. All start and point at Knave.)
- Ten.—What does this mean, Sir Prince,
Where are those tarts? Aha! I see you wince,
And so you should!
- Knave.—Indeed, I cannot say.
I slept and someone stole them all away.
- Nine.—A pretty tale indeed! You are the thief,
You stole the tarts. That is my firm belief.
- Knave.—Indeed I never did.
- Ten.—Come, come, no lies,
You hold the last one there before our eyes. (Knave throws down tray.)
Seize him, good Nine, and bind him fast.
- Nine.—I will.
It is the only way to keep him still.
(Aside.) The Household Guards his head will soon remove,
And by his death our innocence we'll prove.
- Knave.—Oh, hear me, Cards, before all hope is past.—
- Ten.—Oh, Knave, your knavery is known at last!
Seize him! (All chase Knave round stage.)
- Knave.—You shan't! In flight I seek relief.
- Ten.—Oh, stop him! Hi! Stop thief!
- Nine.—Stop thief!
- Ace.—Stop thief!
- (Knave escapes, r. Ten, Nine and Ace return to c. and sing.)

No. 7. SEMI-CHORUS (TEN, NINE AND ACE).—"THE QUEEN OF HEARTS,
SHE MADE SOME TARTS."

The musical score is for a semi-chorus in G major and 6/8 time. It features three staves: a vocal line for the Ten, Nine, and Ace, and two piano accompaniment staves (treble and bass clef). The vocal line begins with a rest, followed by a melodic phrase starting on a G note (labeled 'Doh = G'). The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as 'f' and 'f>'. The piece concludes with a fermata over the final note.

(All start and look mysterious.)

Queen of Hearts, she made some tarts, All on a summer's day.

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

3. B \flat .

sf

Slower.

The Knave of Hearts, he

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

Slower.

p

SEMI-CHORUS I.

stole those tarts, And took them right a - way. The Queen of Hearts, she

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

SEMI-CHORUS II.

made some tarts. The Knave of Hearts, he stole those tarts, And took them

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

SEMI-CHORUS I. (*pathetically.*)

And took them right . . . a - way,

right a - way, and took them

pp Knave . . . of Hearts,

right . . . a - way, stole . . . those tarts,

pp

right a - way.

right a - way.

(Curtain.)

END OF THE FIRST ACT.

ACT II.

SCENE.—A Wood.

No. 8. INTRODUCTION AND CHORUS (FAIRIES).—"MERRY LITTLE ELVES ARE WE."

Allegretto.
*(Curtain.)**(Enter Fairies dancing, each holding a tart.)*
*The Fairies walk round the stage singing.*1st & 2nd SOPRANOS. *Lightly.*

Doh = D.

Merry, merry, merry little
 { s , l . s , l : s , l . t , d' }

elves are we, On a right-down roy - al spree,
 { r' . t : s . d' , r' | m' , r' . d' : r' . s | d' : - }

From all bo-ther, wor-ry, care and trou - ble free, Mer-ry lit - tle elves are
 { | s , l . s , l : s , l . t , d' | r' , t : s . s , l | t , l . s : l . r }

1st SOPRANO. *mp*

we, mer-ry lit-tle elves, mer-ry lit-tle elves, mer-ry, mer-ry
 { | s : r' , m' . r' , m' | d' : r' , m' . r' , m' | d' : t , d' . r' , t }

2nd SOPRANO. *mp*

we, mer-ry lit-tle elves, mer-ry, mer-ry, mer-ry, mer-ry
 { | s : | s , l . s , l : s | s , l . s , l : t , d' . r' , t }

lit - tle elves are we.
 { | d' . l : f . s | d : | : | : }

lit - tle elves are we.
 { | d' . l : f . s | d : | : | : }

p

1st FAIRY. *p* (Bites the tart.)

As the roy - al tarts we eat,

3.F. *f*

2nd FAIRY.

We con-fess they're

mf 3rd FAIRY. (Bites the tart.)

Ne'er have we had such a treat,

(Bites the tart.)

4th FAIRY. *f*

hard to beat, Was not that a won-drous

(They all bite the tarts.)

D.3. *m s, l, s, l : s, l, s, l*

feat?

sf p sf p sf p

Merry, merry, merry little elves are we, On a right-down roy - al spree,

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

Merry, merry, merry little elves are we, On a right-down roy - al spree, a roy - al

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

From all bother, wor-ry, care and trou - ble free, Mer-ry

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

spree, From all bother, wor-ry, care and trou - ble free, Mer-ry

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

lit - tle elves are we, mer-ry lit - tle elves, mer-ry lit - tle

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

lit - tle elves are we, mer-ry lit - tle elves,

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

elves, mer-ry, mer-ry lit - tle elves are we.
 :d' :t ,d' .r' .t |d' .l :f .s |d :

mer-ry, mer-ry, mer-ry, mer-ry lit - tle elves are we.
 :s ,l .s ,l :t ,d' .r' .t |d' .l :f .s |d :

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in English and phonetic notation below. The piano accompaniment is in a treble and bass clef, providing harmonic support for the vocal lines.

DANCE.

mf

The second system is a piano accompaniment for a dance. It features a treble clef with a melody of eighth notes and a bass clef with a supporting bass line. The dynamic marking is *mf* (mezzo-forte).

f

The third system continues the piano accompaniment. The treble clef part has a more active melody with some slurs, and the bass clef part provides a steady accompaniment. The dynamic marking is *f* (forte).

The fourth system continues the piano accompaniment with similar rhythmic patterns and dynamics as the previous systems.

p

The fifth system concludes the piano accompaniment. The treble clef part has a melodic line that ends with a flourish, and the bass clef part provides a final accompaniment. The dynamic marking is *p* (piano).

Exeunt Fairies, R. Enter Knave, L. He paces to and fro.

Knave—Banished from Court, thrust out with blows and strife,
 Hither I come to end my wretched life. (*Looks round.*)
 How can I live, bowed down beneath the shame
 This cruel charge has cast upon my name?
 That I, a Knave of lineage old and tried
 Should steal jam tarts and try my theft to hide
 Shades of my fathers! honourable and brave,
 Witness the end of your dishonoured Knave.
 (*Draws sword and flourishes it.*)
 Yet stay, my uncle returns home to-night,
 Covered with glory from a hard-won fight
 Against the King of Clubs—our life-long foe—
 Too soon the story of the tarts he'll know.
 If I am dead he'll think the charge was true.
 Honour! I'll live, to clear myself and you. (*Sheathes sword.*)
 The night draws near, darkly the shadows creep,
 I'll lie down and forget my woes in sleep.

No. 9.

SONG (KNAVE).—"SHELTER I SEEK."

Andante.

Doh = C.

Andante.

Shel - ter I seek, Hide me, O trees, Safe hiding-place,
 { m' : r' . d' : t | r' : d' . t : l | m' : r' . d' : t }

Un - der your leaves. Kind shadows, fall, Come quickly, night, Shel - ter me close, Hide me from
 { r' : d' . t : l | d' : r' . d' : d' | r' : m' . r' : r' | f' : m' . r' : d' . l | t . r' : d' : t }

sight. *f* Of a great wrong Victim was I, And for my life Had I to

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

fly. *p* Kind shadows, fall, Come quickly, night, Shel - ter me close, Hide me from

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

sight. *p* Grief and despair, Sor - row and shame On ev - ry side Threat - en my name.

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

p Kind shadows, fall, Come quickly, night, Shel - ter me close, Hide me from

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

(Falls asleep.)

sight.

mf

No. 10.

CHORUS.—“REST, POOR KNAVE.”

(LULLABY OF FOREST TREES.)

Andante grazioso.

CHORUS (*softly, behind Scenes.*)

pp

pp

Andante grazioso.

pp

f

f.B?

1. Rest, poor Knavе, and plunge your woes in sleep, . . .
 2. All a-round and o-ver you we spread . . .
 3. Shad - ows round you fall and hide each trace . . .

1. Rest, poor Knavе, and plunge your woes in sleep,
 2. All a-round and o-ver you we spread,
 3. Shad - ows round you fall and hide each trace

Sink your care and pain in slum - ber deep,
 Slum - ber songs we murmur o'er your head. } Gen - tly rest, By
 Of your grief and lone-ly hi - ding place. }

Sink your care and pain in slumber deep, in slumber deep, }
 Slum-ber songs we murmur, murmur, murmur o'er your head. } Gen-tly rest, By winds caress'd, by
 Of your grief and lone-ly, lone-ly, lone-ly hi-ding place. }

pp 1st and 2nd times.

winds . . ca-ress'd, Lul - la-by We soft - ly sigh.

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

pp 1st and 2nd times.

winds ca-ress'd, Lul - la-by We soft - ly sigh.

{ | l₁ : - . se₁ | m₁ l₁ : - | m . , d : m | . s₁ : l₁ . t₁ | d : - | - : ||

3rd time.

sigh, Rest.

{ | d : - | - : - | d : - | - : - | - : | - : ||

sigh, Rest.

{ | d : - | - : - | d : - | - : - | - : | - : ||

3rd time.

(Enter Bo-Peep, r.)

Bo-Peep.—Little Bo-Peep has lost her sheep,
And can't tell where to find them.
(Fairies' laughter heard.)

Bo-Peep.—Is it my fancy, or do I hear mirth,
A sound uncanny, elfish, not of earth.
These woods are haunted.
(Knave wakes and stretches.)

Ah, what do I see ?

Knave (rising.)—Don't be alarmed, miss, it is only me,
The Knave of Hearts, to your commands I bow.

Bo-Peep.—I should be grateful, if you'd show me how
To find my sheep, they've strayed somewhere away,
I've hunted for them vainly all to-day.

Andante.

Doh = E. A . .

Andante.

p

hum - ble shep - herd - ess, I'm lone - ly and for - lorn, . . And yet I some - times

think I was not low - ly born. I have a mem - ry dim Of

far - off hap - py times, Of mar - ble halls and courts, Of warm - er climes.

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The score is divided into four systems. The first system shows the vocal line starting with a 'Doh = E' and a piano introduction. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The piano accompaniment includes dynamics like 'p' and 'f'.

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

|| se .m :l,t,d' | t :- .l | s : .d | f .s :l .d' | d' :- .d |

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

And then I seem to . . . see A gra-cious la - dy

B.t.
 { .m l | s i . d : t i . d , r | m . , n : s . s i | f . m , r : m . d }

there, She calls me by my name, But not the name I bear. Ah,

f. E.
 { r : . s i | s i . d : t i . d , r | m . , n : s . s i | t d | : . t | l : m }

me! the mem-ry dies, Her form fades from my gaze, Why cannot I re -

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

call Those far - off, hap - py days?

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

And now up - on the hills I tend my mas - ter's

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

sheep, . . . Through summer's scorching sun, Or when the snow lies deep ; And

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

all the while I watch My sheep, I seem to see Those days of long a - go When

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

I was free.

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

Knave.—You must be tired, do sit down and rest.
If you'll do that, I'll do my very best
To help you find them later, they're all right,
You can't expect to find things by this light. (*Both sit down.*)

Bo-Peep.—I've read of you somewhere . . . The Knave of Hearts . . .
Why yes, of course, 'twas you stole those jam tarts,
And hid them quite away. How very wrong—(*pauses*).
Are they near here? It seems so *very* long
Since I have had a meal.

Knave.—(*springing to his feet.*) Once more the crime
Is fastened on me by that nursery rhyme.
It is too bad of you, Bo-Peep, I say,
To let it take my character away.
I neither ate those tarts, nor did I steal them,
They're not about me anywhere; you'd find them.

(*Turns pockets inside out. Bo-Peep examines carefully.*)

No. 12. DUET (KNAVE AND BO-PEEP).—"NAY, HEAR MY EXPLANATION."

Not slow.

Doh = F.

KNAVE. *mf*

Nay, hear my ex-plan - a-tion, I im -
| .m | l .l :s .s | m .d :r .m }

Not slow.

p

- plore you, I nev-er stole the tarts, I do as-sure you, Ah, pray be-lieve me!
| d :l, .m | l .l :s .s | m .d :r .m | d :l, | d :t, .l, | m :m }

Bo-PEEP.
mf rit.

a tempo.

You might de - ceive me, To dis - believe the words you say doth grieve me, But

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

child-hood's teaching counts for much, be - lieve me. Can I be - lieve you?

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

(Bo-Peep looks doubtfully at him.)

KNAVE.
mf rit.

I don't de - ceive you.

{ | .f :r .t | l | :se | | : | : | }

Faster.

I wish you'd find some way by which to try me, I'd

f

Faster.

bear the shame if you, Bo-Peep, stood by me. I don't de-ceive you.

f

Bo-PEEP.

mf

f

« tempo.

I will be-lieve you. To-ge-ther we will find a way to

D.3.

a tempo.

try you, What - ev - er hap - pens, Knave, I will stand by you.

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

f I do be - lieve you, *rit.* I do be - lieve you.

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

f I don't de - ceive you, *rit.* I don't de - ceive you.

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

(They dance.)

Bo-Peep.—No, they're not there. (*aside.*) Dear me! I wish they were,
I am so hungry, I'd have had a share.

(Enter Fairy Queen, followed by Fairies with hanging heads.)

No. 13. CHORUS OF FAIRIES. — "WRETCHED LITTLE ELVES ARE WE."

(Very sully).

*Andante.**

pp

Andante.

pp

(Holding up their hands.)

Wretched, wretched, wretched lit - tle
 Wretched, wretched, wretched lit - tle

elves are we, Full of trou - ble as can be.
 elves are we, Full of trou - ble as can be

What a, what a, what an ending to our spree! Wretched
 What a, what a, what an ending to our spree! Wretched

C.t.

The musical score is written for voice and piano. It features two vocal staves and a grand piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The tempo is marked 'Andante' with a note that it is considerably slower than No. 8. The score includes lyrics in English and phonetic syllabification. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal lines are simple, focusing on the lyrics. The piece concludes with a 'C.t.' (Coda) marking.

* The time of this Chorus is considerably slower than that of No. 8.

lit - tle elves are we, wretched lit - tle elves, wretched lit - tle

{ | d' , t . l : t . m |^{f.F.} |¹m : t , d' . t , d' | l : t , d' . t , d' }

lit - tle elves are we, wretched lit - tle elves,

{ | d' , t . l : t . m |¹m : | m , f . m , f : m }

elves, wretched, wretched lit - tle elves are we.

{ | l : se , l . t , se | l . f : r . m | l₁ : }

wretched lit - tle elves, wretch - ed elves are we.

{ | m , f . m , f : m | l . f : r . m | l₁ : }

1st FAIRY.

p

An - gry is the

{ : : : : }
 { : : : : }
 { : : : : }
 { : : : : }

f.B? :^r , d . t₁ , r | d . t₁ . l₁ , d : s₁ (d) | s₁ . , l₁ : s₁ . d }

(all sob.) 2nd FAIRY. (all sob.)

Fai - ry Queen. On jam tarts we're no more keen.

{ | la₁ .d :s, | f.t. m₁ .,f :m .l | f .l :m | : }

3rd FAIRY.

If those tarts we'd

{ | : | : | : | s₁ .,l :s .d' | }

(all sob.)

We might still have hap - py been.

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

(all sob.)

nev - er seen.

{ | la₁ .d' :s . | : | : | : | }

p

Wretched, wretched, wretched lit - tle

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

Wretched, wretched, wretched lit - tle

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

elves are we, Full of trou-ble as can be,
 { | t .,se :m .l ,t | d' ,t .l :t .m | l : - }

elves are we, Full of trou-ble as can be,
 { | t .,se :m .l ,t | d' ,t .l :t .m | l : - }

What a, what a, what an ending to our spree! Wretched
 C.t.
 { | : | m ,b .m ,b :m ,b .se ,l | t .,se :m .m' ,t }

What a, what a, what an ending to our spree! Wretched
 { | : | m ,b .m ,b :m ,b .se ,l | t .,se :m .m' ,t }

lit-tle elves are we, wretched lit-tle elves, wretched lit-tle
 f.F.
 { | d' ,t .l :t .m | 1m :t ,d' .t ,d' | l :t ,d' .t ,d' }

lit-tle elves are we, wretched lit-tle elves,
 { | d' ,t .l :t .m | 1m : : | m ,f .m ,f :m }

elves, wretched, wretched lit - tle elves are we.
 { | 1 :se ,l .t ,se | l .f :r .m | l, : }

wretched lit - tle elves, wretch - ed elves are we.
 { | m ,f .m ,f :m | l .f :r .m | l, : }

Fairy Queen (to Knave).—I come to clear your character from blame,
 And to restore once more your honoured name.
 These are the culprits, victims of their greed—
 I've often warned them, but they pay no heed.
 Speak, Fairies! To the Knave confess your crime,
 Implore him to forgive you each this time. (*Fairies visibly alarmed.*)

1st Fairy.—Most noble picture-card, 'twas I that did it,
 I stole a tart, and then alas! . . . I hid it,
 I am so very sorry, but you see,
 She *never* gives us strawberry jam for tea.

2nd Fairy.—I took one too, 'twas a delicious tart,
 But when you woke, it gave me such a start
 I had not time to turn or put it back,
 I feared that you would summon all the pack.

3rd Fairy.—I am to blame; I took one—

4th Fairy.— So did I,
 Forgive us all, and we'll most surely try
 Not to offend again (*aside*) until next time.

All (kneeling).—Pardon, dear Knave, forgive us all our crime!

Knave.—Ah, Fairies, in your greed and love of fun
 You little know how I have been undone.
 I do forgive you all most heartily,
 But that my life is spoilt you surely see,
 No more can I return to Court, unless

(*eagerly.*)—You come with me and there your crime confess.

(*Fairies spring back. Two of the Fairies bring in cloak and staff which Fairy Queen hands to Knave.*)

Fairy Queen.—Of this, good Knave, I had already thought,
 I'll handcuff them and bring them to the Court.
 (*Fairy Queen handcuffs Fairies with ribbons.*)

(*to Knave.*)—And you, Sir Knave, put on this pilgrim's cloak,
 Lean heavily upon this staff of oak.
 As an old man enter the palace gate;
 Among the guests be seated, and then wait
 Until these naughty elves and I appear
 Your character from charge of theft to clear,
 Then, casting off your cloak, be Knave once more,
 You'll find they will be ready to restore
 You to a place befitting your high station,
 As for these elves, they shall have no temptation
 To misbehave again, I'll see to that.

No. 14. SONG (KNAVE) AND CHORUS.—“SINCE HONOUR BIDS ME CLEAR
MY NAME.”

Allegro.
8. *f*

Doh = $\text{E}\flat$.

1. Since
2. My

Allegro.
8. *f*

hon - our bids me clear my name, Fare - well to use - less sor - row, Fare -
friends will all my word be - lieve, They know that I am true. No

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

- well to brood - ing care and shame, I will re - turn to - mor - row. With
long - er shall my foes de - ceive, Their wick - ed - ness they'll rue. . . . Once

{ |d' :- .t |d' :s |l :s .f |s :^{B².t.}l₁ |s₁ :l₁.t₁ |d :m |r :- |d :^{i. $\text{E}\flat$.}s }

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro'. The score includes two verses of lyrics and a chorus. The piano part consists of chords and moving lines in both hands. The vocal line includes a 'Doh' note on E-flat. The lyrics are: 'hon - our bids me clear my name, Fare - well to use - less sor - row, Fare - friends will all my word be - lieve, They know that I am true. No - well to brood - ing care and shame, I will re - turn to - mor - row. With long - er shall my foes de - ceive, Their wick - ed - ness they'll rue. . . . Once'. The score ends with a double bar line.

cour - age high I'll meet my fate, Dis - hon - our I will shun. My
 more shall right to wrong suc - ceed, As day doth ban - ish night, And

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

truth - ful tale I will re - late Ere sets to - mor - row's sun. . .
 from the cru - el fet - ters freed, For hon - our I will fight. . .

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

CHORUS. FAIRIES.

1. Since
2. Once

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

hon - our bids him clear his name, Fare - well to use - less sor - row, Fare -
 more shall right to wrong suc - ceed, As day doth ban - ish night, And

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

- well to brood - ing care and shame, He will re - turn to - mor - row.
 from his cru - el fet - ters freed, For hon - our he will fight. . . .

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

rall. *Dal. 8.*

rall. *a tempo.*

rall.

(Herald's enter, L., Fairies and Queen exit, R.)

Herald.—Ye people all, poor, rich, tall, thin or fat,
 Young, old, infirm or hearty, weak or strong,
 To the King's banquet you must come along.
 He welcomes all, acquaintances or stranger,
 Except the Spades or Clubs, *they* come with danger

Bo-Peep.—Do you mean me, sir, I should like to come.
 I've had no dinner and I'm far from home.
 I'm only a poor girl, a shepherdess.
 No party frock have I, my only dress
 Is this. Do tell me what the King would say?

Herald.—Why, you're all right, of course. Come, right away,
 Bring that old pilgrim; don't leave him behind.
 The more the merrier, the King won't mind.
 Such goings on! I'm anxious to get back.
 Just stick to me, I'll introduce the pack.

(*Bo-Peep, Knave and Herald dance. All three arm-in-arm march round stage singing.*)

No. 15. TRIO (BO-PEEP, KNAVE AND HERALD) AND CHORUS.—“ONE AND ALL COME OUT, I SAY.”

Allegro.

The piano introduction is in G major and 6/8 time. It features a lively melody in the right hand with eighth-note patterns and a more rhythmic accompaniment in the left hand with dotted eighth notes and sixteenth notes.

f

Doh = G.

One and all come out, I say, It

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

The first system shows the vocal line starting with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

is the great King's hol - i - day. Leave your supper and leave your tea To feast with the pack of

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

The second system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment of eighth notes.

cards and me. Come out!

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

f

The third system concludes the vocal line and piano accompaniment. The piano part features a steady accompaniment of eighth notes.

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including lyrics and piano accompaniment.

One and all come out, I say, It
 { s :-: l | s :-: m | f :-: s | f :-: r }

Third system of musical notation, including lyrics and piano accompaniment.

is the great King's hol - i - day, Leave your supper and leave your tea To feast with the pack of
 { | m :-: f | m : r | d | r :-: t, | s, :-: - | l, :-: -: t, | d : t, | l, | t, :-: -: d | r :-: -: t, | d : r | m : r | d }

Fourth system of musical notation, including lyrics for Trio and Chorus sections and piano accompaniment.

TRIO.
 cards and me, Come out, come out, come
 { | r :-: -: m | f :-: -: r | s :-: -: -: | : : : | : : : | : : : | : : : | m | l :-: -: -: | : : : | : : : | s :-: -: -: }

CHORUS.
 cards and me, Come out, come out!
 { | r :-: -: m | f :-: -: r | s :-: -: -: | : : : | : : : | : : : | : : : | m | l :-: -: -: | : : : | : : : | : : : }

out! One and

One and all come out, I say, come out, . . .

all come out, I say, come out, come out, . . . come

come out, . . . come

Repeat rather faster.
Dal S.

out, . . . come out!

out, . . . come out!

Repeat rather faster.

Ped.

END OF THE SECOND ACT. *

ACT III.

SCENE.—Hall in the Palace.

No. 16. INTRODUCTION AND CHORUS OF COURTIERS.—“GLADLY THE KING OF HEARTS SPED ON HIS WAY.”

*(Curtain.)**(The stage, empty at first, gradually fills after the 3rd bar.)**Allegretto.*

pp

pp

f

ff

Glad - ly the King of Hearts sped on his way, When he was hasten - ing home from the fray,

Doh = D.

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

f

Sing - ing "Vic - to - rious hi - ther I come, Pack of cards, pack of cards, welcome me home."

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

p

We for the King of Hearts waited in vain, Sad - ly we pictured him down with the slain ;

3.F. 2.E7.

{ |^d1 :-.l:l | s :m :d | r :-d:r | m :-:- || ^s1 :-.l:l | s :m :d | r :-d:r | m :-:- || }

Sing - ing, "A - las! a - lack! and well - - - a -

{ : : | m :b :se || l :- :m | m :- :m | t :- :- | - :- :m }

day, For thee, O King of Hearts, we'll mourn al - -

{ |^d1 :-:- | :-:- | :-:- | :-:- | :m | l :^d | t :l | s :t | l :-:- | r :-:- || }

(The King and Queen enter and occupy the Throne.)

way."

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

mf

ff

Hark! 'twas the trumpeters sounding retreat,

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

P Tim - id - ly ventured we out in the street. *f* Now that the danger's past, loud - ly we sing,

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

Glo - ri - ous vic - to - ry most no - ble King!

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

King (rising).—My trusty pack, thanks for your greeting lay,
I'm glad you've finished, for I've much to say.
But, friends, one form I miss on looking round,
My dearest nephew, can he not be found
To welcome me?

Courtier.— Your Majesty, he went
Out of the Palace on some mission bent.
Where he was going, Sire, he did not say,
Perhaps he took a walk and lost his way.

King.—'Tis well, no doubt he will return ere long,
I much regret he missed the opening song.
And now he'll lose the story of our fight:
At once the Spades and Clubs were put to flight,
Upon their heels we followed close and fast,
So near indeed, we almost caught the last.

Courtiers.—Bravo, bravo!

King.— I've hardly yet begun,
Kindly keep all applause till I have done. (*Enter Bo-Peep & Knave disguised.*)
Whom have we here? A pilgrim and a maid,
Enter, fair strangers, nay, be not afraid.
No doubt rumour has reached you of my fame,
Welcome, sweet maiden, may I ask your name?

Bo-Peep.—I come to you by long and weary ways,
You may have heard of me in childhood's days,
I am Bo-peep.

King.— Oh, yes, I've heard of you,
You're welcome, Bo-peep, and your father too.
Come, come, good courtiers, find a seat for each,
And let us go on with our Royal Speech.
As I was saying, on the battle-field
With courage high we forced the foe to yield,
One Army Corps was crushed, one driven back,
Indeed I fear me much that sorry pack
For Game of Bridge will ne'er be useful more
Unless their shattered forces they restore.
All night the battle raged, the morning light
Revealed our rivals' sad desperate plight.
I turned to rest me—

Ace.— Sire, the Clubs do say
That when you turned, it was to run away.

King (much discomfited).—Will no one rid me of that saucy Ace?
Here, Nine and Ten, just teach the youth his place!
(*Nine and Ten box Ace's ears.*)

Nine.—Now then, shut up!

Ace.— I won't, for well you know
His Majesty doth draw a lengthy bow.

King.—As I was saying—

Queen (interrupting).— No, you've had your say,
It's my turn now. To greet this festive day,
The greatest in the annals of the Hearts,
I've made some of my world-renowned tarts,
The crust as light as air, as thin as flake,
I gave them to our Royal Cook to bake.
You shall not eat them till the hour is due,
But our good Cook shall show them now to you. (*Sings.*)

No. 17. SONG (QUEEN).—"THERE IS A PLACE IN EVERY HEART."

Andante con moto.

Doh = B♭.

1. There is a place in
2. There is one tale, a
s, | m :- :r | s :- :s, }

Andante con moto.

p

ev - 'ry heart, Where child - hood's mem - 'ries cling, Where
 nur - sery rhyme, The one . . we loved the best, The

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

toil and sor - row have no part, And pain no pow'r to
 sto - ry of a fla - grant crime, De - tect - ed, not con -

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

sting. The mem - 'ry of . . a nur - sery rhyme, Im -
 - fessed. The sto - ry of . . a Queen - ly cook, And

{ | s₁ : - : - | : : s₁ m | f : - : f | l : s : f | m : - : m | d' : t : l }

ag - in - a - tions thrill, . . . Soothed with a breath from
of her roy - al tarts, . . . Ah, fas - ci - na - ting
{ s : - : s | m' : r' : d' | d' : - : - | t : - : m | d' : d' : t | m' : - : m }

far - off time, Our throb - bing hearts grow still.
sto - ry-book, Ah, reign - ing Queen of Hearts!
{ f : l : t | d' : - : d' | t : - : l | l : f : l | d' : - : - | - : - : - | : : | : : }

1. *Dal 8.* || 2.

Optional additional verse to come between verses 1 & 2.

There is a mem'ry sweet and faint
Of childhood's early years,
Which ogres, witches, monsters quaint
Filled with delicious fears,
When life itself was but a dream,
So rich was fancy's store,
Now in the depths of life's dark stream
We see their forms no more.

(Ten, Nine and Ace much perturbed.)

Queen.—Go honest Ten.

Ten.— I will, your Majesty,
But (*aside to Nine*) go on, Nine.Nine.— I won't, it is your place,
Or, better still, we'll put it on the Ace.
Speak up, good Ace.Ace.— Not I, it's your turn next,
When I spoke up His Majesty was vexed.

Queen.—Now, Ten, what is the matter?

Ten.— Woe is me!
I hardly dare to tell your Majesty.
I feel without my head I'd simply pine,
I cannot bear to lose it. Ask the Nine,
He'll gladly tell you.Queen.— If you've burnt *one* tart,
You idle, worthless, good-for-nothing Heart,
I'll chop your head off with these hands, I'll—King.— Stay,
Before you take his character away
And his poor head remove, do let him tell
What overwhelming accident befell
The Royal Tarts. If some excuse he finds,
We'll turn the matter over in our minds,
And mitigate the punishment.Queen.— I smell
The burning tarts quite plain. 'Tis very well
For you, you did not make them, King, you see.
I know you don't care what happens to me.

No. 18. QUINTET (KING, QUEEN, TEN, NINE, ACE) AND CHORUS.—“MY ANGRY LOOKS.”

*Very fast.**

QUEEN. KING.
Doh = C. My an-gry looks, Her
{ . : | : | : | : . l | t .,d':l . l }

Very fast.

ff

an-gry speech,
{ | t .,d':l . | : | : | : | : }

TEN. NINE.
We must not tell, The truth we know,
{ | : | : | : . l | t .,d':l . l | t .,d':l . }

CHORUS.
p
With ter-ror fills The heart of each. Their
{ | : .m' | r' .,d':t . l | s .f :m . | : | : .d' }

p

* Consistent with clear enunciation, the movement cannot be taken too fast.

TEN, NINE AND ACE.

We all three dread To lose our head. We must con - fess We're
 frightened looks Their ter - ror show,

in a mess.

TEN. *p* ACE.
 We daren't re - late The truth - ful facts,
 They

QUEEN. *f* KING. *f*

They will not own The wrong they've done.

must suppress Their wick - ed acts. *(grimly.)* A dread - ful fate A -

QUEEN. *f*

I'll soon reward Each wretch-ed card. They shall re-pent Their ill in

- waits each one.

tent.

CHORUS.

Her an - gry looks, Her an - gry speech With ter - ror fills The
 heart of each. They dare not tell The truth they know, Their fright - ened looks Their
 ter - ror show.

King.—Speak on, good Ten.

Ten.— Oh, Sire,

The Royal Tarts were not consumed by fire.
 I placed them in the oven every one,
 And took them out when they were nicely done.
 Just then the Knave, His Highness, wandering by,
 Came in and said he'd like the tarts to try.
 I said: " 'Twould be the price, Sire, of my head,
 Will you not take a currant bun instead?"
 He did so. Fearing other things would burn,
 I was obliged on him my back to turn
 A moment only. When I turned again,
 I hunted for the Royal Tarts in vain.
 Your Majesty, those priceless tarts were gone,
 The noble Prince had eaten every one!

Queen.—What dreadful news! Oh, King, 'tis past belief,
 My nephew and your heir a common thief!

(*Knave struggles to rise, is restrained by Bo-Peep.*)

Knave.—Oh, let me speak to them!

Bo-Peep.— Nay, not a word,

It would be fatal if your voice were heard.

King.—Alas! my favourite brother's only son!

Queen.—Oh, yes, we know all that. (*to Ten.*) Go on, go on!

What did you do?

Ten.— Well, I, the Nine and Ace

Dropped all our pots and pans and straight gave chase.

We ran—

Nine.— And ran—

Ace.— And ran—

Ten.—

We'll show you, Queen,

In song what our experiences have been.

No. 19.

TRIO (TEN, NINE AND ACE).—WHAT A CHASE!"

As fast as possible.

TEN. *f*

Doh = F.

What a

As fast as possible.

ff

chase!

NINE. *p* *cres. poco a poco.*

What a race!

ACE. *p* *cres. poco a poco.*

What a pace!

p *cres. poco a poco.*

we'd kept up as we be-gan We shouldn't have failed to catch our man, What a

we'd kept up as we be-gan We shouldn't have failed to catch our man, What a

we'd kept up as we be-gan We shouldn't have failed to catch our man, What a

chase! *f* How he

3. A. 7. *f*

chase!

chase!

fled! *p* *crescendo. poco a poco.* Through the grounds at a ter-ri-ble rate, With a

How we sped! *p* *crescendo. poco a poco.* Through the grounds at a ter-ri-ble rate, With a

(aside.) I a-head! *p* *crescendo. poco a poco.* Through the grounds at a ter-ri-ble rate, With a

p *crescendo. poco a poco.*

fly - ing leap right o - ver the gate, Be - cause we had no time to wait, How we

fly - ing leap right o - ver the gate, Be - cause we had no time to wait, How we

fly - ing leap right o - ver the gate, Be - cause we had no time to wait, How we

sped! . . . There was

3. *C[♯] as B.*

{ s : - : - | : : : | : : : | : : : | : : : | : : : | : : : | : : : ||

sped! . . .

{ s : - : - | : : : | : : : | : : : | : : : | : : : | : : : | : : : ||

sped! . . .

{ s : - : - | : : : | : : : | : : : | : : : | : : : | : : : | : : : ||

f

he, In - to a lone - some,

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

f There were we, In - to a lone - some,

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

f (aside.) What a spree! In - to a lone - some,

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

(Gradually getting slower and slower.)

dark - some wood We saw him go. 'Twould be no good To

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

dark - some wood We saw him go. 'Twould be no good To

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

dark - some wood We saw him go. 'Twould be no good To

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

(All fall exhausted.)

fol-low him, so we thought we would Come home to tea.

fol-low him, so we thought we would Come home to tea.

fol-low him, so we thought we would Come home to tea.

Queen (weeping).—Alas! alas! Life holds no more for me.

My Tarts are gone, I'll die in misery.

King.—Nay, love, restrain those falling tears, be brave,
You must live on if but to slay the Knave.
He may not go unpunished.

Queen.— You are right,
O King, the Cards shall seek for him all night.
Ten, Nine, Eight, Ace—go to, let loose the pack,
You can put off your feasting till you're back.
He must be found at once.

Nine (aside to Ten).— Remember, Ten,
If he is found, we two are both dead men.
So is the Ace. (shakes finger at Ace.)

Ace.— Oh, no! Not me!

Ten (to him and Ace).— Don't fear.

(to Queen).—Your Majesty, we'll seek him far and near,
And if on earth he still is to be found
We'll find him, though we tramp the world around. (Loud knocking.)

King.—Hark! What is that? Whoever can that be,
Who comes at such an hour?

Queen (to Ten).— I prythee, see. (Renewed knocking.)

My ears are deafened by that dreadful noise.

King.—Perchance it is the Knave—boys will be boys.
And should he now return to own his crime,
I think, my love, we must forgive this time.
Ten, fly and open wide our Royal gates,
I cannot rest until I know who waits.

Ten (without moving).—I go at once.

Nine.— Oh, do not let him in!

We all are lost if she finds out our sin.

Queen.—Why don't you go? (Knocking again.)

What's happened to the pack;

With you away they have grown sadly slack.

Obey at once! (Ten moves slowly to L. wing.)

Ten (aside).— Oh, should this be the Knave,
I'll hurl him from the bridge. He'll find a grave
Beneath the stagnant waters of the moat,
Where many secrets lie. Lest he should float
Around his Royal neck I'll tie a stone,
When he's dead our crime can ne'er be known.

(calling off.) Who's there? Before I draw the bolt—who's there?

Fairy Queen.—'Tis I—a message for the King I bear.
Come, let me in.

Nine.— A woman's voice—what joy!
I really thought it was that wretched boy.

(Enter Fairy Queen and Fairies (handcuffed). King bows—Fairy Queen curtsies.)

No. 20. SONG (FAIRY QUEEN OR CHORUS OF FAIRIES).—"FROM FAR AWAY BEYOND THE GOLDEN WEST."

Andante.

Doh = C.

1. From far a -
2. We come, our

Andante.

p

- way be-yond the gold-en west, Where sets the sun beneath a gold-en sea, The trou-bled
wings at rest, our fai-ry feet All soiled with tread-ing on the earth be-low, Our gar-ments

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

wa-ters of the day are blest By gen-tle evening's sweet tran-quil-li-ty.
dust-y from the crowd-ed street, Our bright hair blown by all the winds that blow.

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

p

From that fair land where meet the sun and skies, And kiss be-neath the ro-sy sun's good-
We come at night-fall, when the bright day dies, When dark-ness drear claims all the world a -

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

G.t.

The musical score is written in 3/4 time and consists of a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic. The lyrics are arranged in three systems, each with a corresponding vocal line and piano accompaniment. The lyrics describe a journey from a distant land to a place of rest and beauty.

-night, Dear fai - ry - land, where daylight nev - er dies, We come, sweet spi - rits from a world of
- round, To light with gladness those poor mortal eyes, By night's dread chain . . . of som - bre shadow

f. C.
{ | ṃ : - . s : ṃ' . de' | r' . l : t . r' : d' . l | t . r' : ṃ' . f' : s' | - . ṃ' : d' . ṃ' : r' . , s }

1. light. 2. bound.
{ | d' : - . : || d' : - . : | : : | : : | : : | : : ||

King.—A Royal Guest! Madam, we welcome you,
We're glad to see you and your maidens too.
But may I ask your Royal Name?

Fairy Queen.— I come,
O King, to-night to this illustrious home
Upon a grievous mission bent. I hear
You have been robbed, and that your nephew dear
Is called the thief and outlawed from the place.

Ace.—'Tis true. He ran away in great disgrace
So fast we could not catch him.

Ten (shaking Ace).— Hold your tongue,
Whoever wants to hear *you* speak?

Queen.— So young
And yet so wicked! He took all my Tarts.
He was a heartless, knavish Knave of Hearts.

Fairy Queen.—Nay, judge him not so harshly, gracious Queen,
That he is innocent will soon be seen.
I bring the culprits with me—these be they,
These are the elves who stole your Tarts away.

(*Fairies fall on their knees.*)

Fairies.—O King, O Queen, we stole those horrid Tarts,
And ate them up—'twas not the Knave of Hearts.
Please, please forgive us all.

1st Fairy.— We'll make some more,
We're learning cookery at school—I'm sure
They will be nicer far.

2nd Fairy.— We'll *mix* the jam,
Strawberry and apricot and plum—we'll cram
Them altogether on the tarts.

3rd Fairy.— And so
Whatever's left we'll eat ourselves, you know.

4th Fairy.— Please let us make you some.

Queen.— You wicked elves!
Your greed makes you think only of yourselves.
If you're the thieves, where is that precious Knave?
Has he gone down in sorrow to the grave,
Preferring death to living in disgrace?

King.—The dear boy, how I long to see his face!

Fairy Queen.—Is that so? King, your wish is gratified.
Approach, old pilgrim, with your gentle guide,
Throw off your cloak—Here, let me now restore
Your ill-used nephew to his home once more.

King.—My boy!

Queen.— Come to my arms, my dearest one,
My more than nephew, my adopted son!
Embrace me, sweet—(*throws arms round Knave's neck.*)

No. 21. QUARTET (KING, QUEEN, KNAVE, AND BO-PEEP) AND CHORUS.—“O PILGRIM,
THROW YOUR CLOAK ASIDE.”

Allegro. QUEEN. *f*

Doh = C.
: | : | : | : | : | : | : | : | : s }

Allegro. *f*







pil-grim, throw your cloak a - side, Your staff cast on the floor; In your an - ces - tral
 { l . t : d' | r' : n' | d' : l | s : n . f | s : d' | d' : - . t | d' : - | : n' | r' : s | d' . t : l }





home a-bide, And be our Knave once more.
 { t : - . d' | r' : r | n . fe : s | s : fe | s : - | : | : | : | : | : | : }

CHORUS. *mf*

We hope he'll now with us a - bide, And
 : | : | : | : | : | : | : | : | : s | l . t : d' | t . d' : r' | d' . r' : m' | r' . m' : f' }
 : | : | : | : | : | : | : | : | : s | f . s : l | s . l : t | l . t : d' | t . d' : r' }



Knave.



I was this morn, I fond - ly thought, The he - ro of the

be our Knave once more.



day. Our Knave far greater deed has wrought, And stol'n my fame a - way.

Knave.



I glad - ly come, and

CHORUS.
Our Knave far great-er fame has wrought, And stol'n his fame a - way.

feel that I Have won my spurs at last For I have slain the great - est lie That

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

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

e'er on Knave was cast.

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

p

UNISON. For he has slain the great - est lie That e'er on Knave was

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

p

cast.

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

Bo-PEEP.

f

I
3.C.
: ta, s ||

f rit.

help'd to right this grievous wrong, I brought him home to - night. So please in - clude me

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

This system contains three staves. The top staff is a vocal line with lyrics and a phonetic transcription below it. The middle staff is a blank staff with a rhythmic pattern of vertical lines. The bottom staff is a piano accompaniment with chords and melodic lines.

in the song, I feel it is my right.

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

We will in - clude you in the song, We

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

This system contains three staves. The top staff is a vocal line with lyrics and a phonetic transcription below it. The middle staff is a blank staff with a rhythmic pattern. The bottom staff is a piano accompaniment with chords and melodic lines.

feel it's on - ly right, we feel it's on - ly right.

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

rall.

rall. *ff*

This system contains three staves. The top staff is a vocal line with lyrics and a phonetic transcription below it. The middle staff is a blank staff with a rhythmic pattern. The bottom staff is a piano accompaniment with chords and melodic lines, ending with a fermata and a double bar line.

- King.*— A Princess in disguise? And who is this fair maid?
- Bo-Peep.*— Oh, Sire, I said
I was Bo-Peep, but it is also true
That once I was of Royal blood, like you,
I am the exiled daughter of your friend,
The King of Diamonds.
- King.*— There is no end
To our surprises on this happy night,
Sweet child, I'm grieved to see you in this plight,
Your father was my friend of long ago,
Until the Clubs and Spades, our dread *black* foe,
Deprived him of his throne and drove him out,
But now their forces I have put to rout
In one great battle.
- Acc.*— Don't begin again,
We've had all that.
- King.*— No longer now they'll reign
Upon his Royal Throne, so, sweet Bo-Peep,
We welcome you among us—leave your sheep
To shepherdesses, masquerade no more,
Be now a Princess as you were before
And wed our nephew—you will make a pair
We shall be proud of.
- Fairy Queen.*— And now before I go, 'tis my intent
To see *those* meted out with punishment,
Who by their lies have well-nigh slain the Knave,
Where are the Household Guards?
- Ten, Nine & Acc.*— (*falling on their faces.*) Pardon we crave,
Oh, spare our heads—we are not fit to die,
No death is bad enough for us.
- Knave.*— Nay, I
Forgive you all.
- King.*— My son, that may not be,
Crime must be checked. Harken, O wicked three.
Since our good Knave forgives you, and would spare
Your wicked heads, we also will forbear.
They need not now be *cut* but ere we sup,
We order that you all be *shuffled up*.
The Ace can fall no lower than he is,
'Tis sad no harsher punishment is his
Than to remain for life a simple Ace,
A kitchen boy. But now from your high place
We do command you, Ten and Nine, to fall
And take with shame the lowest place of all,
And all the other cards shall move up two. (*Joy among the Cards.*)
To fill the numbers occupied by you.
Our justice and our mercy thus we show,
For in our realms no crime unchecked may go.

Shuffle Dance among the Cards—10 and 9 beginning at the top and gradually working down to lowest places.

No. 22.

DANCE AND SHUFFLE OF CARDS.

Andante grazioso.

f

p

mf

mf

f

ff

accelerando.

Curtain.

If it is desired to end with a Chorus, that on page 51 forms a suitable ending.

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The simple scheme of the Medley forms into a connected whole, the various extracts chiefly from the Elizabethan poets, and introduces original songs, dances, and music.

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The music, by Mr. Jacobi (whose ballet and other music have earned European fame), is very simple, melodious, and carefully adapted to the capacities of average singers, with voices of only moderate range.

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.

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DRUMS AND VOICES;

AN OPERETTA FOR GIRLS, IN ONE ACT.

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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.

HORNPIPE HARRY;Or, **THE "SQUIB" AND THE "SUNBEAM."**

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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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Jappy Chappy ...	THE HERO
Bow-wow ...	THE ENEMY—A GIANT
Dolly ...	THE HEROINE
Moro Betta } ...	LEADERS OF
Chert Jam } ...	THE CHORUS
Misi Bobber ...	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.

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Book of Words, 6d. each.

KING BULBOUS.

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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, Schiafinto, 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 brew, 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 whose name is a secret. Falsair and the Royal Court and the villagers 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.

G. 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 Envy 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 Arcadée 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 Arcadée. 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, Plum 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 Plum 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.

ABBRIDGED 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 irrepensible 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 duct, 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.

EHAPCOTT 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	Roland }	{ D to F ¹
		{ D * F ¹
The Baron, their Uncle		C ¹ * F ¹
The Fairy Queen		E ¹ * E ¹
Blacky } Wicked Sprites	Bronwy }	{ F * F ¹
		{ E * E ¹
Cock Robin		C ¹ * 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 SUMMERGOLD.

A FAIRY OPERETTA FOR CHILDREN.

ISA J. POSTGATE.

H. W. WAREING.

ARGUMENT.—Queen Summergold 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. GUTHBERT 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 FROLICSOME HOURS.

MUSICAL FANTASY IN TWO ACTS.

ALICE G. 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 }
ALICE GREY. } ARTHUR SOMERVELL.

The Play is founded on the well-known Nursery Rhyme.

CHARACTERS REPRESENTED.

KING OF HEARTS.	BO-PREP.	
QUEEN OF HEARTS.	FAIRY QUEEN.	
KNAVE OF HEARTS.	1ST	} FAIRIES.
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-dendale 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 (<i>Contralto</i>).	SUMMER (<i>Soprano</i>).
TIME (<i>Speaking only</i>).	AUTUMN (<i>Dancing only</i>).
SPRING (<i>Soprano</i>).	WINTER (<i>Mezzo-Soprano</i>).

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 peacemaker, 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, who wishes to show her numerous toys to her friends; 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 Waxworks 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. MCONIE.

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.

CLIFTON 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 May Game.

Snow-balling.

A Laundry.

The Game of Four.

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 deprecates 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.

PREFACE.—The writer has not scrupled to make such trifling alterations as were thought desirable to render the little story more suitable for the purpose in view, or to introduce allusions likely to make the meaning more clear to the young singers for whom they are intended. Thus Æsop could not have described the old frog as pumping himself up "like a Dunlop tyre," but the simile will enable even a schoolboy to understand just what happened, and possibly Æsop would have used it had he been living now.

Easy choruses in **two parts**. The short solos can be sung as unison choruses.

ORCHESTRAL PARTS CAN BE HIRED.

Time taken, about fifteen minutes.

Price (Staff Notation) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

THE HARE AND TORTOISE.

SHAPCOTT WENSLEY. ALFRED R. GAUL.

PREFACE.—In the words of an old writer, "it teaches that victory is not always to the strong, nor the race to the swift; that industry and application may often make amends for the want of a quick and ready wit. Thus it is useful to all, for those who think themselves clever may take warning by the fate of the Hare; while others may derive encouragement from the success of the Tortoise."

Easy choruses in **one** and **two parts**.

Time taken, about fifteen minutes.

Price (A) 1s.; (B) 6d.

Book of Words, 12s. 6d. per 100.

† THE KALENDAR.

E. FORRESTER. J. C. FORRESTER.

THIS simple Cantata is adapted for the use of either Junior or Senior Classes. The months are each personified, and, as it were, made responsible by Old Father Time for the various natural phenomena that characterise the eternal and ever interesting round of the seasons. Each month has a solo or takes part in a duet. The music is easy and does not call for extended vocal compass. The choruses are mainly in **two parts**.

Time taken, about one hour.

Price (A) 2s.; (B) 9d.

THE SINGING LEAVES.

A POEM BY JAMES RUSSELL LOWELL. SET TO MUSIC FOR CHILDREN'S VOICES BY **GEORGE RATHBONE.**

THIS is a fairy story told in the form of a poem which is eminently adaptable to musical treatment. Mr. George Rathbone has set the words to music with all that ability and fascination which have made his "Vogelweid" so popular. The music is written for two-part chorus, and there are a few optional solo passages.

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s.; (B) 6d.

Book of Words, 5s. per 100.

THE SPIDER AND THE FLY.

SHAPCOTT WENSLEY. SIR FREDERICK BRIDGE.

ARGUMENT.—The Spider and the Fly is an old tragedy re-told. The Flies accompany a picnic party, together with Daddy Longlegs, who gives them good advice as to the dangers that surround them. Silvergleam, a young and giddy Fly, rashly disregards the counsel, and listens to the flattery of the Speckled Spider, with fatal results.

Easy choruses in **one and two parts.**

Time taken, about fifteen minutes.

Price (A) 1s.; (B) 6d. Words, 5s. per 100.

THE WAITS OF BREMEN.

A SHORT HUMOROUS CANTATA FOR CHILDREN.

SHAPCOTT WENSLEY. B. LUARD-SELBY.

THE story is from the charming pages of Grimm's "Fairy Tales."

A miller's donkey, old and past service, but being possessed of a fine deep voice, decided to be town musician at Bremen. On his way there he met a dog, too old for hunting, who agreed to join him. Later in the day an aged tom-cat and an ancient cock were included in the party, thus forming the famed quartet, "The Waits of Bremen."

Choruses in **one and two parts.**

ORCHESTRAL PARTS CAN BE HIRED.

Price (A) 1s. 6d.; (B) 6d.

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SHAKESPEARE.

SELECTED AND ARRANGED BY **R. DUNSTAN.**

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"All the songs in 'The Tempest' are admirably characteristic of the different singers. The coarse sea doggerel of Stephano . . . the songs of Ariel are those of a quaint and beautiful creature who lives floating about in the air, or sits in a tree by night and mimics the wind's echoes when they seem to bark or crow 'dispersedly' (some of Ariel's songs are as though a bird warbled them); and the clated chant of Caliban may be regarded as an extraordinary ebullition of the rudimentary or lowest condition of humanity . . ." *Orr's Shakespeare*, 1846.

The present edition contains musical settings of the following numbers: "Come unto these yellow sands" (two versions), "Full fathom five" (two versions), "Why you here do snoring lie," "I shall no more to sea," "The Master, the Swobber, the Boatswain and I," "No more dams I'll make for fish," "Flout 'em and cout 'em," "Honour, Riches, Marriage-blessing," "The Cloud-capp'd Towers," "Where the bee sucks" (two versions), and Three Traditional Country Dances, arranged for the Pianoforte.

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(From "Through the Looking Glass.")

LEWIS CARROLL. PERCY E. FLETCHER.

THIS short work is intended for performance at School Festivals, Concerts, &c. The various movements should be performed without any break, excepting as to momentary pauses before and after "The Story."

There are no solos, and the choruses are written in two parts with occasional unison passages. The voice parts are easy and of moderate compass.

Time taken in performance, about twenty minutes.

ORCHESTRAL PARTS CAN BE HIRED.

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CLIFTON BINGHAM. FREDERIC H. COWEN.

THIS Cantata depicts several well-known scenes of rural life, such as Sports on the Green, Children at Play, The Old Hall, &c., affording an excellent means for producing a series of tableaux vivants with music. The choruses, which are in **two parts**, are of a descriptive character, and those singing them should be grouped at the side or below the front of the stage on which the scenes are depicted. There are songs for the Fedlar and the Gipsy which can, of course, be sung in character.

Price (Staff Notation) 1s. 6d.; (B) 9d.

Book of Words, 7s. 6d. per 100.

VOGELWEID, THE MINNESINGER.

A POEM BY LONGFELLOW. SET TO MUSIC FOR CHILDREN'S VOICES BY

GEORGE RATHBONE.

(Composed for the Westmoreland Festival, 1903.)

THE story of Vogelweid and his message as to the feeding of the birds is well known. The music is of a modern type and affords scope for good training. There are no solos, and some of the choruses are in **unison** and the others in **two parts**. The accompaniments are an important feature.

Time taken, about fifteen minutes.

ORCHESTRAL PARTS CAN BE HIRED.

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The following are Cantatas for Soli and Chorus of Boys:—

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4. { THE ASH GROVE Welsh Air	15. COME, LASSES AND LADS English Air
{ MARCH OF THE MEN OF HARLECH Welsh Air	16. { JOAN TO THE MAYPOLE English Air
{ THE ARETHUSA Shield	{ THE MERMAID English Air
5. { THE MINSTREL BOY Irish Air	17. THE LAST ROSE OF SUMMER Irish Air
{ FAIREST ISLE Purcell	18. { ALL THROUGH THE NIGHT Welsh Air
6. { WELCOME THOU WHOSE DEEDS CONSPIRE (from	{ THE FLIGHT OF THE EARLS Irish Air
"JEPHTHA") Handel	19. LET ERIN REMEMBER Irish Air
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I sing the Almighty Power of God	Henry Smart				
Who taught the bird to Build	G. A. Macfarren				
My God, all Nature owns Thy sway	Benedict				
The Sunday School	J. W. Elliott				
The Star in the East	Henry Leslie				
I think when I read that sweet story of old	G. A. Macfarren				
A Song of Peace	Henry Smart				
From the Heaven above us	J. Stainer				
The Primrose	A. Randegger				
Stars, that on your wondrous way	J. Stainer				
To a Violet with evening dew	"				
BOOK 44.					
EIGHT UNISON SONGS					
From Vol. II. of "The School Music Review"					
The Quiet Mind (No. 13)	Henry Smart		6		
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Industry (No. 21)	Dr. Garrett				
Coming Spring (No. 24)	A. Scott Gatty				
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SIX UNISON SONGS FOR BOYS					
229. Neptune and Britannia	Rev. W. J. Foxell		8	4	
230. A Wonderful Boy	"		1½	1	
231. The Unlucky Boy	"		1½		
232. The Fat Boy	"		1½		
233. Our School Band	"		1½	1	
234. Only a Dream	"		1½		
BOOK 51.					
SIX UNISON SONGS FOR BOYS					
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