Novello's School Music

ARTHUR SOMERVELL

THE ENCHANTED PALACE

TWO SHILLINGS

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NOVELLO'S SCHOOL MUSIC.
EDITED BY W. G. MCNAUGHT.

THE ENCHANTED PALACE
AN OPERETTA FOR SCHOOLS AND CLASSES
IN TWO ACTS

THE LIBRETTO WRITTEN BY
SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY
ARTHUR SOMERVELL.

Price Two Shillings, Net.

LONDON: NOVELLO AND COMPANY, LIMITED.
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THE ENCHANTED PALACE.

"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 scenery the preparations for the royal festivities proceed. Much amusement should be created by the humorous characters; the three pillars of the State, viz., the Wise Man, the Poet, and the Jester; also by the Chancellor, and the impecunious King, who, in acknowledgment of his subjects' loyalty, presents them, through his minister, with a new and beautiful scheme of taxation which shall include them all. At the stroke of noon, while a dance is in progress, the Fairy enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage—the Princess, the King and Queen, the maids 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 bewilderment, and gives scope to the humorous characters; but, being eventually confirmed, all ends in happiness.

There are several parts for non-singers; and 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 might be easily represented by a row of tall shrubs placed toward the front of the stage, or by the paper foliage which is readily obtainable.
THE ENCHANTED PALACE.

CHARACTERS.

King.  (Spoken only.)
Prince Emerald.  (Soprano.)
Chancellor.  (Mezzo-Soprano.)
King’s Wise Man.  (Soprano.)
   " Jester.  (Mezzo-Soprano.)  Concerted in Trios.
   " Poet.  (Mezzo-Soprano.)
Queen.  (Spoken only.)
Princess Crystal.  (Mezzo-Soprano.)
Ladies of the Queen.
   " " Princess.  (Chorus.  S. & A.)
Chief Maiden.  (Small singing part.  Mezzo-Soprano.)
Courtiers.

Fairies——

Fairy of Life.  (Spoken only.)
   " " Darkness.  (Mostly spoken.  Can be spoken throughout.)
   " " the Palace.  (Mezzo-Soprano.)
   " Guardians of the Princess.  (Chorus.  S. & A.)

There are eight singing parts and three spoken parts.  Choruses for S. & A.  Two Scenes only are required.
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PART I.

SCENE.—An apartment in the King's Palace. Morning. At the back of the stage there are two thrones, one for the King and the other for the Queen, between the two there is a couch for the Princess. These will be occupied in the Tableau which closes Part I. The whole should be decorated as elaborately as possible. Fairies discovered.

No. 1. INTRODUCTION.

No. 2. SOLO AND CHORUS OF FAIRIES.—"BORNE UPON THE MORNING BREEZE."

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8299.
O'er woodland vale and height, Wafted on our pinions light.

Tell us, then, O sister dear, Why you wish our presence here,
Fairy of the Palace

Gen - tle Fairies, in my care, You have placed a maid-en fair; And I now have

sought your aid, For I see a deep-ning shade. Dark dis-as - ter, and dis tress,

Gather round our sweet Princess!

Chorus.

Sis- ters, hear! de spite our powers.

Sis- ters, hear! de spite our powers,
Danger o'er our darling lovers... Summon every spell and charm, To protect her from all harm. Dark disaster, and distress, Ga...
Fairy of the Palace.—Seventeen years ago to-day, when the Princess Crystal was born, we all assembled and gave her our choicest gifts. At your desire I became the Fairy of the Palace, and remained to guard her from all evil influences. I have made her pathway bright and beautiful. But alas! of late a spell, stronger than mine own, has cast a shadow over her against which I contend in vain. Let then each one now say with what gift she endowed the Princess, and perchance we may find the cause of the evil we deplore.

1st Fairy.—My gift to the Princess was a gentle heart full of love and tenderness for all.

2nd Fairy.—I decreed that she should win the love of all around her.

3rd Fairy.—I gave her beauty of face and form.

4th Fairy.—My gift was happiness and freedom from all pain.

Fairy of the Palace.—Good gifts all. Whence then comes the ill? Let us by our united power bring its author into our presence.

No. 3. CHORUS OF FAIRIES.—“SPIRIT! WHOSOE’ER THOU ART.”

1st Soprano.

2nd Soprano.

Alto.

Piano.

[Musical notation and lyrics for the chorus, which are not transcribed here due to the limitations of text representation.]
(The Fairy of Darkness appears.)

FAIRY OF DARKNESS.

Ha! ha! you can compel my presence by your united powers, but you cannot undo what I have wrought!

Listen, and hear how I, whom you despise, have been more than a match for you all.

Allegro.

When the Princess was born and you all assembled at the palace, I was not invited, but I was there nevertheless, and when you had all spoken and departed, I, speaking the last, gave her my gift.—The gift of early death!

Ha! ha! the shadows are already about her, and when the clock strikes twelve to-day—

(Exit, with a look of triumph.)

Andante.

She dies!
Fairy of Life.—Not so! She shall not die! I too was there, and guessing the evil intent of the dark Fairy I hid behind the curtains until she had spoken and gone. Then I spoke last of all, and my gifts were long life and the love of a gallant Prince. I could not wholly undo the work of a Fairy older than myself, but I have decreed that instead of death the Princess shall fall into a profound sleep which shall remain unbroken for a hundred years. At the end of that time she shall be awakened by the Prince of whom I have spoken. That she may not be distressed upon awakening, all in or about the palace, even her little dog, shall remain during the whole time, unconscious and motionless as statues of stone. And that she may not be disturbed, an enchanted thicket of thorns shall arise around the palace, hiding its walls, and preventing any from entering therein. Thus shall our good wishes triumph over the evil, and our beloved Princess yet enjoy all the gifts with which the loving Fairies have endowed her.

No. 4. Chorus of Fairies.—“LO! THE MAID OF BEAUTY RARE.”

Andante grazioso.

Soprano:

1. Lo! the maid of beauty rare, .
2. Peaceful through the silent years, .

Alto:

1. Lo! the maid of beauty rare, .
2. Peaceful through the silent years, .

Pianoforte:

Still shall be... the Fairies’ care,
Free from sorrow, free from fears,
Sleeping till the

Night and day our
(While singing the last refrain the Fairies disperse, and excurt. Enter, the King's Wise Man, the King's Jester, and the King's Poet.)
Trio.—"THREE SERVANTS ARE WE."

No. 5.

**Allegretto.**

Wise Man.

Doh is E♭.

Three

Jester.

Three

Poet.

Three

Piano.

Three

Allegretto.

Servants are we of the throne and state, We ever upon his Majesty wait, We

servants are we of the throne and state, We ever upon his Majesty wait, We

servants are we of the throne and state, We ever upon his Majesty wait, We

make the laws without debate, We servants of the crown,

B♭₄.

make the laws without debate, We servants of the crown,

make the laws without debate, We servants of the crown,

Somervell—The Enchanted Palace.—Nelrolo. B 8239.
servants of the crown! O I am the Wise Man all severe, I

servants of the crown!

servants of the crown!

wisdom pour in the royal ear; With secrets of state my brain is fraught. The

lines on my brow are the lines of thought. I'm servant of... the crown!

And

I am the Jester light of heart, Who ever must play a cheerful part; I
gather up stores of mirth to use, When the King is as-sailed by dumbs or blues. I'm

*poet.*

a tempo.

a tempo.

Wise Man (aside).

Is clearly seen!

Jester (aside).

Is clearly seen!

I'm the King's Po-et is clearly seen, by my length of hair and my
Wise Man.—Yes, but hasn’t it ever struck you that while it is pleasant to feel that we are thus important, there are times when our duties are just a little bit trying? For instance, at dinner yesterday when my thoughts were otherwise occupied, the King suddenly demanded wisdom. I gave him the choicest sample I could command, but, from his reply, I have my doubts as to whether he quite appreciated it. His precise words were “Wise Man, you are an ass.”

Jester.—Oh, that’s nothing! Last evening I was suffering from toothache, and had just got my pulpit nicely adjusted, when I was summoned by the King who had returned disappointed from the chase and required mirth. I entered with a cheerful, albeit a swollen countenance, and said, “Whence, your Highness, comes this lowness?” His reply was touching.

Both.—What said he?

Jester.—Nought in words. He merely raised his foot. He had not removed his royal hunting boots, and I was quite put out.

Poet.—But what are your troubles compared to mine? I have to celebrate in verse the prowess of a monarch who has never been in battle in his life, and who is terrified at the sight of a sword. Last night, after I had gone to bed, he sent for me; “Well, Poet,” said he, “tomorrow is the birthday of the Princess. Hast thou prepared appropriate verses for so august an occasion?” “Nay, your Majesty,” I replied, “in obedience to your royal command, I am preparing further songs to commemorate your Majesty’s peerless valour in the field.” “Good,” said he, “but put that aside for the nonce, and have ready by tomorrow morning a few sonnets in honour of our daughter’s birthday.” I have toiled all night, and here are the rhymes. I will read them to you.

Both.—Don’t, pray don’t! We will not so far trouble you.

Poet.—Nay, I count not the trouble in the cause of friendship. (Reade—)

“None more fair was e’er beheld
Than the maid with tresses golden.”

Both.—Don’t, pray don’t!

Jester.—We have always been good friends, havn’t we?

Wise Man.—We never did aught to harm you, did we?

Poet.—What mean you?

Wise Man.—What we mean is, in a few minutes you will perchance read it to the Court, let us then wait, and thereby not only have the pleasure of listening to your verses, but also the pleasure of anticipating that pleasure. Peace! Here comes the King.

[Enter the King and Queen, Ladies of the Queen, Courtiers of the King, and the Chancellor. The Poet hastily hands round copies.]
No. 6.  
MARCH AND CHORUS.—"HAIL TO THE KING!"

Allegro moderato.

Chorus (sung from the copies).

Hail to the King! our noble King! With awe his doughty deeds we sing.

Hail to the King! our noble King! With awe his doughty deeds we sing.

Long be his name in song adored, For foes men fly before his sword!

Long be his name in song adored, For foes men fly before his sword!
Queen.—Silence! stand aside, sir! Why aun I thus slighted? prithee explain, Sir Poet, or dread the bowstring!

Poet.—May it please the Queen's most excellent Majesty—there is a second verse.

Queen.—It shall not be sung! Methinks thou art a traitor! I'll not be praised in second verses. Beware! Second verses indeed!

(She retires to her throne, at back, in displeasure.)

King.—Loving subjects! With joy we greet you on this auspicious day! Let the three pillars of the state stand forth. Wise Man, hast thou laid thy stores of wisdom for this great occasion?

Wise Man.—I have, my liege. A deep solemnity that defies expression—he is stopped by the King.

King.—Yes, that's the sort of solemnity we like—stand back. Where's our Fool? Is thy wit in trim? Thou wert in sorry form last night. I hope our answer did not hurt thee.

Jester.—Nay, O King, but I was much moved thereby. 'Twas quite an unexpected rise.

King.—Good. Where's our Poet? Hast thou prepared the lines in honour of the Princess's birthday?

Poet.—I have, your Majesty, in fifty verses, which, with your royal permission, I will now read. (suppressed groans.)

"None more fair was e'er beheld
Than the maid with tresses golden."

King.—Good. That'll do. Stand back! Where's the Chancellor? Have all things been arranged as we commanded?

Chancellor.—All, so please your Majesty. The populace even now throng in the courtyard, and are eating and drinking to their hearts' content.

King.—Eating, drinking! who said aught of eating and drinking! who's to pay for that, you sorry knave!
Chancellor.—May it please your Majesty, knowing the state of the royal exchequer, I took the precaution to add a footnote to your Majesty's gracious invitation, to the effect that each person should bring his or her own victuals and drink for the day.

King.—It is well. We will go forth presently and smile upon them. In the meantime my trusty friends and loving subjects, be it known unto all that we are deeply sensible of the loyalty and devotion which we have this day received from all parts of our realm. (Cheers.) We have therefore decided to commemorate our daughter's birthday by bestowing upon all a token of our own royal favour. (Cheers.) After much consideration as to the form which this should take we have decided upon a comprehensive addition to the taxation, the nature whereof we have instructed our Chancellor to make known, and we hope you will all be duly grateful. (Cheers.) (The King retires to his throne.)

No. 7. Song (The Chancellor).—"A BEAUTIFUL SCHEME OF TAXATION."

1. In the twentieth year of his Majesty's reign, I
2. There's a tax on poor people because they are poor, And

make known his Majesty's pleasure, And none in the land will have like-wise a tax on the wealthy; There's a tax on the sick for the cause to complain. For his favour it flows without measure.

pains they endure, And a tax on the strong and the healthy,
Let us all sing, Long live the King! All his dear subjects are under his wing!

Chorus.

Of the rich and the poor, and the great and the small, He's been thinking without relaxation; And with lead lonely lives, On those who with other folks mingle. There's a tax on all people who

Chancellor.

There's a tax on all people who
wonderful skill has included them all, In a beautiful scheme of tax.

 taxation.

Let us all sing, Long live the King!

Chorus.

All his dear subjects Are under his wing! Let us all sing, Long live the King!

D.C. for v. 2.

All his dear subjects Are under his wing!
(The King and Queen rise in their places. Enter the Maidens of the Princess, and Princess Crystal, attended by Pages; after bowing to all present, she is conducted to the couch between the thrones.)

No. 8.

Chorus.—"O SWEET PRINCESS."

Andante con moto.

Piano.

Soprano.

Alto.

Doh is D. 

O sweet Princess! may joy and peace en-twine, Like summer flowers thy path of life to bless, And
The Fairy of Darkness appears behind the couch of the Princess. She touches the Princess with her wand. Princess Crystal hides her face in her hands during the next four lines.

**FAIRY OF DARKNESS.**

I am unheard by mortal ears, I am unseen by mortal eyes, But when the clock next strikes the hour, The Princess Crystal
(Disappears.)

Princess Crystal.

dies.

Dear friends, I know my heart should now be

B♭, t.m.l.

beatingResponsive to your gladness. And yet I

f, E♭

feel, despite your loving greeting, A strange unwonted sadness.

C

I saw at morn a blushing rose, Its

C

8239.
wealth of love-li-ness dis-close; And from its depths the sil-ver dew, A

tiny spark of lu-tre threw. A-las! by ten-pest torn and strewn. The

love-ly rose had died e-ven noon!

saw the West at e-ven-tide, In all its cri-mon glo-ry dyed; I
saw the snow-white hills enfold. The plains of pearl, the domes of gold. But

soon the beauty passed away. And gloom y night o'er all held sway.

O tell me, must each beautiful ray, in storm and darkness pass away? Must

all our roses fade and die. And leave our hearts to mourn and sigh?
What shall we do when days have fled, And ev'ry lovely rose is f.E.P.

Chief Maiden. Recit.

Some evil power as-sails our dear Princess! O King, com-

mand that music's merry tones Shall scare the shadows, and the joy-

ous

KING.

Let the dance proceed.

dance Fill her with gladness on this fest-

al day.
The King and Queen are in their places. The Princess reclining upon the couch between them. After the dance has proceeded awhile, the Fairy of Life appears behind the Princess. At the first stroke of the clock she touches the Princess with her wand, which she then extends over the company. The music is suddenly arrested and all upon the stage become fixed and motionless in the attitudes they are in when the dance is stopped. The Tableau lasts while the clock strikes the remainder of the hour. A faint Chorus of unseen Fairies is heard singing.

No. 9. DANCE.

Tempo di Valse.
No. 16. Chorus of Fairies (behind the Stage).—"Peaceful through the Silent Years."

Andante grazioso. pp

Doh is D.

Peaceful through the silent years,

Free from sorrows,

Peaceful through the silent years,

Free from sorrows,

Andante grazioso.

pp

free from fears;

Sleeping till the spell shall break,

Till we bid our

free from fears;

Sleeping till the spell shall break,

Till we bid our

darling wake, Wake o'er loving hearts to reign, Wake,. to life and joy again.

darling wake, Wake o'er loving hearts to reign, Wake,. to life and joy again.

8939.
PART II.

SCENE I.—Outside the thicket. The Fairies are discovered.

No. 11. INTRODUCTION AND CHORUS.—\textquotedblleft WE ARE THE SPIRITS OF LOVE AND JOY.\textquotedblright

\textit{Andante con moto.}

\textbf{FAIRIES.}

\textbf{SOPRANO.}

1. We are the spirits of love and joy,
2. Tired less we flit o'er the world of men.

\textit{Doh is C.}

\textbf{ALTO.}

1. We are the spirits of love and joy.
2. Tired less we flit o'er the world of men.

\textit{sempre legato.}
Fairy of the Palace—Peacefully through the century of silence the Princess Crystal has slumbered, guarded by the Fairies that love her. Everything within the Enchanted Palace is exactly as on that distant day when the Fairy of Life threw her protecting spells around her. No mortal foot has been able to penetrate that mighty thicket. But alas! where lingers the Prince whose touch is to awaken the sleeping Princess, and remit the still forms that throb through the silent halls? The hundred years will end at noon to-day, and unless he be at hand the Princess will die, and all within the palace will crumble to dust.

All—Alas! why lingers the Prince?

(The Dark Fairy enters.)

Dark Fairy.—Because he has lost himself, poor young man, Ha! ha! Oh I could shake with laughter. I appeared to him, and proffered my guidance, and he is now wandering a few leagues hence in the tangle of the woods. Perchance by set of sun he may arrive, but at noon my triumph, though tardy will be complete! (Exit the Dark Fairy.)

(Enter the Fairy of Life.)

Fairy of Life.—Not so, for I have led his steps a right. He comes! Let us appear to him as mortal maidens. (The Fairies disappear.)

(Enter Prince Emerald.)

No. 12. SONG (PRINCE EMERALD) AND CHORES.—"I HAVE WANDERED O'ER THE MOUNTAINS."
For each night a lovely vision, Passeth the realms of sleep; And I see a beauteous maiden, Wrapp'd in slumbers long and deep. streams; Seek ing still the mystic palace, And the maiden of my dreams.

3. Bonny maidens, pretty maidens,

Free as air, and fresh as roses— Yonder grows a mighty
thick - et, Pri - thee tell me what it en - clos - es.

Gen - tle sir, and

Come - ly stran - ger, If the gos - sips trut - han spo - ken. In that

Come - ly stran - ger, If the gos - sips trut - han spo - ken. In that

thick - et stands a pal - ace, Where the still - ness is un - bro - ken.

thick - et stands a pal - ace, Where the still - ness is un - bro - ken.

8239.
Prince Emerald.
Poco piu mosso.

Bon-ny maid-ens, pre-tty maid-ens, By the lov-ers who a-

Poco piu mosso.

poco rall.

-dore you! Tell me all a-bout the pal-ace, Tell me, tell me

poco rall.

I im-plore you.

Chorus of Fairies (curtseying). a tempo.

Sir, they say, this thorn-y thick-et, Was by

Sir, they say, this thorn-y thick-et, Was by

8239.
kindly Fairies planted, To protect a lovely maiden.

In a wonted drowsy sleep end.

chanted.
(The Fairies speak in turn as they move past or around the Prince.)

1st Fairy.—You see, sir, as it all happened a hundred years ago, we cannot be expected to remember very much about it.

2nd Fairy.—They say an evil Fairy decreed that the Princess should die, and that a good Fairy changed this to a long sleep. But, of course, we don’t know.

3rd Fairy.—And they say that after a hundred years a Prince is to come over the mountains, and that when he touches her hand the spell will end, and she will awake. But, of course, we don’t know.

4th Fairy.—And they say that the thicket will open at a certain spot, which we could show you, when the right Prince comes and draws his sword. But, of course, we don’t know.

5th Fairy.—And he had better be quick, for they say that the hundred years and to-day, and that unless he touches the Princess’s hand before twelve o’clock, she will die.

All together.—But, of course, we don’t know!

Prince.—Stop! The spot where the thicket will open! Show me quickly! (Draws his sword;)

Fairies.—Oh, sir! How you frightened us!

Prince.—Let no time be lost, I beseech you!

Fairies.—Then come this way, sir, please.

(They go out singing: ‘Tra la la,’ followed by Prince Emerald—while the Scene is changed.)
SCENE II.—The Tableau must be exactly as left at the close of PART I.

(The Dark Fairy appears behind the couch of the sleeping Princess.)

Dark Fairy.—One minute more, and sleep will change to death, and all these silent forms to formless dust. (A pause, during which she stands with extended wand.)

(Enter the Prince hurriedly. He rushes to the Princess, kneels, and takes her hand.)

Dark Fairy.—Baffled! (Exit.)

(The music and dance are instantly resumed where they had been arrested. The Princess sits up. The Prince remains kneeling, King and Queen sit rubbing their eyes.)

Tempo di Value.

Chancellor.—May it please your Majesty, I spy a stranger!
All.—May it please your Majesty, we all spy a stranger!
King.—So do I. Pray, young sir, whence—
Queen.—Silence! this concerns me. Get up, young man. (Aside.) In truth, a goody youth. Who are you, and how came you here?
Prince.—Men call me Prince Emeraló, fair Queen, and I come from the kingdom beyond the mountains.
King.—Proceed. Why came you hither?
Prince.—Listen, O King, and you fair Queen, and you, sweet Princess, and you, ye gentle Courtiers, for mine is a strange and wondrous story. A vision came to me in the darkness of the night, and I beheld a stately palace wherein no lie was, but all the people thereof were mute and motionless like figures in sculptured marble. And a Princess slumbered there, a maiden of surpassing beauty. Then methought I heard a voice, and thus it spake, "So bath it been for a hundred years, and thou alone of all the breathing world canst break the spell."

All.—Wonderful! What then? what then?
Prince.—When this vision had been thrice repeated, I took it as a sign, and left my home in quest of the palace of my dreams. After much travel, my footsteps wandered hither. An enchanted thicket parted to admit me. I passed the sleeping people in the courtyard—the silent sentries heeded me not—I wandered from room to room, each with its human statues, until I came to this, the hall of my vision. The Princess slumbered upon the couch. I touched her hand! The spell was broken—the sleep of a hundred years was ended!

(All laugh heartily.)

No. 18. SOLI AND CHORUS.—“HA! I SEE IT NOW!”

Allegretto.

CHANCELLOR.

Loh is G, Doh is B♭.

Ha ha ha ha! I see it now! The

Allegretto.

Piano.

8239.
The rich-est jest: the rar-est jest!

This is of fun-ny tales the best! We've had a hun-dred years of rest! Oh, ha ha ha ha

Chorus.

ha ha ha ha ha!

The rich-est jest: the rar-est jest!
This is of funny tales the best! We've had a hundred years of rest! Oh, ha ha ha ha ha ha ha ha ha ha!

This is of funny tales the best! We've had a hundred years of rest! Oh, ha ha ha ha ha ha ha ha ha ha!

Wise Man.

Ha ha ha! the wise of earth, May sometimes laugh with
seemly mirth; Such tales will cares of state beguile, And make the sternest faces smile.

To come, and tell us thus that we, Have slumbered thro’a century! A better jest there could not be, Oh, ha ha ha ha ha ha ha ha ha!

Chorus.

To come, and tell us thus that we, Have slumbered thro’a

8239.
centu're! A better jest there could not be, Oh, ha ha ha ha ha ha ha ha

Jester.

Ha ha ha! it seems to me, This merry tale must truthful be, For
by a va - cu - num I find, It must be long since last I dined.

No won - der that we can’t con - ceal, The pangs of hun - ger that we feel, A

hun - dred years with - out a meal! Oh! ha ha ha ha ha ha ha ha ha!

Chorus:

No won - der that we can’t con - ceal, The pangs of hun - ger that we feel, A
King.—Yes, a passable jest; but according to our protective laws no jester save the one appointed by ourself is allowed within our realm. If therefore our court-barber has awakened from his long sleep, he will at once cut the locks of our merry visitor sufficiently short to allow the royal executioner, who we trust is also aroused, to pursue his avocation without inconvenience.

Princess Crystal.—O father!

King.—Well, sweet Princess.

Princess.—You promised me that on this my seventeenth birthday—

King.—Stay, is it your seventeenth birthday? According to this young gentleman, it must be your one-hundred-and-seventeenth. (All laugh.)

Princess.—You did promise me to grant me any request. Let not this young Prince, for such I am persuaded he is, be judged hastily. Bid some go without, and by such evidence as they may glean, rebut or confirm this strange and wonderful story.

King.—What say you Wise Man?

Wise Man.—Methinks the fair Princess speaks with wisdom.

King.—Well, we will humour her. Go forth some of you and see what great changes have taken place in an hour. (Exit all except King, Queen, Princess, Chancellor, and Prince Emerald.)

King.—Can it be, dear Crystal, that you think seriously of this strange jest.

Princess.—Yes, my father. But I think it no jest, and I am sure that he is a Prince.

King.—How? sure! Have you ever seen his face before?

Princess.—Yes and No. (Musingly.)

King.—My dear one, you must be dreaming.

Princess.—Not now, perchance I have been.
No. 14.

SOLO (Princess Crystal).—"UPON MY COUCH."

Princess Crystal.
Andante con moto.

Voice.

Doh is B♭.

Andante con moto.

Piano.

dream, And fai-ry guards their silent watch were keep-ing, Around me then, in that long love-ly
dream. And af-ter years of silence all un-bro-ken, I heard a voice a-mid the still-ness

ring, . And caught these words in sweetest mu-sic spo-ken, "Be-hold the Prince, who shall de-liverance

8239.
(Princess Crystal approaches the Prince during the Song, and at the last line takes his hand.
The Queen, however, interferes and leads her back to her place.)

King to Chancellor.—There’s something uncanny about this;—of what are you thinking?

Chancellor.—I was thinking, my liege, that if this be true, I have a hundred years’ salary due to me; and I was wondering whether your Majesty would prefer to pay the whole at once, or, say in four quarterly instalments. I would not for worlds put your Majesty to any inconvenience.

King.—Thanks. We will think it over. Meanwhile, we have a law whereby any Chancellor who gets more than two years in arrears in the collection of our taxes, must lose his head. As therefore you are more than a hundred years behind, will you prefer that it shall be removed all at once, or, in four chops, say one every three months. We will give you every consideration under the circumstances.

(Enter Maids of Honour.)

Chief Staid.—May it please your Majesty, the sapling planted on the Princess’s last birthday is now a huge and stately tree!

(Enter Courtiers.)

Chief Courtier.—My liege, a thicket of vast height encircled the palace on three sides, and as we approached, lo! it vanished, leaving no trace behind!

(Enter Poet, Jester, and Wise Man.)

Poet.—My liege, the sea, which yesterday was a good league hence, now beats but half-a-mile from the palace gates!

Jester.—And the river has left its bed beneath the rocks, and wanders through the meadows!

King.—Strange, strange, strange: then it must be true. Asleep for a hundred years! Young Prince stand forth! We much regret our hasty judgment. You have rendered us princely service. Accept our apology, and name your reward.

Prince.—Apology I need not, O King, and my best reward is here. (Takes Princess Crystal’s hand.)

King.—Of that we’ll speak anon. Meanwhile this is our daughter’s birthday. Join our festivities I pray you. One more dance, and then to the banqueting hall.
No. 15. Final Chorus.—"With Beams of Love and Golden Smiles."

Tempo di Valse, ma non troppo allegro.

Soprano:

\[ \text{Doh is G.} \]

With beams of love and golden smiles,
The sun the laughing earth beguiles, And all is bright, and gled, and gay,
In light and song this joyous day!

With beams of love and golden smiles, The sun the
Laughing earth beguiles, And all is bright, and glad, and gay, In light and song this happy day, And all is bright, and glad, and gay,
In light and song

In light and song

this happy day.

this happy day.

9230. Ped.
TWO-PART SONGS—GRADE II. (Easy).

NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

A Specialty of Novello's School Songs is that they are issued in Books, each book containing songs of about the same class and degree of difficulty. Most of the songs are obtainable separately. Specially selected numbers can be stitched in a cover to order on favourable terms. The Classified School Catalogue, in which all the songs are graded, will be sent post-free on application.

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

BOOK 3.

SIX EASY DUETS

13. The Wasp and the Bee ... A. Moffat 14
14. Why am I that shines so bright ... 15
15. The Selfish Little Snails 15
16. Come and Play in the Garden 15
17. Autumn Flowers ... 15
18. Pretty Flower, tell us why ... 15

BOOK 4.

SIX EASY DUETS

19. Spring Song ... A. Moffat 15
20. Winter Flowers ... 15
21. The Little Greensward ... 15
22. Time to Rise ... 15
23. Breakfast and Puss ... 15
24. Going to Bed ... 15

BOOK 15.

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80. What the Birds said ... Emma Mundella 15
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83. A Wish for the Mountains ... F. Abt 2
84. Merry time for boys and girls ... G. Ernest 15
85. Fairies' Lullaby ... Florence A. Marshall 15

BOOK 22.

SIX TWO-PART SONGS

127. The Fountain ... H. Elliot Betton 15
128. Spring ... H. W. Schartau 2
129. Youthful Sports ... Ferris Tozer 15
130. Up and Down ... E. Mundella 2
131. Autumn Woods ... T. Murby 15
132. Spring Song ... W. A. Wrigley 2

BOOK 26.

TEN TWO-PART SONGS

From Vol. I. of "The School Music Review"
Oh dear! what can the matter be (No. 4)
Fairy Song (No. 2) ... H. W. Schartau 15
A Hunting Song (No. 6) ... B. M. Ramsey 2
March like the Victors (No. 8) ... R. Rogers 15
The Swallows (No. 9) ... Schumann 2
Over Rock and over Weed (No. 11) ... Pearson 15
Swing Song (No. 12) ... Gustav Ernest 2
Fairies' Dance (No. 10) ... F. A. Marshall 15
Christmas Time (No. 7) ... Ramsey 2
The Wassail Song ... Traditional

BOOK 38.

SIX TWO-PART SONGS

198. To Victory (March) ... G. F. Barwell 2
199. The Bell March (March) ... J. Brabham 15
200. The Contrast ... W. W. Pearson 2
201. Toe Sparrows ... H. Elliot Betton 15
202. Sleep, pretty Songster ... Roland Rogers 2
203. Toe Fays' Frolic ... Franz Abt 2

BOOK 45.

SIX TWO-PART SONGS

From Vol. II. of "The School Music Review"
Waving Forest, Flowing Stream (No. 13) ... Slicher 6
Slumber, Lovely Child (No. 13) ... Rossini 15
The Canovale (No. 15) ... J. L. Rostock 2
A Lullaby (No. 17) ... H. Elliot Betton 15
Come, ever-smiling Liberty (No. 20) ... Handel 2
Gentle Swallow (No. 23) ... Roland Rogers 15
$ Band Parts.
NOVELLO'S SCHOOL OPERETTAS AND CANTATAS.

HORPIPE HARRY;
On, THE "SQUIB" AND THE "SUNBEAM."
A Comic Opera for Boys, in Two Acts.
Words and Music by HAMILTON CLARKE.

The story of the play turns upon the wrecks of two of His Majesty's ships and the stranding of their crews upon two desert islands. The main incident upon which the plot is based is the wild and extravagant dancing of a member of the crew of the "Sunbeam," by which signs of a miracle are asserted.

The music contains an overture, horpipe dance, soli, 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) 9d.
Book of Words, 12s. 6d. per 100.

JAPPY CHAPPI.
E. L. SCHUTE.
H. W. HEWLETT.

CHARACTERS:

JAPPY CHAPPI ... THE HERO
Boo-Zoo ... THE ENEMY—A GIANT
DOOLY ... THE HEROINE
KUNG BUNTA ... LEADERS OF THE CHORUS
CHARLIE JANN ... CHIEF OF THE CHORUS
SINN BUDDE ... MASTER OF THE CEREMONIES

CHOIR OF JAPANESE MAIDENS, DANCERS, ETC.

This little play can be performed by a company of four principals and from eight to forty, or more, chorus. It requires no special scenery, but can be played out of doors or indoors on a bare platform if necessary.

If a scene is used it should be a Japanese palace interior or a Japanese garden.

Costumes, wigs, properties and full stage directions can be obtained from Miss ITALIA CONTO, c/o NOVELLO & Co., LTD., 100, Wardour Street, London, W.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE Hired.
Price, Staff Notation only, 3s. 6d.
Book of Words, 6d. each.

KING GODEMAR.
An Operetta for Young People.
K. SIDFORD.
THEODORE S. HOLLAND.

ABRIDGED ARGUMENT.—"King Godemar" is based upon the story of Hans Andersen, known by the name of Elfin Mount. The opening and close of the original story have been omitted.

The play opens in the moonlight outside Elfin Mount. The news that King Godemar is coming to the Mount to choose wives for his two sons has greatly excited the Elfin King's daughters. Scene II. shows the arrival of King Godemar. The sons create an unfavourable impression. In the third scene the Princesses display their various accomplishments in order that Godemar may judge which of them will make the most suitable wives for his sons. This is an opportunity which gives prominence to each of the five daughters in turn. Hilde sings a song, Jovia tells how she can bake and roast and brew, Meria exhibits her amusing magical powers, Trude delivers a serious speech, and the youngest, Frolic, tells imaginary tales with so much charm that Godemar determines to marry her herself, and he resolves to make his sons wait for wives until they are older and better behaved. The choruses are mostly in two parts and are simple.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE Hired.
Price (A) 2s.; (B) 9d.
Book of Words, 15s. per 100.

KING THRUSBEBARD.
An Operetta for Schools and Classes.
CLAUDE AVELING. ARTHUR SOWERYELL.

ACT I.

ARGUMENT.—King Syringa, annoyed by the persistent refusals of his niece and heiress, Princess Ina, to marry any of her numerous admirers, secretly vows that she shall be disinherited, and married to the first beggar that comes to the palace gates, unless she chooses between Hob, Nob, and Snob. Falsair and Grimcheek, the usual wicked relatives, hearing of the King's vow, persuade Ina to refuse them; but Boco, who has been promised a large reward for helping King Thrushbeard's suit, overhears their plot and brings Thrushbeard, disguised as Timothy Dobbs, a beggar, to the palace, and Ina is married and carried off to extreme poverty.

ACT II.

Ina, in her cottage, learns from Timothy of the preparations for Thrushbeard's wedding to a Princess whose name is a secret. Falsair and the Royal Court and the villagers call on Ina, singing, dancing and making fun of her in her new circumstances. News comes through Syringa that Thrushbeard's choice is none other than the heiress to Syringa's throne. Falsair, who is now Crown Princess in place of the disinherited Ina, thinks that she herself is referred to, and prepares to go to King Thrushbeard's castle; but Timothy, now having won Ina's affections, declares himself Thrushbeard, and, as should be the case with all good fairy tales, he and Ina live happily ever after, while Falsair and Grimcheek find that their "plots and machinations" have only succeeded in rendering themselves supremely ridiculous.

Time of Performance, about one hour.

ORCHESTRAL PARTS CAN BE Hired.
Price (A) 2s.; (B) 9d.
Book of Words, 15s. per 100.

A Comic Opera for Schools and Classes.
P. R. CRIB. H. FESTING JONES.

ARGUMENT.—The plot turns upon the attachment of two Court pages—who are, of course, really young princes from another Court—and two princesses. The King is given to study the gastronomic art, and his Queen, Skimthins, is thrifty to an abnormal degree, besides being consumed with anger at the "forwardness" of the pages. During a picnic of the whole Court party two robbers abduct the princesses, and, as one might suppose, the rescue is duly effected in the nick of time by the bold brave pages, and in the end, when the real rank of the pages is revealed, the much-wished-for union is happily consummated.

The libretto is very amusing, and many of the situations give great scope for effective, humorous acting. The scenery can be very simple.

It is suggested that the costumes should be all Elizabethan except those of the Doctor, the Lady Secretary, Burglar Bill, Tommy Atkins, and Jack Tar, which should all be modern.

There are nine principal singing parts (five girls and four boys), and six spoken, with easy three-part choruses.

Time taken, about two hours.

ORCHESTRAL PARTS CAN BE Hired.
Price, Staff Notation only, 2s.; Sol-fa, 8d.
Book of Words, 15s. per 100.
LITTLE BO-PEEP.

C. M. LOWE. C. E. LOWE.

Argument.—The story is founded on the old nursery rhyme. Bo-Peep, a shepherdess, comes to tell the Fairies of the loss of all her sheep. They start off to find the sheep, leaving two of their number, Buttercup and Daisy, to guard Bo-Peep. Mischief also remains behind, and determines to have a joke against Bo-Peep. After a solo dance, "The Sprites' Gavotte," she imitates the bleating of the sheep, and then leaves the stage. Bo-peep starts up from her sleep and imagines the sheep have returned. She concludes she was dreaming, and is very dissatisfied when Mischief runs in and announces that the sheep are all found. Bo-Peep's joy is, however, quickly turned to grief on hearing from Mischief that they have "left their tails behind them." She imagines that they have been cut off, and her grief is so great that eventually Mischief repents of her joking, and tells her that she really 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 faults and nonsense.

The music, written specially for young children, is in unison throughout, and there are solos for Bo-Peep and the Queen, a duet for Buttercup and Daisy, and various choruses for the Fairies. Mischief, whose part is spoken, has a solo dance.

Time of performance, about thirty-five minutes.

Price (A) 1s.; (B) 4d.
Book of Words, 10s. per 100.

LITTLE SNOW-WHITE.

Operetta for Young People.

SHAPCOTT WENSLEY. J. L. ROECKEL.

Argument.—The story of Little Snow-White is one of the most quaint and curious of old Fairy tales. In this version the first scene opens with a chorus of the maids-in-waiting, one of whom tells in a song the legend of the birth of Snow-White. The legend is that one day in winter a Queen chanced to pierce her finger with her needle, and she saw three little criminals upon the white snow. Thereupon she sent the Fairies to give her a little daughter, which should also be red and white, and they brought her Little Snow-White. The Queen died the same night. At the opening of the operetta the princess is a victim of the neglect and kindness of her wicked stepmother, Queen of Poppyland, who lives for flattery and who possesses a magic mirror which, every day, assures her that she is the most beautiful woman in the land. But the growing beauty of Little Snow-White leads to a qualification of this statement, and the Queen learns with rage and hatred that her stepdaughter will soon outshine her charms. Little Snow-White is sent into the woods to be slain, but eventually finds refuge in the company of seven little dwarfs (Scene II.). Even here, however, the malice of the Queen pursues her, and she is only saved from destruction by the good fairies, who transform the threatened death into an enchanted sleep.

Act II. (Scene I.) shows the arrival of the Prince of Arcadie at the cottage of the dwarfs, and the breaking of the spells that hold Little Snow-White in her long slumber. In the last Scene all ends well at the Court of Arcadie. The kind dwarfs appear as the Fairies' bodyguard, and everyone is happy except the cruel Queen, who is deposed by her subjects in favour of Little Snow-White.

Snow-White, the Queen, the Prince, and the Dwarfs have all important parts and good songs. There are also dances and choruses for the Maids of the Court. The favourite character of Podige, the keeper's son, affords considerable scope for amusement. The seven dwarfs always move and speak together. There are two Acts and three Scenes with ample opportunities for varied characterisation from grave to gay, and there are many striking situations. The music is at once simple and melodious. The choruses are in two parts.

Time taken, about an hour and a half.

Orchestral Parts can be hired.

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

MAY-DAY REVELS.

HETTIE M. HAWKINS. JOHN E. WEST.

The music to this work is Old English in character and is simple, the choruses (two-part) and solos being especially so. Full directions for the May-pole Dance and other "revels" are given. The programme is as follows: The Villagers assemble and dance (Instrumental), Villagers' "Maying" Chorus, Children's "Layde" Song (Flower Children's Chorus), May-pole Dance (Instrumental), March and Song to the May Queen, Advent of Robin Hood and his Band, Ballad of Robin Hood (Solo and Chorus), Robin Hood Games (including Milkmaids' Procession, Song, Chorus, and Dance), The Hobby-Horse (Instrumental), Archery Contest (Instrumental), Dance round May-pole (Instrumental), God save the King (Chorus).

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

PEPIN, THE PIPPIN;

Or, THE KING OF NO MAN'S LAND.

JOSEPH DESPICH. HAMILTON CLARKE.

Argument.—Why it was called "No Man's Land" no reason can be given, except that no man (or woman) was ever found there. Boys and girls pranced about the place and gave themselves the names of Pippins.

The Scene opens in the garden of the palace, on the morning of King Pepin's fourteenth birthday. After receiving the warm congratulations of his subjects, Pepin, at the instigation of the Gipay, Lulai, exchanges his robes for the jacket of the Jester Plom Plom. While each is playing the other's part, a band of robbers enter and carry off the Jester (mistaking him for the King) and the Princess Ellaine. Ellaine, however, takes with her the Jester's wallet, in which are sundry disguises. With the help of these Plom 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 festivities.

There are seven principal characters, three girls and four boys, and two-part choruses for the Pippins, Maids of Honour, Morning Maids, Gipay Maidsen, Courtiers, Bandits, Soldiers, &c., affording a good scope for large schools.

Time taken, about one hour and a half.

Orchestral Parts can be hired.

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

PRINCE FERDINAND.

An Operetta for Schools and Classes.

H. J. ASHCROFT. { R. D. METCALFE and
| A. KENNEDY.

Argument (Condensed).—"The Fairy Tale of "Prince Ferdinand and the Enchanted Sword" is original. The Prince, weary with longing for an unidentified love, hopes that in his dreams the object of his affection may be revealed to him. By the benign influence of Titanie, his dreams centre on the playmate of his boyhood—Princess Helena.

Titania, by exercises of her magic powers, brings the Princess from her distant home. Ferdinand awakes and sees the vision of Helena, and the secret of his
mysterious love is solved. He would embrace Helena, and in a song hopes that they may never more be parted, but Titania interposes, and reminds him that a prize to be duly valued must be attained after much toil and strife. Helena vanishes, and Titania tells Ferdinand he must seek his bride in her own country, hinting that dangers await him, which may, however, be overcome by the potent aid of the Enchanted Sword with which she arms him.

He pursues his journey and falls into the clutches of Buteau, a villainous witch. In the final scene Ferdinand, inspired by the magic power of Cabalo, severs the witch’s bonds—her evil spell having been weakened by some of Titania’s followers—and is free. There are eight singing parts and five speaking parts. Chorus in the 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. WARING.

ACT I.

Argument. One of the duties of the Frost Fairies is to protect all fir trees at the Christmas season; at this time of the year many fir trees are plucked up by mortals, who use them as Christmas trees. To obviate this calamity the Fairies change the fir trees for seven days into supernatural beings like themselves, and when Christmas season is past they restore them to their forest forms. The fairy Nicoletta was once a fir tree; to avoid amputation 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, cf all times in the year, would simply mean her destruction; she would inevitably be seized by the mortals, and converted into a Christmas tree. Nicoletta, however, longs to become a Christmas tree, so that she may confer happiness. After much remonstrance the Princess consents to work the transformation, and Nicoletta drinks from a phial given her by Princess Snowflake and becomes again a fir tree.

ACT II.

The scene is now changed to the Ball Room in Thrushcross Grange. A Christmas tree is there, brilliantly lighted up and decorated; this Christmas tree is the fir tree into which Nicoletta has been changed. Princess Snowflake now appears upon the scene, and after addressing 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 self-sacrifice and selflessness of Nicoletta.

Note. It is almost unnecessary to point out that the same performers who play the Fairies can take the parts of the children, if required.

There are five principal singing parts, and the choruses are for union only.

Time taken, about half-an-hour.

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

Book of Words, 10s. per 100.

PRINCESS ZARA.

AN ORIGINAL OPERETTA FOR YOUNG PEOPLE.

CLAUDE AVELING. ARTHUR SOMERVELL.

Argument. The aged King Buoncorse is about to resign the throne in favour of his daughter, Zara. Butterfly, Queen of the Fairies, warns the Court of disaster should the Princess come to the throne, but her warning goes unheeded. The King, a senile humorist and an antiquarian, having expressed his contempt for witches and superstitions, the Witches foretell a dreadful retribution on him for his incredulity.

Act II. shows the working of the Witches’ curse: Zara has forgotten everything that happened before the coronation, the King, her father, and the Prince, her lover, have been sent to the kitchen to be cooked. Zara thinks they are intruders, and half the household is under sentence of death. In the end Butterfly restores Zara to her senses. Zara recognizes her father, asks his pardon, and the spell is broken.

There are six solo singing parts, and five characters have dialogue only. There are choruses in two parts for Maids of Honour and Nobles, Butterfly Fairies, &c.

Time taken, about one hour and three-quarters.

Orchestral Parts can be hired.

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

Book of Words, 15s. per 100.

PUNCH AND JUDY.

A COMIC OPERETTA FOR CHILDREN.

BERNARD PAGE. ARTHUR RICHARDS.

Argument. Punch has slain many victims, and Judy (his wife) is in hourly dread of becoming another. The shades of the murdered hantu Punch as Marionettes, and of one of them (the Clown) the ghost of a former admirer of Judy, whom she still loves dearly, but cannot marry till she dies. In a fit of anger Punch kills Judy, and the Marionettes vow revenge. Part II. witnesses the haunting and death of Punch by the hand of Jack Ketch, and the union of the Clown with Judy, amid universal rejoicings.

Scene—Interior of Marionette Show. Curtains will do, but an outside 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. HUNTLAND.

CHARACTERS.

RUPERT
RANCOFRE
THE MILLER’S THREE SONS.
RAGGABERN
PUSS-IN-BOOTS.
TUE KING.
THE GOVERNOR.
THE GOVERNOR’S SECRETARY.
THE OGRE.
FIRST MILLER.
SECOND MILLER.
THIRD MILLER.
MILLERS, COURTIES, ATTENDANTS, &C.

Scene I.—Interior of the Old Mill.

Scene II.—The Ogre’s Castle.

Argument. This opera is a new version of the familiar story of Puss-in-Boots. The old cocker had just died and left the substantial part of his fortune to
hiss youngest son Reuben, while his other two sons have to content themselves with a cat and a donkey respectively. Rupert, with the cat, turns out to have much the best of the bargain, for the cat is the noted Puss-in-Boots, who is determined to improve his master's prospects in every way and at any cost.

His first step is to dub Rupert a marquis, and then to introduce him to the King, who accepts Puss-in-Boots' explanation of his master's position and promises to visit the so-called Marquis of Carabas at his castle, much to the discomfiture of Rupert, who is compelled to hold his tongue by the irrepressible Puss-in-Boots.

The scene changes to the Ogre's Castle, where the Private Secretary is lamenting his hard life, but is cheered by the thought that he will soon be giving up his post and leaving the castle for good. Puss-in-Boots enters, ostensibly to apply for the vacant post, but in reality to find out for himself all about the Ogre and his castle. After a short scene with the Ogre, the latter, who has power during one hour a day to assume any shape he pleases, changes himself into a mouse, and is immediately pounced upon by Puss-in-Boots.

The Castle Ogre thus becomes the Castle Carabas, and a grand entertainment is given in honour of the King, who is so pleased with everything and everybody that he makes Rupert a real marquis, ennobles his two brothers, and all ends in a happy manner.

The music includes an instrumental introduction, a march, and an interlude. There are solos and duets for six principal characters, with unison and two-part choruses.

Time taken, about one hour and a half.

Orchestral Parts can be hired.

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

RED RIDING-HOOD'S RECEPTION.

EDWARD OXENFORD. THOMAS FACER.

The heroine of this work, having inherited her grandmother's money, pays the hostess, and among her guests invites a number of well-known characters.

Each one favours the company with a song, and in addition to easy two-part choruses there are a Spanish Dance and a Skipping-rope Dance.

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

Orchestral Parts can be hired.

Price (A) 2s. 6d.; (B) 9d.
Book of Words, 10s. per 100.

RIP VAN WINKLE.

SYDNEY HARROWING. T. MASSEY HARDY.

An arrangement of episodes from Washington Irving's "Rip van Winkle" story. One soprano and two mezzo-soprano soloists are required. The choruses are nearly all in two parts. The Prefatory Notes contain full and explicit directions concerning costumes, dances, and other factors in performance.

Time taken, nearly two hours.

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

Orchestral Parts can be hired.

SANTA CLAUS AND HIS COMRADES.

LOUIS B. TISDALE. E. OUSELEY GILBERT.

Argument.—The first scene opens in the home of Santa Claus and his comrades. Great preparations are being made for the annual visit to the children, whom they love so well. Santa Claus, jovial and merry, appears, and in a descriptive song, explains what he is about to do. But he cannot carry out his plans without the help of his faithful coadjutors. He summons his private secretary, Inky, who brings into his master's presence all the comrades of Santa Claus. They each offer some special kind of toy or Christmas present, and, amidst the good wishes of all, Santa Claus departs upon his mission.

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

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

Time taken, about one hour and a half.

Orchestral Parts can be hired.

Price (A) 2s.; (B) 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.
Orchestral Parts can be Hired.
Price (A) 1s.; (B) 6d.

THE BABES IN THE WOOD.
A Comic Operetta.
SHAPCOTT WENSLEY. G. JACOBI.
This is a fairy version of the old story, the only mortals included being the two Babes and their wicked uncle. A portion of the dialogue is provided with incidental music. There are eight principal singing parts and choruses for Fairies (two-part) and little Robins (unison).
CHARACTERS. Compass of Music.
Doris (the Babes) ... ... D to F1
Roland ... ... D - F1
The Baron, their uncle ... C5 - F2
The Fairy Queen ... ... E7 - F1
Blacky Wicked Sprites ... E3 - F1
Browny ... ... E - F1
Cock Robin ... ... C5 - E1
Mrs. Robin, his wife ... ... E - F1
Orchestral Parts can be Hired.
Price (A) 2s.; (B) 9d.
Book of Words, 15s. per 100.

THE COURT CARD.
A Musical Sketch for Junior Classes.
MADGE HART-DAVIS. CHARLES HART-DAVIS.
DRAMATIS PERSONAE.

| THE KING OF HEARTS | THE ACK (their daughter) |
| THE QUEEN OF HEARTS | THE KNIFE OF HEARTS | |
| COURTIERS. | |
| JILL | LITTLE BOY BLUE |
| SIMPLE SIMON | LITTLE BO-PEEP |
| OLD MOTHER HUBBAR | LITTLE JACK HORNER |
| TOM, TOM, THE PIPER'S SON | LITTLE MISS MUFFET |
| MARY, MARY, QUITE CONTRARY | THE BABES IN THE WOOD |

Herald, Maids of Honour, Pages, Cooks, Jailors, Executioner.
This is a version of the old story of the Knave of Hearts who stole the tarts. The scenery and dresses may be extremely simple, though both can, of course, be elaborated to any extent. The music is very simple and includes many nursery rhymes arranged. The choruses are in unison throughout.
Price (A) 1s. 6d.; (B) 6d.

THE COURT OF QUEEN SUMMERGOLD.
An Operetta for Junior Classes.
P. H. CRIB. (Author of "King Bulbous.") A. MOFFAT.

ARGUMENT.—A party of Bees, hoping to put an end to the yearly strife between rival Queens, have taken prisoner the little Princess Perdita whom they found lost in the wood, and have set her on their Throne. She is able to converse with the Bees owing to the discovery of Bumble, one of the Bees, that "Three poppy buds upon a single stalk Enable boys and girls with bees to talk."
All are happy under her rule except Huzzy, who thinks that she has a right to the Throne. While the Prince is out for her daily walk, strongly guarded, she drops her Poppy Spray, which is found by her brother, Prince Penio, who is searching the woods for his lost sister. He meets Huzzy outside the Bees' nest and hears from her of her sister's captivity. Huzzy offers to help in the escape of the Princess. The Prince disguises himself in the cap and wings of Dreamy, a Drone, who is lying asleep, and enters the Bees' nest. He persuades Bumble to allow him to return the Spray to the Queen outside the nest. She is brought out, and receives back the Spray to the joy of all the Bees. Huzzy accuses Dreamy of having lost his cap and wings, a serious offence against Bee-law. Prompted by Huzzy the Queen condemns him to be stung. The Bees, except Huzzy, stand their stings to the Queen to carry out the punishment. Prince Peto throws off his disguise, and the Bees being weaponless, can offer no resistance to the Princess's escape. Huzzy, as the only Bee possessing a sting, proclaims herself Queen, and Perdita, placing the crown on her head, exhorts her to rule with justice.
The Choruses are in unison throughout.
Price (A) 1s.; (B) 6d.

THE COURT OF QUEEN SUMMERGOLD.
A Fairy Operetta for Children.
ISA J. POSTGATE. H. W. WAREING.

ARGUMENT.—Queen Summergold holds her Court; the Summer Fairies have gathered to meet her; the Queen announces the fact that she is expecting the return of her four emissaries, Snowflake, Zephyr, Raindrop, and Sunbeam. The Fairies have been sent out a year ago, and the Queen proposes to confer a signal mark of favour on that one of the four whose good deeds shall have appeared to shine most conspicuously. The Envoys appear and each one recounts her adventures during the past year. Originality 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 Gayotte (No. 10) is provided for dancing.
Orchestral Parts can be Hired.
Price (A) 1s.; (B) 6d.
Book of Words, 10s. per 100.
THE DAISY CHAIN.

Words and Music by HAMILTON CLARKE.

SUMMARY OF ARGUMENT.—The annual ceremony on the First of May of the Installation of the Queen of the Daisy Chain has been instituted by the schoolmaster of the village (Mr. Gustavus Thorpe) for the purpose of rewarding the most accomplished and popular of the scholars in the girls' school. The celebration of this event affords opportunity for an interesting display, and the author has woven into it a very ingenious and amusing plot, in which some of the most interesting characters are the Schoolmaster and Schoolmistress, a Lady Volunteer Ambulance Corps, commanded by Surgeon-Captain Amanda Chuecles. 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."

Its eleventh 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 has been to an extent thwarted by a powerful but malicious fairy, who now appears, and with triumph proclaims that the Princess will die at noon. The Fairy of Life, unable to wholly undo the mischief of her potent adversary, undertakes to throw a spell over the entire palace by which the Princess and all about her shall fall into a profound slumber for a hundred years. During this long interval the sleepers are to be protected by an enchanted thicket and remain motionless as figures of marble. At the expiration of the century the spell is to be broken by the arrival of a Prince.

The fairies vanish, and without change of scenery the preparations for the royal festivities begin. Much amusement should be created by the humorous characters: the three pillars of the State—viz., the Wise Man, the Poet, and the Jester; also by the Chancellor and the impertinent King, who, in acknowledgment of his subjects' loyalty, presents them, through his minister, with a new and beautiful scheme of taxation which shall include them all. At the stroke of noon, while a dance is in progress, the Fairy enchantment falls upon the palace. The dance is arrested, and all the figures upon the stage become instantly fixed and motionless. This tableau closes the First Act.

Act II. reveals the outside of the thicket a hundred years afterwards, and the arrival of Prince Emerald, who learns the story of the sleeping Princess from the fairies, who appear as village maidens.

The removal of the thicket presents the still and silent scene as in the tableau closing Act I. The Prince enters as the century is on the point of expiring, and just in time to frustrate the evil Fairy, who is waiting the moment to turn palace and people into dust! He takes the hand of Princess Crystal and the spell is broken, the dance being resumed where it had been stopped a hundred years before. Prince Emerald's story, which is received with huge merriment, leads to much complication and bewilderment, and gives scope to the humorous characters; but, being eventually confirmed, all ends in happiness.

There are eight singing parts (all with moderate range) and three speaking parts. The choruses are nearly all in two parts.

Time taken, seventy minutes.

ORCHESTRAL PARTS CAN BE Hired.

Price (A) 2s.; (B) 8d.

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

THE FAIRY SLIPPER.

(The Story of Cinderella.)

A CHILDREN'S OPERA IN THREE TABLEAUX.

The Music composed by E. CUTHBERT NUNN

The old story of Cinderella is unfolded. There are seven singing characters—viz., the Prince, the Baron, the Lord Chamberlain, the Fairy Godmother, and the Baron's Daughters—Betsibiel, Dorinda, and Cinderella. The choruses are in two parts and there are several dances. The work affords ample scope for scenic display and acting. All the parts can be performed by girls.

Time taken, about one hour and a quarter.

ORCHESTRAL PARTS CAN BE Hired.

Price (A) 2s.; (B) 8d.

Book of Words, 12s. 6d. per 100.
THE FROLICSMOE HOURS.
MUSICAL FANTASY IN TWO ACTS.
ALICE C. GATES.
THOMAS F. DUNHILL.

SCENE: AN OLD-FASHIONED SCHOOLROOM.

ARGUMENT.—Act I.—Dame Brown, who finds the heat rather trying, is taking a nap, while her pupils are singing to themselves. They sing of the dulness of the schoolroom, and of their longing for playtime. Dame Brown awakes, and, after hearing their lesson, prepares to leave them awhile, first drawing their attention to the Grandfather Clock, observing that Father Time is a model of punctuality to all children, and, were they less docile or lax in the clock, order would vanish.

When she has departed the children conceive the idea of calling for Father Time to come and give them holidays. He suddenly appears, and promises the little scholars their liberty, then throws down the clock he carries, and vanishes. Thereupon the twelve Fairies of the Hours run out of the Grandfather Clock.

In Act II. the children find all play and no work wearisome. They vainly try to amuse themselves, and at last, after a more violent quarrel than usual, they recall Father Time and entreat him to restore the old order of things.

There is no part-singing and the music is easy.

Time taken, about an hour.

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

THE HOURS.
AN OPERETTA FOR FEMALE VOICES.
SHAPCOTT WENLEY.
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 "fifty winks." Thereupon everything goes wrong. Dawn, Noon, Evening, and Night all appear at once, and each summoning her attendant hours, claims to be Queen and leader of the Day. Finally Old Time re-appears and sternly puts all in order once more.

"The Hours" gives opportunity for many effective tableaux. The music includes a short overture, a "graceful dance," which can be omitted if no dancing is available, solos for four principal characters, and choruses in two parts.

The work is frequently performed as a cantata with recitation, without scenery or dresses.

Time taken, about forty-five minutes.

Orchestral Parts can be hired.

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

Book of Words, 10s. per 100.

THE IDEA.
HUMOROUS OPERETTA FOR CHILDREN IN TWO ACTS.
FRITZ B. HART.
GUSTAV YON HOLST.

ARGUMENT.—The Prime Minister has become possessed of a wonderful idea, through which he hopes to bring happiness to the people of his country. But when this idea is applied it results in discontent and the wildest confusion. The populace rise up in revolt, but they are pacified by the promise to revert to the old state of things, and the assurance that the Prime Minister will never, never have another idea.

There are solos and concerted numbers for six principal characters (three girls and three boys). The choruses are in unison throughout. The scenery for both acts is the same.

Time taken, about an hour.

Orchestral Parts can be hired.

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

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

THE KNAVE OF HEARTS.
KATHERINE and ALICE GREY.

ARTHUR SOMERVELL.

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

CHARACTERS REPRESENTED.

| King of Hearts. | Bo-Peep. |
| Queen of Hearts. | Fairy Queen. |
| Knave of Hearts. | 1st |
| Ten, Nine, Eight, and | 2nd |
| Ace of Hearts. | 3rd Fairies. |
| | 4th |
| Courtiers and Fairies. | |

The staging of the play presents no great difficulties, and the dresses consist mainly of pasteboard to represent a pack of cards. Very effective tableaux are therefore possible. Suggestions are given in the preface. The choruses are in two parts.

Time taken, nearly two hours.

Orchestral Parts can be hired.

Price (A) 2s.; (B) 8d.

THE MAGICIAN.
A HUMOROUS OPERETTA FOR CHILDREN.
LOUIS B. TISDALE.
A. L. VINGE.

ARGUMENT.—The scene opens in the village of Topple-down on the first of May, many years ago.

As the curtain rises the chorus children dance on to the refrain of a song in praise of May Day. The children, among whom is a boy who treats everything from a humorous point of view, and another who is very discontented, are in doubt how to spend the day. At last a Picnic is decided upon. Bob, a discontented boy, hates picnics, and goes off by himself. Then Jack runs in with the news that a Magician is about to appear in the village. All the children decide that it will be a pleasant finish to the day if they go to the entertainment at the Town Hall in the evening, and they start off for their picnic in the best of spirits. Bob returns, carrying a picturesque hat and cloak which he has found. These are the property of the Magician. Bob resolves to impersonate the great man, and he and Dick go into the village for that purpose. The Magician now enters, and is in great distress at the loss of his garments. The children troop in and are accused of the theft. They are very angry, and are about to drive him from the place, when he mesmerizes them, and as they stand transfixed, sings a touching song. He removes the spell and they plead to him for mercy. He relents, and they go off to find the lost property. Bob and Dick return, having had a miserable day. The hat and cloak are restored, and everybody is invited to the Town Hall in the evening.

There are nine principal parts and five smaller ones, and choruses in two parts.

Time taken, about forty-five minutes.

Orchestral Parts can be hired.

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

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

THE MISSING DUKE.
Words and Music by HAMILTON CLARKE.

ARGUMENT.—The plot deals with the mysterious disappearance of the Grand Duke of Hoffleichibstein, 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 SILVER PENNY.

AN OPERETTA FOR BOYS AND GIRLS.

LOUIS B. TISDALE.  

J. L. ROECKEL.

ARGUMENT.—It is a holiday and the children, fresh from school, are making arrangements for enjoying it to the best advantage. To them enters Will Dalton, "the unhappiest boy," who declines all their invitations to join in the general gladness and mirth, and is left behind to brood over his misery in a song, "I’m the saddest of boys," after which he falls off to sleep. The Fairy Contentment and her attendant fays discover him and sing a lullaby over him. The Fairy wears round her neck a Silver Penny, which brings peace and contentment to its wearer. This she hangs round the sleeping boy’s neck, and he is eventually transformed into one of the happiest of boys.

There are principal parts for four girls and three boys with easy two-part choruses for fairies and school children.

Time taken, about fifty minutes.

Orchestral Parts can be hired.

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

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

THE SNOW QUEEN.

AN OPERETTA FOR CHILDREN’S VOICES.

MRS. GEORGE MARTYN.  

CHARLES BRAUN.

ARGUMENT.—Queen and Kaye are playfowls, 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.

Judas mourns him as dead, till assured by the Flower Fairies that he still lives, when she wanders northward in search of him. A Witch in Finland speeds her on her way, and after many dangers she reaches the Snow Queen’s palace, and finds Kaye. Her warm tears thaw his cold heart and dissolve the spell that binds him, and together they return to sunshine and happiness.

Three scenes are represented. The music includes easy solos for four of the principal characters, two dances, and several easy choruses in one and two parts. A speaking part (the Frost Giant) gives scope for humorous acting. All the parts can be taken by girls.

Time taken, about forty-five minutes.

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

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

THE TOY REVIEW.

A JUVENILE SCHOOL OPERETTA; OR, MUSICAL SKETCH FOR YOUNG CHILDREN.

GUS ELLEERTON.  

PERCY E. FLETCHER.

This Operetta is designed for performance at School Festivals, Concerts, and other entertainments. The various incidents are brought forward by a girl, Mollie, who wishes to show her numerous toys to her friends; but, after showing the Noah’s Ark, Baby Doll, Tin Soldiers, and Jumping Jack, her nurse appears on the scene and quickly orders her off to bed.

There are six principal parts and choruses in unison, with an optional second soprano part in the final for any number of boys and girls. The music is bright, taking, and easy.

Time taken, about thirty-five minutes.

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

Book of Words, 12s. 6d. per 100.
THE TRAGEDY OF COCK ROBIN.
SHORT ACTION PIECE FOR JUNIOR CLASSES.
Composed by T. ARTHUR BURTON.
The Music is mostly in unison. There are many short solos for various characters.
Price (A) 8d.; (B) 3d.

THE WAXWORK CARNIVAL.
A HUMOROUS OPERETTA FOR SCHOOLS AND CLASSES.
BERNARD PAGE.

ARGUMENT.—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 fifteen hundred years previously, Julius Caesar had plighted troth with the proud English Queen, Boudicca, who, hearing of his faithlessness, stops the ceremony by announcing an action for breach of promise. This rouses the indignation of the Chorus, who in the second part give vent to their woes; Julius Caesar consoles them by the assurance that Henry VIII. has looked favourably on Boudicca, and it is highly probable some agreement may be made. Eventually two marriages take place instead of one, and Henry and Boudicca, Julius Caesar and Mary are united amid great rejoicings, which, however, are brought to an abrupt close by the clock announcing daybreak, and the Waxworks go to sleep as the curtain falls.

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

Time taken, about forty-five minutes.

Orchestral Parts can be hired.
Price (A) 2s.; (B) 8d.
Book of Words, 12s. 6d. per 100.

THE WITCH OF THE WOOD.
AN OPERETTA FOR CHILDREN.
MRS. WILLOUGHBY WALLACE.

ARGUMENT.—Rose and Robin, in search of adventures, have played truant and wandered into the Woods of Wynne. They encounter a Witch, who informs them that the Wood is enchanted and that all children who are found there after sunset are compelled to remain her prisoners until they can devise some means of making her laugh; moreover, she has the power of transforming them into Animals or Birds. The children are consolled by the appearance on the scene of the Fairies, Rosalia and Robina, who promise to help them and who summon to their aid the Dwarf, Mr. Wiseman, who lives in the oak tree. He dresses the children up as Cats, and they sing a Comical Duet with an Unfortunate Finale, at which the Witch laughs, for, as Mr. Wiseman says, she is sure to laugh at anyone’s misfortunes. Rose, Robin, and all the other children in the Wood are thus set free.

There are Duets for Rose and Robin; Solos for Rosalia, Robina, and the Dwarf; and Choruses for Fairies, Dais, Roses, and Will-o’-the-Wisps.

Time taken, about an hour and twenty minutes.

Orchestral Parts can be hired.
Price (A) 2s.; (B) 9d.
Book of Words, 12s. 6d. per 100.

WHILMLAND.
AN OPERETTA FOR YOUTH PEOPLE.
R. G. WADDINGTON.

ARGUMENT.—The children of the village of Konkord are visited by the Fairy Patience, who is so pleased by a song she has heard them sing that she promises to help them in any emergency. She then leaves them, and Watto and Thomo, two emissaries of Donax Ulrike, King of Whilmland, enter, and endeavour to persuade the children to leave their village and go to Whilmland, which is represented as being a country where everyone is allowed to do as he pleases. A child known as “Satisfied Susie” saves her companions from temptation, but is so uneasy at the thought that Watto and Thomo are in the village that she summons the Fairy Patience to obtain her assistance in driving them away. The Fairy consents, but Watto contrives to steal her magic wand, without which she is powerless. With the aid of the wand, Watto summons several dissatisfied children, and, by means of artful promises, despatches them to Whilmland. He has, however, temporarily placed the wand against the trunk of a tree, where it is found by Fairy Patience, who thus restores into possession of her magical powers. Watto suspects Thomo of having stolen the wand, and schemes to recover it. Thomo has also a scheme for obtaining the wand from Watto, but both schemes are interrupted by Fairy Patience’s reappearance with the true wand, which she uses to bring the dissatisfied children back from Whilmland. They have been so miserable there that Fairy Patience refrains from punishing them further. Watto and Thomo are also forgiven, and the curtain falls on general rejoicing. Children are likely to enjoy the dialogue. The music is full of melody, and will interest both young singers and musicians. The choruses are nearly all in two parts.

Time taken, about an hour and a half.

Orchestral Parts can be hired.
Price (A) 2s.; (B) 8d.
Book of Words, 15s. per 100.

YE OLDE ENGLYSH PASTYMES.
By Rev. F. W. GALPIN.
The reproduction of old English dances and rustic sports by the children of Hatfield Broad Oak, Essex, has created so general an interest that it has been thought desirable to publish a description of the performance in detail for the benefit of any who may wish to provide a similar entertainment. The Incidental Music consists of a selection of Songs, Dances, and Interludes of the period represented, with pianoforte accompaniments specially written by Mr. Hamilton Clarke.

Full directions with illustrations are given as to Costumes, &c., and the Sports include the following: a Jig for the Merry Milkmaids, a Tucket for the Hunting Horns, Shepherds’ Music, Music for the Maypole, Morris Dance, Spurt at the Popinjay, Tiling at the Quintain, the Quarterstaff, Casting the Dart, Ring Nail, &c.

Orchestral Parts can be hired.
Price (A) 1s. 6d.
Book of Words, 7s. 6d. per 100.
The following works (marked †), although not provided with connecting dialogue, can be effectively performed in costume.

N.B.—Books of Words of the Cantatas will be sold only in packets of 25 copies at the advertised rates per 100.

Single copies, 3d. each. Books of Words of the Operettas, 6d. each.

† AROUND THE WINTER FIRE.

SHAPCOTT WENSLEY. A. R. GAUL.

The introduction of Nursery Rhymes may cause some who glance through "Around the Winter Fire" to suppose that it is only suitable for children. This would, however, be quite an erroneous conclusion, the cantata being intended to meet the requirements of Senior Girls' Classes as well as to provide for more youthful singers.

The scene is a country house in winter. The boisterous weather without but enhances the cheer within, where a group of all ages are comfortably seated "around the winter fire." They desire to pass the time with songs, but are met by the various excuses not uncommon under such circumstances—"It's bad cold," "music left at home," "nervousness," etc. It is then suggested that they shall each sing a few lines in turn, to be followed by a chorus, somewhat after the manner of the musical pastime known in the West of England as a "Dutch Chorus." The Nursery Rhymes are introduced in order that the well-known words may make the choruses appear spontaneous. Choruses in two and three parts.

Price (Staff Notification) 2s.; (B) 9d.

Book of Words, 10s. 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 Notification) 1s. 6d.; (B) 9d.

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

A MIDSUMMER NIGHT'S DREAM.

SHAKESPEARE. Selected and Arranged by R. DUNSTAN.

This fairy play provides almost unique opportunities for the employment of music, and many composers have from time to time endeavoured to embody Shakespeare's ideas in musical form. The present edition contains musical settings of the following numbers:—"Over hill, over dale," "You spotted snakes," "Through the forest," "The cowslip dock," "Up and down," "Now the hungry lion roars," "Through the house," "Trip away." These can be incorporated with Mendelssohn's music to the play.

Price Staff Notification 1s.
† CAPTAIN REECE.

**Nautical Ballad for Soli and Chorus of Boys.**

**W. S. GILBERT.**

**T. A. BURTON.**

Scene.—Suggesting the deck of a ship. When the curtain rises, Captain Reece and one of the officers are discovered upon the bridge, on the look-out, using telescopes. The Boatswain and Crew are on deck, the former in front directing operations with his whistle, which he uses after every solo as a signal for the Chorus to begin.

The following are Cantatas (for Boys’ Voices) also with words by W. S. Gilbert and music by T. Arthur Burton.

**THE MARTINET (Sequel to Captain Reece),**

**AND**

**THE YARN OF THE NANCY BELL.**

For particulars of these see page 46 of "Classified Catalogue of School Music."

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

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 Distributions, &c. Such popular characters as Father Christmas, Santa Claus, Carol Singers, &c., are introduced, and in addition to solos for these, there are several attractive choruses in two parts.

Price, Staff Notation only, 2s.; (B) 9d.

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

† HO-HO OF THE GOLDEN BELT.

**JOHN GODFREY Saxe.**

**HERBERT W. WARING.**

Argument.—This particular “Story of China,” by the American poet John Godfrey Saxe, deals with the marriage of Min-Ne (eldest daughter of wise Wang-Re) to one Ho-Ho.

Although surrounded by a host of admirers such as Opulent Tin, Lofty Long, Eloquent Tung, Musical Sing and others, Min-Ne makes a most unexpected choice, her selection being Ho-Ho, second cousin (“multiplied by a hundred dozen”) of the Emperor.

“Now Ho-Ho, although “high in station,” and allowed by the Emperor the honour of wearing a Golden Belt, bears none too good a character: six wives has he already married, and each of these has he “sent to heaven.”

Some anxiety is therefore naturally felt as to what may be the fate of Min-Ne, and the misgivings in the minds of her friends prove to be well founded, for in the fourteenth week after his marriage Ho-Ho attempts to murder Min-Ne with a “special cup of poisoned tea.”

This attempt fails, but he makes another and more effective one: he goes and gets a savage dog, and after starving him, locks him up in an iron bin. Ho-Ho then gives the key of the bin to poor Min-Ne with the impressive adjuration:

“Love, there’s something you mustn’t see
In the chest beneath the orange tree.”

There is now a pause. Then come the words:

“Poor mangled Min-Ne! with her latest breath,
She told her father the cause of her death.”

The Emperor also hears of the tragedy, and inflicts condign punishment not only on Ho-Ho (whom he condemns to end his life “by the terrible dog that killed his wife”), but upon Ho-Ho’s brothers and slaves also.

“And that’s the way that Justice dealt
With wicked Ho-Ho of the Golden Belt!”

The choruses are in two parts.

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

† HUMPTY DUMPTY.

**LEWIS CARROLL.**

**H. WALFORD DAVIES.**

A Suon Cantata for Children consisting of a Prelude, four short settings of the old Nursery Rhyme and part of the famous scene between Alice and Humpty Dumpty (from “Alice through the looking-glass”).

The only stage accessory needed is a short section of wall—which may be carried in just before Humpty Dumpty enters, or, if desired, may be erected beforehand.

The pianoforte part is important. Every variety of light and shade, staccato and legato, should be used, with a tendency to caricature in all Humpty’s utterances. Broadly speaking, the devices of sudden forte, sudden piano, and crisp staccato are to be associated with all his remarks, while a smooth legato and a generally tranquil style should be associated with those of Alice.

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

† JACK HORNOR’S RIDE.

**H. A. RUDD.**

**JOSEPH W. C. HATHAWAY.**

This Cantata can be performed without action, and without special costume. A little dressing-up and slight actions, however, will greatly add to the effectiveness of the performance and will cause the children to put more spirit into their efforts.

Characters.

The fine lady with rings on her fingers and bells on her toes.

Mr. John Horner.

The Corner Trio.

The Drummer.

Chorus of Children.

The choruses are in two parts.

Time taken, about forty-five minutes.

Orchestral Parts can be hired.

Price (A) 2s.; (B) 8d.

† MERRY GAMES FOR CHILDREN.

**C. J. BERLYN.**

**MYLES B. FOSTER.**

Contents.


Price (A) 8d.

† MICE IN COUNCIL.

**SHAPCOTT WENSELEY.**

**W. MCAUGHT.**

This is a short Cantata designed for concert use, although it would lend itself to presentation in the style of an action song. The music (for two-part chorus, three principal and two other soloists) is continuous.

Argument.—The Mice are in despair at the ravages of the Cat. Their parliament assemble, and the Speaker takes the chair. Twiddle-Dee, Ministerial Leader, makes a speech in which he deplores the situation and offers the brilliant suggestion that a bell be fixed to the Cat’s tail to give due warning of his approach. (Hear, hear. Great enthusiasm.) Twiddle-Dum, Leader of the Opposition, points out that there is a flaw. (Cries of "No, no," "sit down." Considerable disturbance, which subsides after a severe admonishment from the Speaker.) He asks the momentous question, "Who'll bell the Cat?" The Mice look at one another in perplexity and utter an invective to the world of mice for the hero to step forth. The adjournment is proposed, seconded, and quickly carried. As the Mice are leaving a noise is heard, and with a squeak they scuttle away in all directions. But poor old Twiddle-Dee is seen no more.

Time of performance, about eighteen minutes.

Orchestral Parts can be hired.

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

Book of Words, 7s. 6d. per 100.
OLD MAY-DAY.
SHAPCOTT WENSLEY. F. CUNNINGHAM WOODS.

"Old May-Day" is designed to awaken some of the echoes of bygone days. New conditions of life have tended to change many of the pastimes which once charmed the rural population of Merrie England, and the alteration of the calendar in the last century made it more difficult to obtain the necessary flowers, by placing May-day nearly a fortnight earlier.

In "Old May-Day" we get the young men and maidens bringing in the branches of May at dawn; the milkmaids with their shining pails; the Maybells; the dance round the May-pole; the Morris dancers with Maid Marion; the "clean sweeps"; the hobby horses; Jack-in-the-green, and many of the features of the May-day in olden times.

A soprano is required for the principal part, and there are choruses in two and three parts.

**Orchestral Parts can be hired.**

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

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

ORPHEUS.
W. WORDSWORTH. GEORGE RATHBONE.

The Poem to which this music is set is one of the many instances of Wordsworth's singular power of seeing beauty, poetry, and moral inworthiness in common things.

A blind fiddler in Oxford Street, London, attracts and fascinates a motley crowd by the simple force of melody. He is, then, a modern Orpheus. The older ones admired the modern one uplifts errant boys, lamp-lighters, and idlers. The legendary one descended into nother regions, the real one gives his hearers a foretaste of heaven. Incidentally, the touching charity of the poor to the poorer is brought out.

Choruses in unison and two parts. There are no solos.

**Orchestral Parts can be hired.**

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

†SO N S OF THE EMPIRE.
M. B. WHITING. T. FACER.

This Cantata may be sung by groups of children dressed to represent "Sons of the Empire" described in the songs. In Part I. only two groups will be needed.—Soldiers and Sailors. In Part II. there are four groups—Australians, Canadians, Indians, and South Africans. The Finale gives an opportunity for the whole of the various sections to be massed together under the Union Jack.

In schools and classes where the scheme would be too elaborate, the Cantata could be sung without any attempt at spectacle or special dressing.

Easy choruses in two parts.

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

THE CHILDREN'S SUMMER-DAY.

A SONG-CYCLE FOR YOUNG CHILDREN.

By MYLES B. FOSTER.

**Time to get up!**

A Thanksgiving for Fruit and Flowers.
A Run round the Garden (Pianoforte solo).
A child's grace before meals, by Herrick.
A Country Ramble. Mother's story.
Marching off to bed (Pianoforte solo).

**Price (A) 6d.; (B) 6d.**

THE CHILDREN'S WINTER-DAY.

A SONG-CYCLE FOR YOUNG CHILDREN.

By MYLES B. FOSTER.

**Getting up by candle light. Falling snowflakes.**

The garden slide. Dinner-Time (A grace by Herrick).

The snow battle. Racing home (Pianoforte solo).

The cozy tea-table. A Carol. To Bed.

**Price (A) 6d.; (B) 6d.**

THE COUNTRY MOUSE.
SHAPCOTT WENSLEY. CHAS. BRAUN.

This is a Short Cantata for Juniors with three unison choruses and two solos. The pianoforte part is full of interest, and the vocal music is easy.

The fable of "The Country Mouse and the Town Mouse" is intended to show that what are known as the good things of the world may be obtained at too great a cost; that dainty fare does not always bring enjoyment, nor luxury happiness.

**Time taken, about ten minutes.**

Price (A) 1s.; (B) 4d.

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

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

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

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

**Orchestral Parts can be hired.**

**Time taken, about fifteen minutes.**

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

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

THE HARE AND TORTOISE.
SHAPCOTT WENSLEY. ALFRED R. GIUL.

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

Easy choruses in one and two parts.

**Time taken, about fifteen minutes.**

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

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

†THE KALENDAR.
E. FORRESTER. J. C. FORRESTER,

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

**Time taken, about one hour.**

Price (A) 2s.; (B) 9d.
THE SINGING LEAVES.
A POEM BY JAMES RUSSELL LOWELL. SET TO MUSIC FOR CHILDREN'S VOICES BY GEORGE RATHBONE.

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

Orchestral Parts can be hired.
Price (A) 1s.; (B) 6d.
Book of Words, 5s. per 100.

THE SPIDER AND THE FLY.
SHAPCOTT WENSLEY. SIR FREDERICK BRIDGE.

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

Easy choruses in one and two parts.
Time taken, about fifteen minutes.
Price (A) 1s.; (B) 6d. Words, 5s. per 100.

THE WAITS OF BREMEN.
A SHORT HUMOROUS CANTATA FOR CHILDREN.
SHAPCOTT WENSLEY. B. LUARD-SELBY.

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

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

Choruses in one and two parts.
Orchestral Parts can be hired.
Price (A) 1s. 6d.; (B) 6d.
Book of Words, 7s. 6d. per 100.

THE TEMPEST.
SHAKESPEARE.

SELECTED AND ARRANGED BY R. DUNSTAN.

REMARKS ON THE MUSIC.—"In 'The Tempest' the use that is made of music is admirable, as well as the description of its effects."—Dr. Burney, History of Music, 1756-89.

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

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

Price (A) 9d.

THE WALRUS AND THE CARPENTER.

(From "Through the Looking-Glass.")
LEWIS CARROLL. PERCY E. FLETCHER.

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

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

Time taken in performance, about twenty minutes.
Orchestral Parts can be hired.
Price, Staff Notation only, 1s.; (B) 4d.

† 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, &c., affording an excellent means for producing a series of tableaux vivants with music. The choruses, which are in two parts, are of a descriptive character, and those singing them should be grouped at the side or below the front of the stage on which the scenes are depicted. There are songs for the Pedlar and the Gipsy which can, of course, be sung in character.

Price (Staff Notation) 1s. 6d.; (B) 9d.
Book of Words, 7s. 6d. per 100.

VOGELWEID,
THE MINNESINGER.

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

(Composed for the Westminster Festival, 1903.)

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

Time taken, about fifteen minutes.
Orchestral Parts can be hired.
Price (A) 1s.; (B) 6d.

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

CAPTAIN REECE.
W. S. GILBERT. T. A. BURTON.

(For particulars, see page 14.)

THE MARTINET
(SEQUEL TO CAPTAIN REECE).
CANTATA OR SCHOOL SONG FOR SOLI AND CHORUS OF BOYS.
W. S. GILBERT. T. A. BURTON.

Can be acted in character. Choruses in One and Two Parts.

CHARACTERS.
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#### Two-part (S.A.) Songs.

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| S.Songs | 245 | Hall, Judges | Handel | 2d. |
| S.Songs | *No. 18* | Hark! the bells are ringing | Smart | 2d. |
| S.Songs | 783 | I know a sick in (C) | G. C. Horn | 2d. |
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| S.Songs | 313 | Evening Peace | Pinsuti | 1d. |
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### For Advanced Choruses.

#### Three voices (s.a.a.), unless otherwise stated.

All accompanied unless otherwise stated.

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| S.M.R. | 349 | Come, join the Boat Song, A. | A. H. Ashworth | 1d. |
| S.M.R. | 350 | Echoes | J. Pointer | 1d. |
| S.M.R. | 351 | Encircled with a twist of leaves | E. German | 1d. |
| S.M.R. | 352 | Exiles, The (unaccomp.) | W. Wolfaardt Davie | 1d. |
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| S.M.R. | 400 | In the koven | E. German | 1d. |
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| S.M.R. | 372 | S. Wheatley | Brahms | 1d. |
| S.M.R. | 373 | Sleepes, little baby (4 v.) (unaccompl.) | C. Taylor | 1d. |
| S.M.R. | 374 | Song of the morning, A. | E. German | 1d. |
| S.M.R. | 375 | Song of the morning, A. | E. German | 1d. |
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- John Davy
- English Music
- English Air
- Welsh Air
- Irish Air
- Purell
- Handel
- Irish Air

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- Charles Jessop
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