Novello's School Music

ARThUR SOMERVell

KING THRUSH-BEARD

TWO SHILLINGS

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THE SCHOOL MUSIC REVIEW
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No. 16.

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Carole Song. Union Song, Schubert.
The Evening Star. Union Song, Schubert.
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The Seeds of Youth. For S.S.A. (Unaccompanied).
The Songs our Fathers loved. Irish Air, arranged for S.S.A.
W. G. MacNaught.
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No. 18.

Hark! How sweetly the bell. Two-part Carol, g. fox.
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The Cheerful, Two-part Song, S. G. Thorne.
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NOVELLO'S SCHOOL MUSIC.
EDITED BY W. G. MCNAUGHT.

KING THRUSHBEARD

AN OPERETTA IN TWO ACTS FOR YOUNG PEOPLE

WORDS BY
CLAUDE AVELING

MUSIC BY
ARTHUR SOMERVELL.

Price Two Shillings.

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LONDON:
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PRINTERS.
KING THRUSHBEARD.

ARGUMENT.

ACT I.

King Syringa, annoyed by the persistent refusal 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 Grimecheek, 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 Grimecheek find that their "plots and machinations" have only succeeded in rendering themselves supremely ridiculous.

Time of performance about One Hour.

Note.—Dobbs' dress should include a slouch hat and a scarf, to aid his disguise, though this is fairly complete since he appears without a beard throughout the piece.
CHARACTERS.

* King Syringa.
  * Timothy Dobbs (a Beggar, alias King Thrushbeard, King of Larissa).
  Becco (King Syringa's Chamberlain).
  Grimcheek (wicked Uncle).
  * Hob
  * Nob (Suitors).
  * Snow

Princess Ina (Niece to Syringa).
Falsair (Stepmother to Ina).
Phoebe (a Country Maiden).
† The Lady Aline
† The Lady Clarissa (Ladies of the Court).
† The Lady Delia

* Small singing parts, mostly speaking.
† Small speaking parts.

ACT I.
Scene—Hall in the Palace of King Syringa.

ACT II.
Scene—A Wood, with exterior of Cottage.
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KING THRUSHBEARD.

ACT I.

Hall in the Palace of King Syrinx. Aline, Clarissa, Delia, and Ladies and Gentlemen of the Court discovered.

No. 1. Introduction and Chorus.—"ALL ARE AGOG FOR THE STATE CEREMONIAL."

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5324.
All are agog for the state ceremonial, All is prepared for the

fhe materi-mo-ni-al. Suitors by doz-ens, and hundreds are wait-ing, Nervously watching the
clock:

chance very hope-ful-ly, Some, ve-ry glum, steal a glance rather hope-ful-ly,
Quivering, shivering, knees trembling, bringing them

- selves for the shock.

Rulers of dynasties, new ones and old ones, Of their diadems,

jeweled and gold ones, We to be loving and faithful and loyal, If but their lot she will
Clarissa (petulantly).—Really, Aline, the Princess is very hard to please; she sent away another two dozen suitors yesterday. (Enter Becco, u.)  
Ah, Becco, come and tell us, how many competitors are there left in now?  
Becco.—Three: or, rather, four, if you include the King of Larissa.  
Aline.—Who are the three?  
Becco.—Three very worthy gentlemen, named Hob, Nob, and Soub. But I pin my hopes on the King of Larissa.  
Clarissa.—Oh, we need not count on him at all: the Princess laughs at him.  
Becco.—I still live in the hope that she will choose him; for he has promised me ten thousand golden crowns if all goes well.

Alice.—Then you may wish you may get them, for only yesterday the Princess was making fun of his queer little beard.  
Clarissa.—Yes, and nicknamed him “Trashbeard.”  
(Laughs.)  
Becco.—Young people are a great deal too fastidious: in my young days, all the ladies would have jumped at me, if I had given them the chance.  
Delia.—Ah, that must! have been in the days before they became fastidious! (Girls laugh.)  
Becco.—Well, one thing is certain, we shall never have any peace until the Princess makes up her mind.
No. 2. *Song (Becco) with Chorus.—“PRINCESS INA'S HIGH AND HAUGHTY.”*  

*Andante.*

I-na's proud and naughty, Suit-ors com-ing, suit-ors go-ing, Fill our halls to o-ver-flow-ing:  
But the way-ward Prin-cess I-na Shuts them up,  

Chorus.

Yes, the way-ward Prin-cess I-na Shuts them up,  

8924.
up...shuts them up like any other concertina!

Once, she says, too thin and tall is, one, she thinks, too fat and small is, sharp her merciless inspection. Not one fault escapes detection. All my days I've never seen a maiden so...
- fin-ses, Flout-ing us with lame ex-
- cu-ses, Months have passed and nothing's set-
- tled. So it's

- net, so it's not surprising that the King is set-
- tled.

Choruses: Soprano.

Choruses: Alto.

Months have passed and nothing's set-
- tled, So it's not,
so it's not surprising that the King is net-tered.

But when la-dies are de-termined, be they cloth'd in rags, or

er-mined, Vain will be your best en-deav'ur, You can never move them,

ne'er: Still, I'm sure there's ne'er been a La-dy quite,
Enter, n., Grimcheek and Fulaire, mysteriously: Fulaire is turbulent and aggressive, Grimcheek is meek and mild, and evidently stands in awe of Fulaire.
No. 3. DUET (FALSAIR AND GRIMCHEK).—"WE'RE A WICKED OLD PAIR."

We're a

Andante.

wicked old pair, And we darken the air With plots and machinations:

stepmother sly, Two bold and bad relations. We

Wicked uncleam I, Two bold and bad relations. We
I'm the wicked stepmother,

And I'm the wicked uncle!
I poison my step-daughters;
children are good, I can lose them in a wood,
If

Or drowned in deep dark waters;
boys rouse my ire, pop they go upon the fire,

Or I cast them afloat in a rotten old boat, To
And heirs to a throne which we think is our own We

face the stormy billow,

another with a pillow!

(Suspendedly, hands folded.)

age or clime Or nursery rhyme Can boast such crime-Stain'd wretch as I'm,
Falsair.—There's no doubt about it, a bad reputation takes a lot of living up to.

Grimcheck.—I am sure you do all you can to deserve yours; you're always down on my poor niece, bless her dear heart! (Afraid to sneer.)

Falsair (shaking him).—You cowardly old hypocrite! You haven't pluck enough to be an honest villain.

Grimcheck.—I don't want to be a villain at all: I never even killed a caterpillar!

Falsair.—Oh, come, now, who lost the Baby in the Wood?

Grimcheck (whispering).—Poor little darling! They lost themselves.

Falsair.—What about the Princess in the Tower?

Grimcheck.—Well, you needn't rake up all the unfortunate little accidents with which I happen to have been connected: besides, political necessity must always come before sentiment.

Falsair.—Well, then, listen to me: I have information that King Sylinga has had enough of Princess Ina.

Grimcheck.—I think we have all had enough of Princess Ina.

(Falseh stoops, i.e., he stands up because of the music.)

Falsair.—He has made a vow, a secret one (mysterious)

Grimcheck.—That is how you know it, of course.

Falsair.—That if his niece refuses to-day, she is to be disgraced and married to the first beggar that comes to the palace gates.

(Enco crosses and exits, r.)

Grimcheck.—How will that help us?

Falsair.—Why, you blockhead! Grimcheck (cringes), Ina will be degraded to the rank of her husband, I shall be made Crown Prince, and then I shall appoint you Commander-in-chief.

Grimcheck.—Thank you, but being a wicked uncle is quite enough of a responsibility for me: and doesn't it seem rather hard luck for poor little Ina?

Falsair.—You soft-hearted coward, will you turn traitor? (She stands over him with a dagger, he drops on his knees, begging for mercy.)

Grimcheck.—Mercy! I'll do anything you like. (Rises.)

Falsair.—The Princess stands in our path, and that has always been quite enough excuse for all our miscreants.

Grimcheck.—Here she comes, the little darling!

Falsair (threatening him again with dagger).—Little cat, you mean?

Grimcheck (humbly).—Oh, of course, I forgot, little cat!

(Enter Princess Ina, looking very dejected: Falsair and Grimcheck retire.)
No. 4.  

**SONG (Ina).—“UNWELCOME SWAINS.”**

---

Swains by thousands come this way, Importunate ly singing, Syrinx hard that I am not allow'd To choose like other mortals, Completely tells me I must choose today, And end their ceaseless wooing:

But why should they make such a great to-do, And whine "Ah, do not flout me," Consider -

---

But what can one poor maid en do, Distress by every sort of faction, When uncles
ing they’ve managed hither-to and step-mothers and the rest

Ex-tremely well... with-out me?

All drive-es to... dis-tra-ction? With ruin and

emp-ty com-pliments, My ears per-sis-ten-ly those clown-es din-ning; Poor sim-ple

fools and in-no-cents, They think that woo-ing’s just the same as win-nig!

After 2nd verse.
Falnair and Grimecheek come forward with an elaborate curtsey, &c.

Grimecheek and Falnair.—Good morrow, dear little Ina!

Ina (in a whisper) — Oh, it is you, is it? Ugh! (crosses to N.,
and turns her back on them. Falnair and Grimecheek cross to R.)

Falnair (sweetly).—These exciting times have upset you a little, my dear.

Grimecheek.—This will be a great day for my dear little niece! (advancing towards Ina).

Ina (turning on him fiercely).—What has that to do with you! Don't interfere. (Grimecheek flies
back to Falnair for protection.)

Grimecheek.—Oh, naughty, naughty, to speak like that to your loving uncle!

Ina.—I can't help it, you two are quite the most odious creatures I have ever seen!

Falnair (convincedly).—Come, come, dear, we are not
so bad as the world makes out.

Ina.—Indeed, I hope not!

Grimecheek.—Our one aim in life is to make you happy.

Falnair.—And so we are very anxious to know if you have made up your mind about the author.

Ina (with determination).—I have made up my mind, thank you!

Grimecheek (eagerly).—And what have you decided?

Ina.—I intend to refuse them all.

Falnair and Grimecheek (to each other).—He, he! (chuckling).

Falnair (to Ina).—Quite right, my dear, quite right: send them all away.

Grimecheek.—Yes, don't allow yourself to be bullied!

Ina (suspiciously).—You're both very anxious that I
should refuse them.

Falnair (slyly to Grimecheek).—Stupid! You have aroused her suspicions. (Aside to Ina) On the whole, dear, (sweetly) I think you had better fall in with King Syringa's wishes.

Grimecheek.—Yes, as you're bid, good little kid!

Ina (roused to indignation).—Then, I won't, so there's an end of it!

Falnair (to Grimecheek).—Oh, dear no, the fun is just
beginning!

Grimecheek.—He, he!

Ina.—And I'll have nothing more to do with you, so good morning, you horrid things!

No. 5. 

Trios (INA, FALNAIR AND GRIMECHEEK).—“GOOD MORROW,
YOUR HIGHNESS.”

Allegro.

INA.

Doh is G.

Good day, Ugly

FALNAIR.

GRIMECHEEK.

Good morrow, your Highness!
Face!

A little more shyness Were not out of

A little more shyness Were not out of

Good day, you old cat!

place; Good morrow, dear daughter! What

place;

manner; who taught her Behavior like that?

What manners! who taught her Behavior like that?
Bad temper's a feature
That's hard by quite

Good morrow, good morrow, good morrow!

(Emerald Inn, L., Falmair and Grimesco: N.)

(Enter chorus, laughing, dragging in Hob, Neb and Snob: Hob, Neb and Snob have large numbers, 1, 2 and 3, respectively, on their coats, back and front. They advance, making a bold show of bravado. N.B.—Snob should be the smallest of the three, the shorter the better.)
No. 6. Trio (Hob, Nob and Snob) and Chorus.—"We Never Flinch."

Allegro moderato.

Hob.

1. We nev’er flinch!
2. But when it comes

And now yield an inch—
And beat the foe

Doh is B♭.

Nob and Snob.

1. Our
to

And beat of drums
And war’s a-arm’s, We

Now we scorn!
Or bar’ley-corn! No

we don’t feel quite so
we don’t feel quite so

S324.
helm laid low Will dare to ask for quarter; We hold our ground—
keen to fight, The game its gain—our losses; We don't deny,
And

Our hearts are bound— With sword in hand E—
And much too shy Our teeth shake, shake, Our

none may pass! With tri-pe brass! With sword in hand E—
feel afraid, To face the maid, Our teeth shake, shake, Our

rect we stand And thrust and slash and slaughter! United we, Un—
knees quake, quake, Our courage melts and oozes! It's plain to me No
rect we stand, And thrust and slash and slaughter! United we, Un—
knees quake, quake, Our courage melts and oozes! It's plain to me No
Dance.

(At end of Trio, Hob, Nob and Snob may dance in grotesque dance, sword exercise, slipping their shoes, strutting about, etc., to give themselves courage.)

Hob.—Now for it!
Nob.—I feel so unhappy.
Snob.—Here comes the King with his suite.

Flourish from * to * in Dance above. Enter, in King Sydney with his suite, Faber and Grimecheck. The two last stand apart, whispering and chuckling.

Syringa (c.)—My loyal subjects, your painful suspense is about to end. We have made a selection from the very large assortment of candidates offered. Our beloved niece, Princess Ina, will to-day make her choice.

Faber.—And if her Royal Highness be still obdurate?
Syringa (severely).—We have provided for that contingency.

Faber (pleadingly, to Grimecheck).—Did you hear that?
Grimecheck (fearfully).—Hear, hear!

Syringa.—Go, give the Princess our greetings to a Nobleman; exit Nobleman, l.). And now advance, you three gallant, stalwart, valiant suitors. (Hob, Nob and Snob, try to hide, but are caught out.) Will you kindly stand there? (indicating, l.) Hob, Nob and Snob take their places nervously, l.)

(Enter Ina, r., attended by Clarissa, Aline, Delia, and Nobleman. She comes forward to center, calmly looks the suitors up and down, then turns her back on them contemptuously, and moves to r. and talks with Aline, Clarissa and Delia.)

Syringa.—Ahem! my dear Ina, these three eligible bachelors aspire for your hand, and they are encouraged (Ina smiles coquettishly at her attendants); they are encouraged, my dearest child, by the keen interest which you are graciously pleased to take in them. (To Hob, Nob and Snob.) Kindly stand thus (he arranges them in a row one behind the other, l., facing Ina, r.)

Hob (nervously).—May it please your Royal Highness, I venture to ask you—er—er—(breaks down).

Nob.—Yes, your Royal Highness, I fain would hope that—er—er—(collapses).

Snob.—Yes, your Royal Highness, I hope we make ourselves quite clear. We er—er—(breaks down; they lean on one another for support, terrified).

Syringa.—Oh, come, you will never do any good like that.

Hob.—You see, your Majesty, this place is so dreadfully p—p—public!

Syringa.—Then you shall withdraw to the pavilion with the Princess, who will dismiss those of you for whom she has no further use. Go, Ina, and make your choice. (Exit Ina, r., followed at a distance by Hob, Nob and Snob, who have to be coaxed to go.)
No. 7.

MINUET.

Tempo di Minuetto.

(Re-enter Hob., he stagers across to n., and falls in a faint.)

Syripa.—One!
Falnor (delighted).—One!
Grimcheek (fearfully imitating).—One!
(Re-enter Noo, he stagers across to n., and falls in a faint.)

Syripa.—Two! (General murmur of excitement.)
Falnor (fearfully).—Two!
Grimcheek (fearfully).—Two!
(Re-enter Snob, he stagers across to n., and falls in a faint, amid loud expressions of general disappointment.)

All.—O-o-o-h!

Syripa (furious).—What does this mean? (rushes out, n.)
Falnor (dancing with delight).—Three!
Grimcheek (following suit).—Three!

(Re-enter L, Syripa, dragging Ida, defiant.)

Syripa.—Now, then, explain yourself, Madam!
Ida.—Take them all away, they won’t do!
Syripa (in a passion).—You refuse to obey me?
Ida.—Absolutely!

Syripa.—Very well—we shall see about that!
No. 8.

FINALE.—"ALTHOUGH I'M PRETTY TOUGH."

Allegretto.

Although I'm pretty tough, you know, I've had about enough, you know, And!

I don't intend to stand your silly tantrums anymore, I've

hitherto been lenient, You'll make it now convenient To carry out my
wish es more than you have done be fore.

You're wil ful and de fiant, But I'll

make you meek and pliant, And how I mean to hum bie you I'll

Slowly. (To Attendant)

show you ve ry soon; Find the mean est beg gar crawl ing, That
plies his dismal calling, And let Princess I na marry him this very after

\( \text{\textit{(Excuse Attendants, mm. 162 stands dazed; general consternation.)}} \)

\( \text{Andante.} \)

Chorus.

What a painful situation, How unsuited to her

\( \text{Andante.} \)

station, That a Princess nobly bred, Should a beggar wed instead; What a

\( \text{Andante.} \)

station, That a Princess nobly bred, Should a beggar wed instead; What a
salubrification, What a dreadful degradation.

"Enter Boco, R. bringing in Timothy Dobbs."

Oh, my maid of lineage high, None will grudge a tiny sigh!

mercy, don't disgrace me thus, Degrade me and a base me thus!

Stringa to Chorus, ignoring her.

Of
This her I'll soon be riding ye, go straight and do my bidding, ye!

beggar will you bind to me, so cruel, so unkind to me!

have the long and short of it, I'm clever to have thought of it!

Falsaire.

Grimouilhe.
(To Ina, mocking her.)

I'm very glad he thought of it!

I'm very glad, I'm very glad he thought of it!

With laughter grim your cheers de-ride me!

Hail the bridegroom, hail the bride!

Hail the bridegroom, hail the bride!

(To Syringa.)

have the long and short of it, You're clever to have thought of it!

have the long and short of it, You're clever to have thought of it! I'm
To awful fate will ye thus doom me?

Hail the bride and hail the groom!

Chorus. Allegro.

How folks will talk And this marriage Deplore. She'll

have to walk. For no carriage And four Will carry this haughty one, Wayward and naughty one.

8824.
She must be humble and mean;... No cavalcade With pos-ti-ous Ga-lore, No

Crowds ar-rayed By millions Or more, But the stu-pidest, flab-bi-est, Shab-bi-est, drab-bi-est

Wedding that ev-er was seen! How seen!

Repeat, Dancing.

(Chorus surround Ina and Timothy. Falstaff and Grimalock in front put Syrinx on the back approvingly: Ina struggles to get free, but Timothy holds her fast and drags her off as the Curtain falls.)

END OF ACT I.
ACT II.

A Wood, with door of cottage, or path leading to cottage. Table and chair. Bench at back with broom, tubs and clothes. Ina enters dressed as a beggar, carrying sticks in a cloth, and a chopper; she kneels in the centre of the stage, opens cloth, and tries to chop wood. She presents a strong contrast to her demeanour in Act I, looking very sad and forlorn.

No. 9. 

Song (Ina).—"NO MORE AM I A PRINCESS NOW."

Andante dolce.

I n o m e would think, to look at me, That I was a maid of high degree; This lead a most en - las - py life, A dis - mal beg - gar's wife;...
But yester-day I met a Court, In velvet and satin's
And I, though born to be... a Queen, Am now so despatch'd,
could not be a Princess proud as I !
(She rises, and gathers up sticks in cloth.)
could not be A maid so sad as I !
(she picks up a pan and a duster, and tries to do some cleaning, then drops wearily into chair, L.)

Enter Timothy Dobbs, he carries a sack and basket, with provisions. From time to time during this Scene he bases himself with a little dusting, cleaning, polishing, &c.,
Dobbs.—Putting down sack and basket.—There! a fine supper of food for you to cook! Is the
firewood ready?
Ins.—Putting scolding to cloth in corner.—There it is.
Dobbs.—Why it isn’t half chopped up.
Ins.—But my fingers are! look at them! (holding
out her hands for sympathy.)
Dobbs.—Looking at her hands.—Well—you are clumsy; you’ll never get on like that.
Ins.—Let the servants do it, then!
Dobbs.—Servants! we can’t afford servants. (Pats
chopper in her hand.) There, have another try,
and I will look on and encourage you. (Ins.
takes a piece of wood, which he puts in her other
hand, and chops clumsily.) Beautiful little place, this! Lovely view!
Ins.—All view, and nothing else! Where on earth
are we?
Dobbs.—About two miles from the King’s castle, in
Larissa.
Ins.—Where?
Dobbs.—Yes, and this cottage belongs to the man
you called Thrusbeard.
Ins.—This cottage Thrusbeard’s? Then my
humiliation is complete!
Dobbs.—Humiliation? not a bit of it. We ought to
be very grateful to so mighty a monarch for his
charity in giving shelter to a couple of poor
beggars.
Ins.—Do you know that I might have married him
once?
Dobbs.—It is too late to think about that now.
Ins.—I believe I would have done so, but for his
nasty little beard.
Dobbs.—(Striking his chin.)—Perhaps he has cut it off
by now. I shall see for myself this afternoon;
I am going up to the castle for the wedding.
Ins.—Correct from her reverie.—A wedding? who is
going to be married?
Dobbs.—Wey, Thrusbeard, of course.
Ins.—Oh! (shakes viciously.)
Dobbs.—You seem to be annoyed about something.
Ins.—Oh—I don’t care! (hits her hand with the
chopper.) He’s going to marry some stuck-up
Princess, I suppose.
Dobbs.—Well, you have nearly guessed it; but it is a
secret at present. All the great people for
miles round have been invited for the festivities.
Ins.—(swearing).—I suppose you have been invited,
also.
Dobbs.—Not exactly, but the cook is a friend of
mine, and I have got for you the post of extra
under-seculery-maid; you won’t be able to see
much, but you can hear the cheering from the
kack kitchen.
Ins.—(indignantly).—That won’t do at all for me; I
want to see the bride quite close.
Dobbs.—Well, I will promise that you shall get
nearer to the bride than I do.
Ins.—(excited).—Come along, then, let us get ready
to go at once.
Dobbs.—I think that perhaps, on the whole, I had
better leave you at home; you see, you’ll be so
tired after your day’s work.
Ins.—No work for me when there is a wedding to
be seen!
Dobbs.—Oh, yes, there is—lots! You have to wash
up the tea-things, clean the windows (Ins. face
grows longer and longer), make the beds, scrub
the floors, black the boots—why, I do believe
you’re crying!
Ins.—(weeping).—You are going to leave me at home
to slave, while you go out and enjoy yourself.
Dobbs.—(Appealing).—I thought you would be glad
to get rid of me.
Ins.—(Moping towards him, imploring).—Oh, don’t
leave me by myself again in this lonely place.
Dobbs.—(gently).—Well, then, Ins., listen to me. Are
you listening?
Ins.—(chattering).—Yes—s.
Dobbs.—I will stop at home and help you; we’ll do
the work together, get it all done quickly (Ins.
brightens up), wash our hands, brush our hair,
and then—off we go to the castle! There are
you happier now? (drying Ins.’s tears.)
Ins.—Yes, dear Timothy (checking her tears).
Dobbs.—And though I am only just a common
beggar, while you are a great Princess, we will
both agree to make the best of a bad job.
Ins.—(almost recovered).—Yes, dear Timothy!
No. 10. Duet (Timothy Dorns and Iris).—"SECURELY TIED UP NOW."

Allegro.

Dorns.

Doh is D. Securely tied up now, are we, All

Allegro.

through our humble life, So you, my dear, must vow to be A loyal trusting

wife; Let's make the best of this snug nest, and live in perfect na - ti-ty, To

nag and fight Or bark and bite Would on - ly bring cal - am - ity;
peace we'll live, I'll soon for -

Then here's to long liv-ing!

give,
The trick you have played me, The

Yes, do be for-giv-ing, The trick I have played you, The

beggars you've made me, So here's a free par-don from me, So here's a free

beggars I've made you, So grant a free par-don to me, So grant a free
Enter L., Alice, Clarion, Nobles and Ladies of the Court. They crowd round Timothy Dobbs, who welcome them good-humouredly, holding out his hand for alms, and bowing to their congratulations.

No. 11. Chorus.—"COME, HITHER, HITHER, ALL."

1. Come hither, hither, all, ha, ha!
2. It is not every day, ha, ha!

1. To make your formal
2. Princesses come our

We've little else to do, but call on neighbours new:
Though lately we must own that beggars we have known:

Oh, vay, ha, ha! We've little else to do, but call on neighbours new:
Though lately we must own that beggars we have known:

8324.
We want to see the bride, ha, ha! The presents we would
Of this, that we may boast, ha, ha! Of knowing (more or

may we come in-side, ha, ha?
let us make the nest, ha, ha:

view,)
less),

Ha, ha, ha, . . ha, ha, ha,

The love-ly trousseau too.)
"My friend, the dear Princess"

(After verse 2, enter Phoebe, and Chorus of Village Maidens and Yakoles: they come forward,

ha!

ha!

grinning broadly.)
(Timothy Dobby goes into cottage, &. to fetch Ina.)

Choruses of Yokebs and Village Maidens.
Allegretto grazioso.

Oh, it was beautiful, beautiful, beautiful, Purty as ever I see.

Oh, it was beautiful, beautiful, beautiful, and

Beautiful Wed-ding as never Have been!

The Lady, she shilled

and


8324.
and married too, Turned up 'er nose at the "Nobs,"

But it warn't no shall 'lid

Turned up 'er nose at the "Nobs,"

But it warn't no shall 'lid


good, for she's been and got married to Poor old Tim-o-thy Dobbs!

But it warn't no good, for she's been and got married to Poor old Tim-o-thy

Rest of Chorus, Ladies, Nobles, &c. (correcting).

Poor old Tim-o-thy Dobbs!  .  .  .  Mister Tim-o-thy,

Villagers.

Poor old Tim-o-thy,  .  .  .  Master Tim-o-thy,
Enter Ina and Timothy Dobbs, r.

Dobbs (to Ina).—Now, make your best curtsy, Ina.

Ina.—You needn’t think that I am going to bow and scrape to all those common people.

Dobbs.—Good morning, kind ladies and gentlemen.

Ina (sullenly).—Good morning, prigs and p fireworks! (tosses her head, all curtsies elaborately).

Phoebe (mockingly).—We are only poor simple peasant girls, but we wish your Royal Highness every happiness.

Yokels (groaning loudly).—How, how!

Alina (spiritually).—We’ve called to congratulate.

Clarissa.—And we’re simply dying to see the troupe.

Alina.—Such a pretty, pretty wedding!

Clarissa.—And the presents, my dear: I never saw anything so lovely.

Ina.—You are all jealous because you can’t get married yourselves.

Alina.—We can’t all have such grand husbands, can we? (curtsying) Princess—uhem—Timothy—uhem—Dobbs!

All.—Princess Timothy Dobbs! (curtsying: Ina covers her face with her hands and flies into cottage, r. amidst jeers, and cries of “Dobbs, Dobbs!”)

Enter Becco, r.

Becco.—His Majesty King Syringa approaches.

Enter Syringa, r. looking very far from and miserable: he carries a hussar, and umbrella.

Syringa (miserably).—Is this the way to the castle?

Dobbs.—(Whining and cringing, holding out his hand for’s alms). Yes, it is, Nunky! (burst out laughing, and runs off, l.)

Syringa (stunned).—Eh, I beg your pardon.

Becco.—The beggar, your Majesty, who married your niece.

Syringa (absently).—Niece! I have no niece now: I have nothing, except this beg and umbrella.

Dobbs (has stolen, everything (sic) disastrously at table, l.)

Alina.—Is your Majesty going to the castle? (takes his umbrella.)

Syringa (gratefully).—Thank you, thank you, yours is the first kindness I have received today.

Clarissa (sympathetically).—But why does your Majesty carry his—his own luggage? (takes bag.)

Syringa.—Oh, don’t mind the grammar, I appreciate the sentiment. Falsair and Grincheck have appropriated all my bodyguards and attendants in order to keep up their new dignity. Here they come, the unfeeling wretches!

Becco.—I must warn Hob and the others. (exit Becco, r.)

Syringa (looking off, l.).—My guard of honour, too!

Well, it serves them right.

Enter Hob, Nub and Snob, from cottage, n., they advance to the centre.

Hob.—Her—

Nub.—Royal—

Snob.—Highness—

Hob, Nub and Snob.—The Crown Princess, Falsair; likewise.

Hob.—His—

Nub.—Noble—

Snob.—Lordship—

Hob, Nub and Snob.—The Commander-in-Chief.

(Flourish.—Enter Guard of honour, preceding Falsair and Grincheck, followed by Delia. They are both extravagantly dressed, and puffed up with conceit; Falsair leads Grincheck by a chain attached to his neck and occasionally pulls him up short, when he gets chortle.) They advance to the front, swaggering, and bowing superciliously. Syringa rises to greet them, but Falsair waves him aside contemptuously: Grincheck imitates her; exit Syringa, with a face of despair, n.

Falsair (to Delia).—Fetch Mrs. T. Dobbs. (exit Delia, Falsair sits, l.)

Grincheck.—Say that the haw-haw er-Come, Commander-in-Chief, demands her presence. (Falsair suppresses him with a jerk at the chain.)

Falsair (looking round superciliously through eyelash).—What is this sob doing here?

Phoebe (curtsying).—May it please your Royal Highness, we are on our way to the castle, and stopped to see the bride.

Grincheck (with unction).—Our dear, dear little Ina.

Falsair (suppressing Grincheck, to Phoebe).—But what are you, and what do you do for a living?

Phoebe.—We are sons and daughters of the soil, and we spend most of our time in singing and dancing.

Falsair (languidly).—How very interesting!

Grincheck (drawing).—Ya-as, how very interesting!
No. 12. Song (Piano) with Chorus—"THE HARDEST TASK OF TRULY RURAL FOLK."

Allegro. Andante con moto.

Doh is E♭.

1. The 2. Time

[Music notation]

hard-est task of tru-ly ru-ral folk
Is looking for a-muse-ment all day

hangs a tri-fee heav-en-y now and then,
So we gen-er-al-ly rest when day gets
down.

To oc-cu-py our lei-sure Let us tread a mer-ry measure, And en-

In the hope of get-ting healthy, Ve-ry wise and ve-ry wealthy, If we

liven dull ex-is-tence with a song;
So leave your work and turn your mind to

on-ly try to rise up with the lark;
But though we fol-low what the pro-verbs
play, From ear-ly dawn to dew-y close of day, En-

say, This wis-dom nev-er seems to come our way, And

{| s := | l t | d' t | l d' t l : l t d' l : l |
| t : l |

-dear-our to en-joy your-selves And cheer-i-ly em-ploy your-selves In
so it's not sur-pris-ing All these years of car-ly ris-ing Have not

{| s e : b s e l t l s f e r n f e s l : s f |

roll. Allegro.

car-ed-ling a rous-ing round-e-lay.
taught us more than how to "round-e-lay!). Then

{| n f : s d' s f r n d : l : l : s : f |

roll. Allegro.

sing a round-e-lay, my boys, Sing a round-e-lay, You.

{| n f n r n x d : s l : l : t d' t d' r' : r' |

S324.
can't do wrong In a rus-tic song If you sing a round-e-lay.

ve-ry mer-ry, ve-ry mer-ry, ve-ry mer-ry round-e-lay!

Then

sing a round-e-lay, my boys, Sing a-round-e-lay, You.

can't do wrong In a rus-tic song If you sing a round-e-lay.

8324.
Enter Ina, Syringe, and Delia, N.

Ina (to Falsair).—Good—day Ugly—Face! (makes mock courtesy.)

Falsair.—Ah, the beggar girl! What a charming bride she made, too! So happily suited with a husband who is in every way desirable!

Ina.—I would rather be an honest beggar's wife than a sneaking old maid.

Falsair (punning herself to conceal her confusion).—
Tell the child, dear brother—

Orrimechek.—Yes, dear sister!

Falsair.—That though we are very exalted personages, we need refreshment.

Orrimechek (to Ina).—Lemonade for two, quick. (Exit Ina, N.)

Orrimechek.—Don't you think we might ask King Syrinka to join us?

Falsair.—It would be no good; I have left all my poison at home.

Ina (re-entering with refreshments).—That will be Four pounds, please.

Falsair (startled).—Four pounds! You surely must mean fourpence?

Ina.—We always charge double prices to abet—

Falsair (signing to Orrimechek, who pays reluctantly).—

You are such a sharp child, I must use my influence to get you a place in my court.

Ina (innocently, busy with glasses).—Do you live down a court?

Falsair.—No, stupid! I am heiress to this old man (pointing to King Syrinka, who stands, dejected, in a corner), and he won't last long: (appealing to Syrinka) You won't last too long, will you, dear, dear King Syrinka?

Syringe (sadly).—I am sure I hope not. And then, perhaps, you will be satisfied, with two kingdoms under your heel.

Falsair (puzzled).—Two?

Syringe.—Yes, two. I have just heard that the lady in whose honour we are invited to the castle, is none other than the heiress to my throne.

Falsair.—U1 Am I to be Thrushhead's bride?

Ina (spitefully).—What a charming bride you will make, to be sure! (Exit Ina and Syrinka, N.)

Falsair (greatly excited).—I knew it! My fame must have reached him! Perhaps he has seen my portraits in the illustrated papers.

Orrimechek.—Oh, no, my dear, he can't have seen them!

Falsair (threw chain to Orrimechek; it catches him round the neck, nearly choking him; he disentangles himself with difficulty).—Take my luggage (to Delia) into the cottage, I must array myself at once, and start for the castle (rushing about skittishly). My wedding day! I feel so nervous! What a beautiful Queen I shall make!
No. 14.  Song (Falstaff) with Chorus — "THIS JOYFUL NEWS."

Allegro.

Joyful news that's just to hand, Con-fuses me, I own,
For contains all shall now with wine From dawn till day be done, And
3. When of feasts we jaded are, And things are rather now, Well

I am called by King's command, To grace a noble throne; And
all the populace shall duly From morn till set of sun; You'll
advertise a grand bazaar, And hold a "Beauty Show"; The

when I've settled down at Court And heard the Royal "We," I'll
hear the sound of dinner going As often as you please, And
fairest maidens in the land May claim to be the belle, But

S324.
show you very soon the sort Of Queen I mean to be, sort of
you shall feast un - til you long For sim - ple bread and cheese, for
I shall give the pri - zes and I'll take them all as well, and I'll

Queen I mean to be.
then take all as well !)

bow ye, low, . . . And gro - ve, so, . . . With

most re - spect - ful mien, . . . with most re - spect - ful mien.
you must know I mean to show
What it is to be a Queen!

Croons.
(During Chorus, Folsair dances round the stage.)

Then bow ye, low, . . . And grovel, so, . . . With most respectful mien, . . .

8324.
Enter Bacco, n. Timothy Dobbs, r.

Dobbs.—Well, Bacco, have you carried out my instructions?

Bacco.—The Princess Ina is at the present moment putting on the robes which you commanded me to give her.

Dobbs.—Good: Does she suspect from whom they come?

Bacco.—The Princess refused to wear them at first, but I persuaded her that they were a present from King Thrushbeard, who wished her to attend his wedding suitably attired.

Dobbs.—Well done, Bacco, you have earned your ten thousand crowns. (Exit Bacco, n.)

Enter Grimacheck, n., Hob, Nob and Sob, l.

Grimacheck.—No, we are all ready to start for the castle. Hob, collect the crowd, so that Falsair may have a splendid procession. (Exit Hob, n.)

Dobbs to Grimacheck.—Why, you look as if you were going to a wedding.

Grimacheck.—So I am! I am going to King Thrushbeard's wedding.

Dobbs.—I'll guarantee that you will not be allowed inside the castle! Ho, ho! (bursting out laughing.)

Grimacheck.—You may laugh, you insolent beggar; come to the castle and see for yourself. (Enter Phœbe, Yebo's and Villagers, Nobles and Ladies of the Court and Hob.) I invite you all to follow me to the castle to prove my words.

Dobbs.—As a matter of fact, I am going to the castle. Falsair.—And your little heap of a wife goes too, I suppose.

Dobbs (quietly).—Yes, Ina goes with me.

Grimacheck (miserably).—As a scullery-maid?

Dobbs.—No, as a Queen! (General commotion.)

Enter Springa.

Springa.—Ina a Queen! Rascalious!

(Enter a messenger, hurriedly, l., with regal robes for Dobbs, and a crown)

Messenger (knocking and handing crown).—All is prepared at the castle, your Majesty.

All (amazed).—Majesty! Springa (sharply).—What does this mean, Mr. —— Timothy?
Dobbs.—Not Timothy, but Thrushbeard! (Removes his slouch hat.)

All.—THRUSHBEARD!

Grimecheek.—Yes, Thrushbeard, without the thrushbeard!

Dobbs.—Yes, Timothy Dobbs is Thrushbeard, and Ina (enter Ina, dressed in royal robes, with Bocco, Alme and Clarissa) is Thrushbeard’s Queen!

(General sensation; Ina goes to Timothy.)

Enter, b., Falstaff, greatly excited, attended by Delia. She carries a large bouquet. Dobbs moves Ina to back, as Falstaff enters.

Falstaff (not seeing Ina).—Now we’re quite ready, but I have no crown; (skittishly) I can’t go to the castle without a crown. (Dobbs puts his fingers to his lips, motioning silence to the others.)

Falstaff (with a skry little squeak).—Yes.

Dobbs.—One-two-three—(moves his hands as if to put crown on Falstaff’s head, but turns and puts it on Ina’s head amid general laughter. Falstaff looks up to find herself the centre of a jocund crowd.)

Syringa, b.—You won’t want that bouquet now! (snatches it from Falstaff and hands it to Ina.)

Grimecheek, l.—A nice exhibition you have made of yourself! (Falstaff goes for him; they quarrel.)

No. 15.

FINALE.—“I’VE BEEN A LITTLE ROUGH.”

Allegro.

Ina.

been a little rough, you know, And now you’ve had enough, you know, To

make us understand each other better than before: By
hard-ship I've been taught to be As hum-ble as I ought to be, You'll
never have to chide my sill-y tan-trums any more.

By

hard-ship she's been taught to be As hum-ble as she ought to be, He'll
never have to chide her sill-y tan-trums any more.
(All dance.)

have a coro-nation, As suits our rank and sta-tion. No

longer are we beggars now, to King's estate we've grown! 'Tis a

most ex-ci-ting rise for no, A ve-ry great sur-prize for me, To

8324.
Leap in one brief moment from a cottage to a throne.

'Tis a

most exciting rise for her. A very great surprise for her,

moment from a cottage to a throne.

To leap in one brief
They dance.

Chorus.

This joyful news Be spreading A-broad: Let none refuse, But this

wedding plaud: No longer a haughty one, Wayward and naughtie one, I - na noe really is

8324.
Queen: A cav - al-cade With pos- sul - ions Ga-log, And crowds ar - rayed By

mill-ions Will roar, A cheer for the fair-est And brav - est and rar - est Young con - ple that ev -

1st time. 2nd time.

er was seen! This seen!

(Curtain.)

THE END.
NOVELLO'S SCHOOL SONGS.
EDITED BY W. G. McNAUGHT.

A COLLECTION OF ACTION SONGS, UNISON SONGS, DUETS, TRIOS, &c., FOR TREBLE VOICES.

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38. May Song ........... Schumann 1
39. Song from "Ruy Blas" .. Mendelssohn 1
40. Good-night .......... C. Reinecke 1
41. I sing because I love to sing Pinzuti 1
42. Violets .. Cowen 1

BOOK 8.
FIVE TWO-PART SONGS
43. O come, ye Flow'rets .. Abt 1
44. The Hunter's Song .... J. Kinniss 1
45. Cleansing Fires ....... Cowen 1
46. O Beautiful Violets . C. Reinecke 1
47. The Sabbath Bell .... H. Smart 1

BOOK 9.
SIX TWO-PART SONGS
48. In the Distance .... Abt 1
49. The Sabbath Morn .... Mendelssohn 1
50. Out in the Sunshine .. Pinzuti 1
51. The Angel .......... Rubinstein 1
52. To the Nightingale .. Schumann 1
53. New the Bright Morning Star .. C. Wood 1

BOOK 10.
FIVE TWO-PART SONGS
54. Winds are blowing .. B. Haynes 1
55. In a Gondola ....... Abt 1
56. If Hope were but a Fairy . Myles Foster 1
57. O Summer Morning .. Macfarren 1
58. In April .......... Hatton 1

BOOK 11.
SIX KINDERGARTEN SONGS
59. Rowing ........... A. Moffat 1
60. The Old Clock ....... 1
61. Churbing .......... 1
62. Feeding Hens and Chickens .. 1
63. The Merry Harvesters . 1
64. Little Soldiers .... 1

BOOK 12.
ACTION SONGS
65. Butterfly Wings .... A. Moffat 1
66. Fairy Circles ..... 1
67. Sing a Song of Sixpence S. Hardcastle 1

BOOK 13.
SIX SACRED SONGS
68. Ye Gentle Flowers ... A. Moffat 1
69. O Jesus, who didst suffer .. 1
70. I love the Flowers so beautiful .. 1
71. God of Mercy, we beseech Thee .. 1
72. Jesus so Merciful .... 1
73. The Gladsome Spring is coming .. 1

BOOK 14.
SIX SACRED SONGS
74. O Children, live in Jesus A. Moffat 1
75. Gentle Jesus (Evening Hymn) . 1
76. O Heavenly Father .. 1
77. The Little Birds ...... 1
78. Forward, Christian Children .. 1
79. Carol, Christian Children .. 1

BOOK 15.
SIX TWO-PART SONGS
80. What the Birds said . E. Mandella 1
81. Ariel's Song ....... H. W. Schiattzu 1
82. Gentle Moon .......... 1
83. A Wish for the Mountains F. Abt 1
84. Merry time for Boys and Girls G. Ernest 1
85. Fairies' Lullaby .. F. A. Marshall 1

BOOK 16.
SIX UNACCOMPANIED TRIOS
86. Sounds of Evening .. F. Abt 1
87. A Winter Song ...... Ferris Tozer 1
88. Stars ........... H. Elliot Button 1
89. Canadian Boat Song A. H. Ashworth 1
90. The Fairy Barque A. Moffat 1
91. To Blossoms ....... G. A. Macfarren 1

To be continued.

LONDON: NOVELLO AND COMPANY, LIMITED.
NOVELLO'S SCHOOL SONGS.
EDITED BY W. G. MCNAUGHT.

A COLLECTION OF ACTION SONGS, UNISON SONGS, DUETS, TRIOS, &c., FOR TREBLE VOICES.

Published in two forms. A, Voice Parts in Staff and Tonic Sol-fa Notation, with Pianoforte Accompaniment, duo size; B, Voice Parts only in Tonic Sol-fa Notation. Where no prices are given under B, the A Edition only is published. —

BOOK 17.
FIVE UNACCOMPANIED TRIOS
WRITTEN AS SIGHT-SINGING TESTS

92. Go, child, in life's fair morning
   W. Roston Bourke
   1 1 1
93. Come sleep, 0 sleep
   "
   1 1 1
94. Ah, surely melody from
   Heaven was sent
   1 1 1
95. The Violet
   "
   1 1 1
96. Be good, my child
   "
   1 1 1

BOOK 18.
SIX VOCAL DANCES

97. Woodland Voices (Minuet) A. Richards
   1 1 1
98. Hey-hohey (Folksy)
   2 2 2
99. In rich serious (Waltz)
   1 1 1
100. Spring Song (Schottische)
    1 1 1
101. The Ferry (Gavotte)
    1 1 1
102. Youth (Waltz)
    1 1 1

BOOK 19.
FIVE TWO-PART SONGS

103. The Home of Song
    Roland Rogers
    1 1 1
104. Life and Love
    "
    1 1 1
105. A Venetian Festa
    "
    1 1 1
106. Autumn Memories
    "
    1 1 1
107. A Bird Song
    "
    1 1 1

BOOK 20.
SEVEN UNISON SONGS

108. Song of the Zephyr
    W. W. Pearson
    1 1 1
109. The Swing
    "
    1 1 1
110. The Windmill
    "
    1 1 1
111. Summer
    "
    1 1 1
112. Up in the morning early
    "
    1 1 1
113. Hurrah for England
    "
    1 1 1
114. The Cuckoo
    "
    1 1 1

BOOK 21.
NINE UNISON SONGS

115. Rippling Waters
    W. W. Pearson
    1 1 1
116. The Snail
    H. Elliot Burton
    1 1 1
117. The Butterfly Chase
    S. C. Cooke
    1 1 1
118. Swinging
    "
    1 1 1
119. Over the Meadows
    A. Scott Gatty
    1 1 1
120. The Wanderer's Song
    "
    1 1 1
121. Ladybird
    C. A. Macarone
    1 1 1
122. My Home
    "
    1 1 1
123. Evening Star
    T. Murby
    1 1 1

TWO-PART SONGS

124. A Song of a Breeze
    A. E. Daniel
    1 1 1
125. Hoist the Sails
    A. W. Fletcher
    1 1 1
126. Minstrel of the Night
    "
    1 1 1

BOOK 22.
SIX TWO-PART SONGS

127. The Fountain
    H. Elliot Burton
    1 1 1
128. Spring
    H. W. Schiratt
    1 1 1
129. Youthful Sports
    Ferris Toker
    1 1 1
130. Up and Down
    E. Mundella
    1 1 1
131. Autumn Woods
    T. Murby
    1 1 1
132. Spring Song
    W. A. Wrigley
    1 1 1

BOOK 23.
TWELVE SACRED SONGS

133. Listening Angels
    Sir J. Stainer
    1 1 1
134. Morning Hymn
    "
    1 1 1
135. Hour by Hour
    "
    1 1 1
136. The Beautiful Land
    "
    1 1 1
137. The Crown is waiting
    "
    1 1 1
138. The Cross of Life
    "
    1 1 1
139. We will praise Thee
    "
    1 1 1
140. Sabbath Bells
    "
    1 1 1
141. The good Shepherd
    "
    1 1 1
142. The Haven of Glory
    "
    1 1 1
143. The Golden Shore
    "
    1 1 1
144. Evensong
    "
    1 1 1

BOOK 24.
SIX VOCAL DANCES

145. Moments (Waltz)
    A. Richards
    1 1 1
146. Summer Breezes (Gavotte)
    "
    1 1 1
147. Where yonder Woodbine (Waltz)
    A. Richards
    1 1 1
148. British Boy's March
    "
    1 1 1
149. Night (Waltz)
    "
    1 1 1
150. To the fore! (March)
    "
    1 1 1

BOOK 25.
TEN UNISON SONGS

151. Summer Evening
    Cath. van Rennes
    1 1 1
152. Little Brother
    "
    1 1 1
153. The Old Beggar
    "
    1 1 1
154. Little Things
    "
    1 1 1
155. Cock-a-doodle-doo
    "
    1 1 1
156. Patience
    "
    1 1 1
157. Summer Showers
    "
    1 1 1
158. A Song for Boys
    "
    1 1 1
159. The Sunshine of the Heart
    "
    1 1 1
160. Cradle Song
    "
    1 1 1

BOOK 26.
Ten Two-part Songs from Vol. I. of "The School Music Review"

161. The Little Haymaker
    J. E. West
    1 1 1
162. Ride-a-cock-horse
    T. Facer
    1 1 1
163. Little Snowflake
    "
    1 1 1
164. The Marionettes
    "
    1 1 1

(Let be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.
DESCRIPTIVE LIST OF
NOVELLO'S SCHOOL OPERETTAS & CANTATAS.

NEW SERIES.  EDITED BY W. G. McNAUGHT.

Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size.  B. Voice Parts only, in Tonic Sol-fa Notation.

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A CHRISTMAS DREAM.
Suitable for Young Children.
(Can be performed by Girls only.)

K. R. MOFFAT.  ALFRED MOFFAT.

Argument.—It is Christmas Eve and time for the children to retire. The scene opens in the nursery, where, having hung up their stockings, they propose to keep awake for the arrival of Santa Claus; but, tired out, they gradually fall asleep. When they wake, they find that the presents they have dreamed of have been brought and are singing the Christmas Carol.

The music is in different styles and seasons, and has a Gavotte to which the Fairies dance.

Time taken, about forty-five minutes.

Price (A) 1s.; (B) 4d.
Book of Words, 7s. 6d. per 100.

CHRISTMAS HOLIDAYS.
A Short and Easy Musical Sketch.
Suitable for the Breaking-up of Schools.

J. A. CAMPBELL.  HERBERT W. SCHARTAU.

There are Songs for a Soldier and a Sailor, with a Hornpipe for the latter, and Choruses in unison and two parts, with connecting recitative between the different pieces.

Time taken, about thirty minutes.

Price (A) 9d.

CINDERELLA.

SHAPCOTT WENSLEY.  GEORGES JACOBI.

This new treatment of the well-known story has been specially written and composed with a view to provide schools and classes with a work simple in construction, free from commonplace and uninteresting alike to performer and auditor.

The musical and dialogue, by Shapcott Wensley (author of "The Hounch," "The Enchanted Palace," &c.), are full of humour, and the situations allow of ample scope for effective acting and grouping; there are no long speeches, and the stage "properties" needed are readily procured.

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 the average singer, with voices of only moderate range.

Six or seven solos are required. The choruses are in two parts, the "seconds" never going low. They are all easy to memorise.

The whole work can be effectively performed by twenty young people of either sex, or it can employ the assistance of a hundred.

Time taken, one hour and a quarter.

Orchestral Parts can be hired.  

Price (A) 2s.; (B) 1s.
Book of Words, 10s. 6d. per 100.

DRUMS AND VOICES;
On, THE GRENADETTE CAP.
An Operetta for Girls, in One Act.

Words and Music by HAMILTON CLARKE.

Argument.—Two sisters, Rosalie and Coralie, are enthusiastic promoters of music, but antagonistic as to method. Rosalie trains female choirs, while Coralie trains drummers. Coralie affects a strange cruse for wearing a grenadette cap, when appearing with her drum-maidens. A Duchess, a cobbler's wife, and admirer of both sisters, puts an end to a considerable amount of dissension by taking the management of matters into her own hands. Coralie is about to leave the town, but being in a hurry, she buys a hundred pounds for her grenadette 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 minuets, solos and duets for five principal characters, and two-part choruses for choirsters and drummers.

Time taken, about one hour.

Price (A) 2s.; (B) 9d.
Book of Words, 12s. 6d. per 100.

HORNPIPE HARRY;
On, THE "SQUIB" AND THE "SUNBEAM."
A Comic Opera for Boys, in Two Acts.

Words and Music by HAMILTON CLARKE.

Argument.—On a remote island, the remnant of the crew of the wrecked training-ship "Sunbeam" is established. With wreckage they have made a couple of tents. They are discovered cooking a meal, gipsy-fashion, when Mark, their elected chief, looking out to sea, exclaims that a boat-load of soldiers is landing, and urges the boys to prepare for defence. A small boy, in a large cocked hat, presently appears, and announces that he commands the survivors of another wrecked ship, the "Squib," a man-o'-war, lying on the rocks of an adjacent island. Mark's request he summons his boys, and after mutual greetings, sends them back to the boat for hampers of provisions. All then sit down on the grass to dinner.

Second Act, same scene at night, with moonlight. A heavy storm has occurred, and blown the tents and the "Squib's" boat out to sea. During a council of war, signs of mutiny appear, when Hornpipe Harry, of the "Sunbeam," dances a wild and extravagant hornpipe, after which he makes an appeal to all and succeeds in restoring good humour. Mark then explains that they were all to have gone, by invitation, to share the superior accommodation of the "Squib's" crew, but their boat being lost, he now rescues the invitation. As daylight breaks and the boys are preparing breakfast, the beacon of a cannon is heard. This is fired from one of her Majesty's ships, which has come to rescue both crews. The curtain falls as they all sing—

"GOD SAVE THE KING."

The music contains an overture, hornpipe dance, solos, and a duet for the principal characters, and easy choruses in one and two parts.

Time taken, about one hour and a quarter.

Orchestral Parts can be hired.

Price (A) 2s. 6d.; (B) 8d.
Book of Words, 12s. 6d. per 100.
KING BULBOUS.
A COMIC OPERA FOR SCHOOLS AND CLASSES.
P. H. GEBIE. H. FESTING JONES.

ABSTRACT.—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 studying the gastronomic art, and his Queen, Skimming, is witty to an abnormal degree, besides being consumed with anger at the "forwardness" of the pages. During a pic-nic of the whole court party two robbers abduct the princes, and, as one might suppose, the rescue is delayed two of 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 scope for effective, humorous acting. The scenery can be very simple.

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, 16s. 6d. per 100.

LITTLE BO-PEEP.
C. M. LOWE.

ABSTRACT.—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 the Fairies have departed, Bo-Peep starts up from her sleep imagining that the sheep have returned. She concludes she was dreaming, and is very disappointed, 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 repeats 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, 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 Maypole Dance and other "revels" are given. The programme is as follows: The Villagers assemble and dance (Instrumental); Villagers' Maying (Chorus), Children's Layla Song (Flower Children's Chorus), Maypole Dance (Instrumental), March and Song to the May Queen, Advert of Robin Hood and his Band, Ballad of Robin Hood (Sole Chorus), Robin Hood Dances (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 DESPIGHT. HAMILTON CLARKE.

ABSTRACT.—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 Pepins.

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 Ellaine.

Ellaine, however, takes with her the Jester's wallet, in which are sunny disguises. With the help of these Plum Plom and Ellaine 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 Pepins, 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.

ABSTRACT (Continued).—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. The beautiful 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 be parted, but Titania interposes, and reminds him that a prize to be duly valued must be attained after much toil and struggle. 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 Beato, a malevolent witch. In the final scene Ferdinand, inspired by the magic power of Cabale, saves 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;
On 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 supernaturally beautiful 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 by Princess Snowflake and becomes again a fir tree.

ACT II.
The scene is now changed to the Ballroom in Thrushcross Grange. A Christmas tree is there, brilliantly lighted up and decorated; this Christmas tree is the fir tree into which Nicoletta has 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 unselshiness 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 chorisues are for union only.

Time taken, about half-an-hour.

Price (A) 1s. 6d.; (B) 6d.
Book of Words, 12s. 6d. per 100.

PRINCESS ZARA.
An Original Operetta for Young People.
CLAUDE AVELING.  ARTHUR SOMERVELL.

ABRIDGED ARGUMENT.—The aged King Buenoore 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 humriser and anti-supersitionist, having expressed his contempt for witches and superstitions, the Witches forestall 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 Masks of Honour and Nobles, Butterfly Fairies, &c. Orchestral parts can be hired.

Time taken, about one hour and three-quarters.

Price (A) 2s.; (B) 6d.
Book of Words, 3d. each.

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 Shows. Curtains will do, but an outdoor 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
Ensemble (The Miller’s three sons).
RUPERT
JENNY
PUSS-IN-BOOTS
THE KING.
THE COURT CHAMBERLAIN.
THE ÖGRE.
THE ÖGRE’S SECRETARY.
FIRST MILLER.
SECOND MILLER.
THIRD MILLER.
MILLERS, COCHTEENS, ATTENDANTS, &c.

SCENE I.—Exterior of the Old Mill.
SCENE II.—The Ögre’s Castle.

ARGUMENT.—This operetta is a new version of the familiar story of Puss-in-Boots. The old miller has 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 discouragement of Rupert, who is compelled to hold his tongue by the irrepressible Puss-in-Boots.

The scene changes to the Ögre’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 Ögre and his castle. After a short scene with the Ögre, 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 Carubus, 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.

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

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

RED RIDING-HOOD'S RECEPTION.

EDWARD OXFORD. THOMAS FAGER.

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, as follows:

CHERRY BLOSSOM ....... A Fruit-seller.
FANDANGO ............... A Spanish Gitana.
NANCY LEE .............. A Fishermaid.
BLESS ROSE .............. A Flower-girl.
DICK WRITTING ...... Victim of a Cat-sorcerer.
BOB BACKSTAY ...... A Merry Midshipman.
No. 92 X ............... A Considerate Constable.
TROFFER .......... A Persuasive Pedlar.
AM Mee Sing ...... A Mandarin.
SAM SWIFT ............. A Page.

Each of these favours the company with a song, and in addition to easy two-part choruses there is a Spanish Dance and a Slippery Rope Dance.

Time taken, about one hour and a half, but the piece may be shortened by omitting some of the characters.

Orchestrals Parts can be hired.

Price (A) 2s. 6d.; (B) 9d.

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

SANTA CLAUS AND HIS COMRADES.

LOUIS B. TISDALE. E. OUSELEY GILBERT.

Argument.—It is the morning before Christmas. The first scene opens in the house of Santa Claus and his comrade. 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 comrade 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, staggering under the weight of a bag filled with a goodly store of toys.

The second scene is the children's playroom. A number of children are just on the point of going to bed, but are speculating upon what Santa Claus will bring them when he pays his expected visit. One of the boys proposes that they should keep awake, but that is impossible—they are all so sleepy; so after hanging their stockings up in an adjoining room, they all go off to bed to the strains of a lullaby. Then Inky stealthily creeps in, followed by Santa Claus. The latter has a great fear upon him that, on this night, he will be discovered. After a duet, they both go off to perform their allotted tasks. Jack, the wakeful boy, enters, and is so delighted at having caught Santa Claus, that he runs away to wake the others. Then all the children crowd in, with Santa Claus and Inky prisoners. Santa Claus enjoys the joke, and to show that he bears the children no ill-will, summons all his comrades.

The children are all delighted, and, upon Santa Claus promising to come again another year, they wish him every success in a final chorus.

There are thirteen singing parts and one speaking part, and numerous easy two-part choruses for Santa Claus' companions and the children.

Time taken, about one hour and a half.

Orchestrals Parts can be hired.

Price (A) 2s.; (B) 6d.

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.

Orchestrals Parts can be hired.

Price (A) 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 Fairies 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.

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 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 from over the mountains.

The fairies vanish, and without change of scene the preparations for the royal festivities proceed. Much splendour 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 impertinent King, who, in acknowledgment of his subjects' loyalty, presents them through his scribe, 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 Fair enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage—the Princess, the King and Queen, the masks of honour and courtiers—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, who has been maliciously delayed in the woods, 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 bewildermment, 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. Any number of persons may be introduced into the enchanted tableau, which also gives opportunity for a great variety of costumes and colours and the exercise of artistic skill.

The Enchanted thicket may be easily represented by a row of all shrubs placed toward the front of the stage, or by the paper foliage which is readily obtainable.

Orchestral Parts can be Hired.

Time taken, seventy minutes.

Price (A) 2s.; (B) 5d.

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

THE FAIRY SLIPPER
(The Story of Cinderella).

A CHILDREN'S OPERA IN THREE TABLEAUX.

The Music composed by E. CUTHBERT NUNN.

The old story of Cinderella is unfolded. There are seven singing characters—viz., the Prince, the Baron, the Lord Chamberlain, the Fairy Godmother, and the Baron's Daughters—Betsie, Dorinda, and Cinderella. There are choruses in two parts for the Fairies and Court Attendants, 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.

Price (A) 2s.; (B) 5d.

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

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 a 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.

Characters.

Dawn.—Silver grey; crimson draperies; silver wings; star.
Noon.—Bright gold, with wings and crown.
Evening.—Purple; gold draperies and wings; star.
Night.—Black spangled with stars; wings of same; crescent moon.

Attendant Hours:

Hours of Morning.—Shades varying from dark grey to silver; rose-coloured wings.
Hours of Day.—Shades varying from dark to light blue; fleecy draperies; yellow wings.
Hours of Evening.—Shades of heliotrope, crimson and grey; silver wings.
Hours of Night.—Dark blue and shaded greys; fleecy draperies; silver wings.

Time taken, about forty-five minutes.

Orchestral Parts can be hired.

Price (A) 2s.; (B) 5d.

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

THE MAGICIAN.

A HUMOROUS OPERETTA FOR CHILDREN.

LOUIS B. TISDALE. A. L. VINSON.

ARGUMENT.—The scene opens in the village of Toppledowndale 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, amongst 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 pic-nic is decided upon. Bob, a discontented boy, hates pic-nics, 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 pic-nic 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 mesmerizes them, and as they stand transfixed, sings a mocking song. He recovers the spell and they relent and 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.

There is great scope for scenery and dress in this Operetta, but it may be produced without these aids, and, if necessary, may be performed entirely by boys. Any fanciful costumes will be effective.

Garlands of flowers should be plentiful, and a May Pole may be used. The scene is an exterior. A rustic seat or two, a few shrubs in pots, and a box cloth and wings, representing outdoor scenery, will add to the effect.

Time taken, about forty-five minutes.

Price (A) 2s.; (B) 9d.
Book of Words, 12s. 6d. per 100.

THE MISSING DUKE.
Words and Music by HAMILTON CLARKE.

ABRÉGÉ—The plot deals with the mysterious disappearance of the Grand Duke of Hoffenzibablo, 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 Innskeeper.
A Captain.
A Sergeant.
A Mysterious Man.
A Pedlar.
Louis (burgomaster’s daughter).
Annette (her friend).

Time taken, about eighty minutes.

Price (A) 2s. 6d.; (B) 9d.
Book of Words, 12s. 6d. per 100.

THE SILVER PENNY.
An Operetta for Boys and Girls.
LOUIS B. TISDALE.

ABRÉGÉ—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 deems all their invitations to join in the general glee 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 fairies 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 HIRE.
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.

ABRÉGÉ—Gerda and Kaye are playf fellows, 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 speedy her on her way, and after many dangers she reaches the Snow Queen’s palace, and finds Kaye. Her warm tears shew 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, Merry Christmas 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 nose 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) 9d.
Book of Words, 15s. per 100.

THE WAXWORK CARNIVAL.
A Humorous Operetta for Schools and Classes.

BERNARD PAGE. ARTHUR RICHARDS.

ABRÉGÉ—Julius Caesar and Mary, Queen of Scots, are engaged, and arrange with the Waxworks to be married and hold high carnival in their room. Unfortunately, some fifteenth hundred years previously, Julius Caesar had plight to marry the proud English Queen, Boadicea, who, hearing of his falsehood, stops the ceremony by announcing an action for breach of promise. This rotes the indignation of the Ghosts, who in the second part give vent to their woes; Julius Caesar consoles 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 Rosalind, Julius Caesar and Mary are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the Wax-works go to sleep as the curtain falls. 

There are songs and duets for the four principal characters, and choruses in two parts.

Time taken, about forty-five minutes.

Price (A) 2s.; (B) 6d.
Book of Words, 12s. 6d. 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 Hounds, Shepherd's Music, Music for the Maypole, Morris Dance, Sport at the Popinjay, Tilting at the Quaintain, The Quartette, Castigating the Dart, Ring Nai, &c.

Orchstral 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.

A DAY IN SUMMER.

A Juvenile Cantata, especially 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.

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 only, 2s. 6d.;
Tonic Sol-fa, 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 Silent Dance,” sets forth the respective allotments of “The Waltz,” “The Polka,” “The Greenery,” “The Popinjay” etc. 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.

† AROUND THE WINTER FIRE.

SHAPCOTT WENSLEY. A. R. GAUL.

This 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 verses 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 only, 2s.;
Tonic Sol-fa, 9d.
Book of Words, 10s. per 100.

A WOODLAND DREAM.

SHAPCOTT WENSLEY. J. A. MOONIE.

Argument.—Mabel, wandering in the woods, is aroused from the sleep of 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 Fairy 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.

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 only, 2s. 6d.;
Tonic Sol-fa, 1s.
Book of Words, 7s. 6d. per 100.

† CHRISTMAS SCENES.
CLIFTON BINGHAM. FREDERICK H. COWEN.

This Cantata, occupying about half-an-hour, will be found a suitable piece for performance in costume at Prize Distribution, etc. Such popular characters as Father Christmas, Santa Claus, Carol Singers, etc., are introduced, and in addition to solos for these, there are several attractive choruses in two parts.

Price, Staff Notation only, 2s.;
Tonic Sol-fa, 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 Morris 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 Maypole; the Morris dancers with Maid Marion; the "clean sweeps"; the hobby horse; 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 Had.
Price (A) 1s. 6d.; (B) 6d.
Book of Words, 7s. 6d. per 100.

THE FROGS AND THE OX.
SHAPCOTT WENSLEY. SIR FREDERICK BRIDGE.

PREFAE.—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 angels for whom they are intended. Thus Esop could not have described the old frog as pumping himself up "like a Dunlop tyre," but the simplest will enable even a schoolboy to understand just what happened, and possibly Esop would have used it had he been living now.

Easy choruses in two parts. The short solos can be sung as a cappella choruses.

Time taken, about fifteen minutes.
Price, Staff Notation only, 1s.;
Tonic Sol-fa, 6d.
Book of Words, 25s. per 100.

† THE HARE AND THE TORTOISE;
Or, SLOW AND STEADY WINS THE RACE.
A SHORT CANTATA FOR YOUTHFUL ENSANG.
SHAPCOTT WENSLEY. ALFRED R. GAUL.

PREFAE.—The fable of "The Hare and the Tortoise" has long been a general favourite. 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.
Price (A) 1s.; (B) 6d.
Book of Words, 30s. per 100.

† THE WAITS OF BREMEN.
A SHORT HUMOURS CANTATA FOR CHILDREN.
SHAPCOTT WENSLEY. B. LUART SELBY.

Anecdot.—The story is from the charming pages of Grimm's "Fairy Tales." A miller's donkey, being old and past service, heard of his master's intention to kill him for his skin. To avoid this fate he ran away, and, being possessed of a fine deep voice, decided to be town musician at Bremen. On his way he met a dog, too old for hunting, who agreed to join him. Later in the day as aged tom cat and an ancient rooster were included in the party, thus forming the famed quartet, "The Waits of Bremen."

At evening they prepared to pass the night in a forest, but the teller of tales discovered a light in a distant window which gave promise of more comfortable quarters, to which they all repaired. The donkey being the tallest, looked in and saw a table spread with good things, and robbers looking thereat.

The "Waits of Bremen" then performed a quartet with startling effect, each using his own particular melody. Seared by the unyielding strain, the affrighted robbers fled to the depths of the forest, leaving the feast to the musicians, who, having done full justice thereto, proceeded to arrange themselves for the night.

At midnight hour the robber chief, thinking that all might then be quiet, sent one of his band to reconnoitre. He stealthily entered, and endeavoured to light a match at what he thought were glowing embers upon the hearth. It was the cat! Bitten by the dog, scratched by the cat, kicked by the donkey, and terrified by the crowing of the cock, the robber stumbled again into the night, and told such appalling tales of the demons in the cottage that the musicians were never again disturbed. Choruses in one and two parts.

Price (A) 1s. 6d.; (B) 6d.
Book of Words, 10s. 6d. per 100.

† VILLAGE SCENES.
CLIFTON BINGHAM. FREDERICK H. COWEN.

This Cantata depicts several well-known scenes of rural life, such as Sports on the Green, Children at Play, The Old Hall, etc., affording an excellent means for producing a series of tableau 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 Pedlar and the Gipsy which can, of course, be sung in character.

Price, Staff Notation only, 1s. 6d.;
Tonic Sol-fa, 6d.
Book of Words, 7s. 6d. per 100.
NOVELLO'S SCHOOL SONGS.
EDITED BY W. G. McNAUGHT.

A COLLECTION OF ACTION SONGS, UNISON SONGS, DUETS, TRIOS, &c., FOR TREBLE VOICES.

Published in two forms. A, Voice Parts in Staff and Tonic Sol-fa Notation, with Pianoforte Accompaniment, 8vo size: B, Voice Parts only in Tonic Sol-fa Notation. Where no prices are given under B the A Edition only is published.

BOOK 32.
SIX CLASSICAL SONGS
166. The Fisherman ... Schubert 14 4 6 3
167. May Song ... Mendelssohn 1 1
168. Forget me not ... W. S. Bennett 2 1
169. Rose softly blooming ... Spohr 1 2 1
170. The First Violet ... Mendelssohn 1 2
171. Come, ever smiling Liberty Hankey 1 2

BOOK 33.
FIVE SACRED TWO-PART SONGS
173. By Babylons Waters ... H. Smart 3 3
174. The Lord is my Shepherd 3 3
175. Come, ever smiling Liberty in G Handel 1 1
176. O Lovely Peace 1 2
177. Eye hath not seen ... Myles B. Foster 2 2

BOOK 34.
SIX TWO-PART SONGS
178. Pucke ye roses ... Schumann 2 2
179. Spring Flowers ... B. Haynes 2 2
180. Wanderers Night Song ... Rubinstein 2 1
181. I love all things ... Rossini 2 1
182. Work and Play ... Myles B. Foster 2 2
183. Boatsman's Song ... F. Abt 2 1

BOOK 35.
SIX UNACCOMPANIED TRIOGS
184. Violets ... H. Elliot Button 1 1
185. Summer Longings ... A. D. Donahue 1 1
186. Let us to the woods ... H. Richter 1 1
187. Wake up, my merry masters ... A. Moffat 1 1
188. The Gnomes 1 1
189. Hunting Song ... W. H. Smart 1 1

BOOK 36.
ACTION SONGS
190. When the May's blooming A. L. Cowley 1 1
191. The Fan Drill Chorus ... A. W. Fletcher 1 1
192. The Farmyard ... H. Elliot Button 1 1
193. The Little Fishers ... S. C. Cooke 1 1

BOOK 37.
SIX CLASSICAL SONGS
194. May Dew ... W. S. Bennett 1 1
195. Verdant Meadows (Verdi Prail) Handel 1 1
196. O sunny beam ... Schumann 1 1
197. Slumber Song ... Mendelssohn 1 1
198. Say ye who borrow (Voi chesape) Mozart 1 1
199. Who is Sylvia? ... Schubert 1 1

BOOK 38.
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205. Morning ... H. W. Schartau 1 1
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**ANTHEM** (Arr. for S.S.C.)

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(Christmas comes but once a year)

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268. Old Jack Frost | A. Scott Gatty
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289. O world, how fair dost thou seem | R. J. Ruelens
290. A Song of Evening | A. H. Ashworth
291. In the Twilight
292. The Blossom | Percy Jackman
293. Laughing Song

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