

M043084

V

PELISSIER

LOVE'S GARDEN

FOR MIXED VOICES AND PIANO

LOVE'S GARDEN

(A FANTASY)

Story and Music

by **H. G. PÉLISSIER.**

Dialogue and Lyrics by
ARTHUR DAVENPORT.

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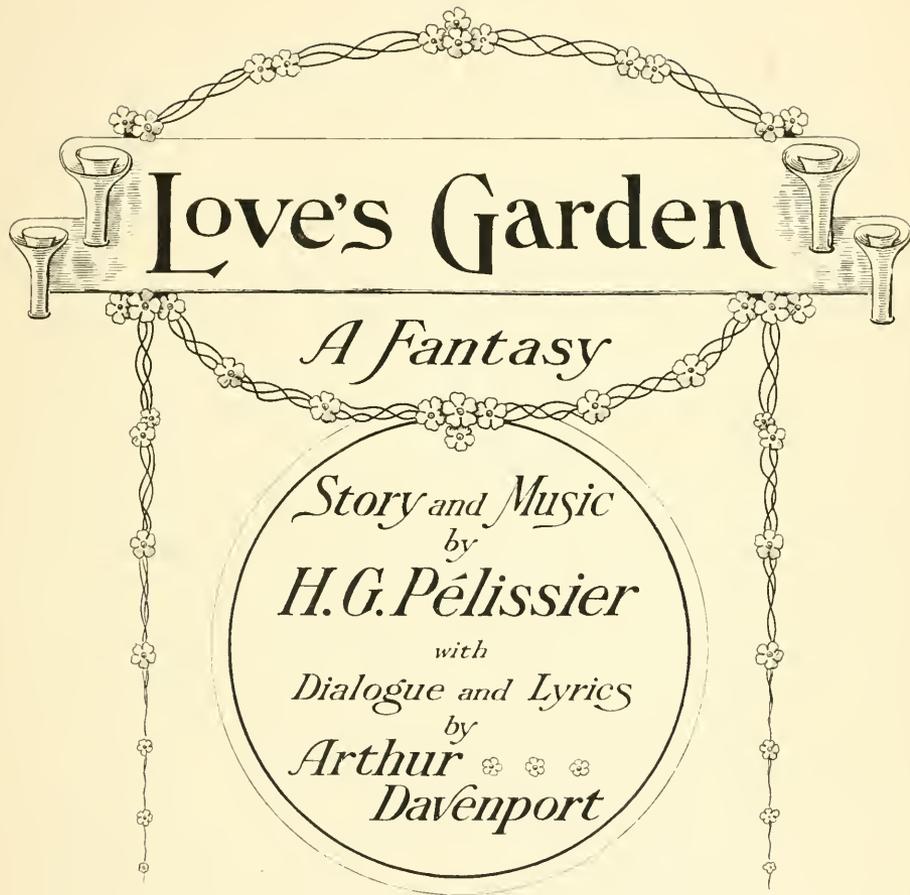
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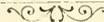
“THE FOLLIES”
IN
“LOVE’S GARDEN,”
(A Fantasy.)

THE STORY AND MUSIC BY
H. G. PELISSIER.

The Dialogue and Lyrics by
ARTHUR DAVENPORT.



ARGUMENT.



Bacchus is discovered asleep in Cupid's bower after a night at the Olympus Club, during which the nectar proving too potent, the God of Love has succumbed.

On waking Bacchus recollects what occurred the previous evening, and, as he has appropriated Cupid's bow and quiver, he resolves to have a joke at the latter's expense, and pose as the proprietor of Love's Garden.

In his exuberance he has already done some rather reckless shooting on his way to bed, and an arrow has found its billet in the bosom of one, John Smith, a typical Englishman. This unfortunate gentleman has seen and fallen in love with simultaneously two young ladies—Uptodata, a modern woman, and Domestica, a young person of the early Victorian era.

This trio has found its way to Love's Garden, and imagining Bacchus is Cupid, the ladies are naturally somewhat disgusted and resolve in future to do without the tender passion.

At this moment, Mrs. Grundy, attended by an Inspector of Nuisances and a constable, arrives to inspect the grounds on behalf of the London County Council.

She finds the bow, and, as archery was considered a lady-like amusement when she was a girl, she gives an exhibition of her skill . . . and hits Bacchus.

Those struck by the arrows from Cupid's bow fall in love instantaneously with the first person they meet. It is, therefore, a dangerous weapon in other than its owner's hands, and many complications, owing to miscellaneous shooting, occur among the various characters.

Mrs. Grundy, however, by a cunning ruse, finally obtains possession of the bow and threatens to shoot Cupid herself and doom him to hopeless misery unless he restores them all to their former happy condition.

He consents and she dictates her terms, which are that the Gardens shall in future be entirely under the control of the London County Council.

The result of this arrangement will be seen in the final tableaux.

music M043084

LOVE'S GARDEN.

INTRODUCTION.

Moderato.

PIANO.

ff

♩. ♩. ♩. ♩.

♩. ♩. ♩. ♩.

L.H. L.H.

♩. ♩. ♩. ♩.

Andante.

mf

♩. ♩. ♩. ♩.

Allegro

p *rit.* *f* *mf*

p

mf

Allegro

Sung by John Smith
behind the Curtain.

Andante

Oh,

ff *mf*

list to me, whose con - stan - cy Your mai - den hearts shall rend; As

Dreamily

years roll past my love will last And tri - umph in the end! My pas - sions grow for you, and though my

love you cast a - way, I swear to you I shall be true for

rit. *f* *molto rit.*

ev - er and a day!

Allegro. *ff*

First system of a piano score. The right hand features a melodic line with a *cresc.* marking, while the left hand provides a steady accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment. A *ff rit.* marking is present in the right hand.

Third system of the piano score. The right hand has a melodic line with a *molto rit.* marking. The left hand accompaniment continues.

Fourth system of the piano score. It begins with the instruction "(Curtain rises)". The right hand has a melodic line with a *meno mosso* marking, and the left hand accompaniment. A *molto rit.* marking is present in the right hand. A *Red.* marking is at the bottom left.

Andante misterioso.

Fifth system of the piano score. The right hand has a melodic line with a *pp* marking and the vocalization "Ah". The left hand accompaniment is marked *p*. The instruction "(unaccompanied)" is written above the piano part.

Sixth system of the piano score. The right hand has a melodic line with a *f* marking and the vocalization "Ah". The left hand accompaniment is marked *p*. The instruction "accél." is written above the piano part. The system ends with a *dim. e rit.* marking and the vocalization "Ah . . . pp Ah . . .".

First system of musical notation. The right hand (L.H.) features a melodic line with slurs and accents, while the left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings *mf* and *f*, and performance instructions *Red.* and ** Red.*

Second system of musical notation. The right hand (L.H.) continues the melodic development with slurs and accents. The left hand (L.H.) maintains the accompaniment. Dynamic markings *f* and *mf* are present, along with *Red.* and ** Red.* instructions.

Third system of musical notation. The right hand (L.H.) features a melodic line with slurs and accents. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings *dim.*, *p*, and *f*, and performance instructions *Red.* and ** Red.*

Quicker.

Fourth system of musical notation, marked "Quicker." The right hand (L.H.) features a melodic line with slurs and accents. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings *mp*, *mf*, and *accel.*, and performance instructions *Red.* and ** Red.*

Fifth system of musical notation. The right hand (L.H.) features a melodic line with slurs and accents. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The system includes dynamic markings *mf* and *accel.*, and performance instructions *Red.* and ** Red.*

musical score system 1, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff contains a simpler accompaniment. The instruction *molto cresc. e accel.* is written in the right margin.

musical score system 2, featuring a treble and bass staff. The treble staff continues with complex melodic patterns. The instruction *molto accel.* is written in the left margin. A fermata is placed over the first measure of the treble staff.

musical score system 3, featuring a treble and bass staff. The treble staff has a fermata over the first measure. The instruction *s* is written below the first measure of the bass staff. A slur covers the final two measures of the system.

musical score system 4, featuring a treble and bass staff. The instruction *s* is written below the first measure of the bass staff. The instruction *p* is written below the first measure of the treble staff. A slur covers the final two measures of the system.

musical score system 5, featuring a treble and bass staff. A slur covers the final two measures of the system.

Musical score system 1. Includes vocal line with "Ah" and piano accompaniment with "L.H." markings.

System 1: Vocal line (treble clef) starts with a dynamic marking *p* and the syllable "Ah". The piano accompaniment (grand staff) features a left hand (L.H.) with a melodic line and a right hand (R.H.) with chords. The piano part includes a *p* dynamic marking and a *Red.* (Reduction) marking.

Musical score system 2. Includes vocal line with "Ah" and piano accompaniment with "L.H." markings.

System 2: Vocal line (treble clef) continues with "Ah". The piano accompaniment (grand staff) continues with L.H. markings. The piano part includes a *p* dynamic marking and a *Red.* marking.

Musical score system 3. Includes vocal line with "Ah" and piano accompaniment with "L.H." markings.

System 3: Vocal line (treble clef) features "Ah" with a dotted line. The piano accompaniment (grand staff) includes a *dim.* (diminuendo) marking. The piano part includes a *Red.* marking.

Musical score system 4. Includes piano accompaniment with "L.H." markings.

System 4: This system contains only the piano accompaniment (grand staff) with L.H. markings. The piano part includes a *ppp* (pianissimo) dynamic marking and a *Red.* marking.

NO. 2. "IT ISN'T LOVE— IT'S BACCHUS!"

(SONG- BACCHUS.)

Allegro.

VOICE.

PIANO.

BACCHUS.

1 For many a deed is Cu - pid praised That Bac - chus has ef -
 2. "Love makes the world go round," they say; How can they be so

Bacc.

- fec - ted, It's high time that the point was raised, The er - ror was cor -
 stu - pid? As though this mas - sive lump of clay Could get pushed round by

Bacc.

- rec - ted. Love may be sweet, but with dis - tress And
 Cu - pid? But, crawl - ing home - wards on the ground Lest

Bacc.

jea - lous - y 'twill rack us; And We when man's found true
 lamp - posts should at - tack us, know what makes the

Bacc.

hap - pi - ness It is - n't love, it's Bac - chus.
 world go - round, It is - n't love, it's Bac - chus.

(Musette.) (SATYR.)

It is - n't love, it's Bac - chus.
 It is - n't love, it's Bac - chus.

3

How oft a young man at a ball,
 Who's got a weak digestion,
 Will take his partner in the hall
 And pop the fatal question?
 Says he: "I will be true, eh, what?
 Howe'er the Fates may whack us!"
 What is it makes him talk such rot?
 It isn't Love— it's Bacchus!

4

What is it makes us take a wife,
 Though we may learn to rue it
 Through many years of weary life?
 It's Love that makes us do it.
 But when she's dead and reached a clime
 From where she cannot track us,
 What makes us wed a second time?
 It isn't Love— it isn't Bacchus—
It's insanity!

NO. 3. "LOVE'S A BORE."

(TRIO. UP-TO-DATA, DOMESTICA and JOHN SMITH.)

Allegretto.

§ Up-to-Data.

Domestica.

1. We must say that to-day Has been
2. Folks de - clare Love is fair, But from

John Smith.

PIANO. *mf*

Cu-pid, we both a - gree, Is the
He's no coy lit - tle boy, For he's

full of dis - il - lu - sions and re - gret.
what we've seen we can't a - gree with that.

UtoD
 most un-plea-sant man we've ev - er met!
 mid-dle aged and get-ting ve-ry fat!

J.S.
Meno mosso
 Lack-a - day! Mis - er - ee, Skies are
 Love is still Pas-sing fair, Take your

Dem.
a tempo
 Will you go? We say no. Will you
 You're a goose! It's no use. Will you

J.S.
 grey, Woe is me! Hear my prayer, Hear me swear,
 fill While 'tis there. My heart's yours, Love en-dures,

a tempo

UtoD
 Oh _____ *rit.* Love's a bore, No-thing more; And the

Dem.
 go? We say no! *rit.* Love's a bore, No-thing more;
 go? We say no! *rit.*

J.S.
 Hear me swear, Hear my prayer! Love's a bore, Ah — Ah! I im-plore,
 Hear me swear, Hear my prayer!

rit. *f*

UtoD way you rave a - bout it seems ab - surd. Dont im - plore an - y more, For such

Dom. quite ab - surd Ah

J.S. not ab - surd Ah

Meno mosso

UtoD sen - ti - men - tal stuff we re - ver - heard. We'll with - draw, Yes, we'll with - draw as be -

Dom. Ah We'll with - draw, We'll with - draw,

J.S. Ah I im - plore, I im - plore,

UtoD - fore, we will with - draw. You're a bore to the core, Love's a bore, Nothing

Dom. we'll withdraw, we'll withdraw, You're a bore to the core, You're a bore

J.S. as be - fore; I im - plore! not a bore to the core! Not a bore

UtoD more, Love's a bore, Love's a bore, Love's a bore

Dom to the core, You're a bore to the core, You're a bore, you're a bore!

J.S. to the core! Not a bore to the core! Not a bore, not a bore!

ff *S* *D.C. to S*

UtoD more; Love's a bore, Love's a bore, No-thing more; Love's a

Dom to the core, You're a bore to the core, You're a bore

J.S. to the core! Not a bore to the core! Not a bore

UtoD bore, No-thing more, Love's a bore

Dom to the core. A bore! You're a bore, you're a bore, you're a bore!

J.S. to the core! A bore! Not a bore, Not a bore, Not a bore!

Molto accel. *ff* *S*

NO. 4. "STALWART INSPECTORS."

INTRODUCTION.
Allegretto.

PIANO.

TENOR.

POLICEMAN.

BASS I.

INSPECTOR.

BASS II.

MRS GRUNDY.

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. Our minds are so nice We dis-cov-er the vice that

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. Our minds are so nice We dis-cov-er the vice that

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. Our minds are so nice We dis-cov-er the vice that

no-bo-dy else can see! 'Tis a glo-ri-ous thing to be Em-ployed by the L. C.

no-bo-dy else can see! 'Tis a glo-ri-ous thing to be Em-ployed by the L. C.

no-bo-dy else can see! 'Tis a glo-ri-ous thing to be Em-ployed by the L. C.

L.H.

C. And with Vir-tu-ous gloom All plea-sure to doom, For the good of hu-man-i-tee!—

C. And with Vir-tu-ous gloom All plea-sure to doom, For the good of hu-man-i-tee!—

C. And with Vir-tu-ous gloom All plea-sure to doom, For the good of hu-man-i-tee!—

L.H.

Stal - wart In - spec - tors we, Of pub - lic mor - al - i -

Stal - wart In - spec - tors we, Of pub - lic mor - al - i -

Stal - wart In - spec - tors we, Of pub - lic mor - al - i -

tee; Em - ployed by the L. C. C.

tee; Em - ployed by the L. C. C.

tee; Em - ployed by the L. C. C.

MRS GRUNDY

ad lib.

A - bout each res - tau - rant _____ And
 In - to a Mu - sic Hall _____ Last
 You think that A. B. C's _____ Are
 Love's gar - den now well stop _____ From

mf

pub - lic house we've nosed; — The pop - u - lace they cheer with beer! We're going to have 'em
 Tues - day night we dropped; — We're going to have each jest sup-pressed. Or get the li - cense
 harm - less pla - ces, but — The legs of ev' - ry chair are bare! We're going to have 'em
 do - ing fur - ther harm, — And in twelve months you'll see 'twill be A mo - del poul - try

closed! A - bout each res - tau - rant — And pub - lic house we've nosed; The
 stopped! In - to a Mu - sic Hall — Last Tues - day night we dropped; We're
 shut. You think that A B C's — Are harm - less pla - ces, but — The
 farm! Love's gar - den now we'll stop — From do - ing fur - ther harm, And

Tra la, la, la, la, la, la, — Tra la, la, la, — The

pop - u - lace they cheer with beer! We're going to have 'em closed! —
 going to have each jest sup-pressed, Or get the li - cense stopped!
 legs of ev' - ry chair are bare! We're going to have 'em shut. —
 in twelve months you'll see 'twill be A mo - del poul - try farm! —

D. C. al %

SOPRANOS I & II.

Stal-wart In-spec-tors we, Of pub-lic mor-al-i-tee;

TENOR.

Stal-wart In-spec-tors we, Of pub-lic mor-al-i-tee;

BASS I.

Stal-wart In-spec-tors we, Of pub-lic mor-al-i-tee;

BASS II.

Stal-wart In-spec-tors we, Of pub-lic mor-al-i-tee;

ff

SOP.
I & II.

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. It's a

T.

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. It's a

B. I.

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. It's a

B. II.

Stal-wart In-spec-tors we, Em-ployed by the L. C. C. It's a

SOP.
I & II

T.

B.I.

B.II.

glo - ri - ous thing to be — Em - ployed by the L. C. C. — And with Vir - tu - ous gloom All

glo - ri - ous thing to be — Em - ployed by the L. C. C. — And with Vir - tu - ous gloom All

glo - ri - ous thing to be — Em - ployed by the L. C. C. — And with Vir - tu - ous gloom All

glo - ri - ous thing to be — Em - ployed by the L. C. C. — And with Vir - tu - ous gloom All

L.H.

L.H.

SOP.
I & II

T.

B.I.

B.II.

plea - sure to doom, For the good of hu - man - i - tee! —

plea - sure to doom, For the good of hu - man - i - tee! —

plea - sure to doom, For the good of hu - man - i - tee! —

plea - sure to doom, For the good of hu - man - i - tee! —

riten.

NO. 5 DUET.- "WHERE IS A MAID LIKE YOU?"

(BACCHUS and M^{RS} GRUNDY.)

Moderato.

VOICE.

PIANO.

mf

1 For years I've sought my
2. I want no stars to

fate _____ o'er vale and moun - tain _____ I've searched from
shine _____ in heav'n to guide me, _____ I want no

ear - ly morn till dew - - y eve; _____ I've
moon to light me on ny way. _____ While

sought her all in vain, by stream and foun - tain, And now in
 I have you, my own sweet-heart, be - side me, And search the

you I've found her I be - lieve Give me your hand that
 depths of those two eyes of grey Oh, dry those tears and

I may press it gent - ly Be - tween mine own, and then oh, pro - mise
 wait un - til the sun shines, The night has got a thou - sand eyes to

me That you will gaze in - to my eyes in - tent - -
 peep, And if per - chance it hap - pens that not one

- ly For all E - ter - ni - ty!
 shines Oh, sing me then to sleep!

Refrain.

Fresh, soft, pure, sweet, I lay my heart at your dain - ty

feet; Fair, fond, kind, true, Where in the

Ah! Ah! Ah!

world is a maid like you? you? A maid like you A maid like

Ah! Ah!

p *molto rit.* *dim.*

you A maid like you.

Ah!

ppp

NO. 6. YOU MUST HEAR WHAT I SAY. (QUINTETTE.)

Allegro.

SOPRANO I.
[UP-TO-DATE] *ff* Oh, do hear what I say! Oh, please don't turn a-way! My

SOPRANO II.
[DOMESTICA] *ff* Oh, do hear what I say! Oh, please don't turn a-way! My

TENOR.
[JOHN SMITH] *ff* Oh, do hear what I say! Oh, please don't turn a-way! My

BASS I.
[BACCHUS] *ff* Oh, do hear what I say! Oh, please don't turn a-way! My

BASS II.
[M^S GRUNDY] *ff* Oh, do hear what I say! Oh, please don't turn a-way! My

PIANO. *ff*

S. I. *rit.* *a tempo*
love I must de-clare. Be-ware! Take Care! I swear my hair I'll tear, And wear my-self a-way; You

S. II. *rit.* *a tempo*
love I must de-clare. Be-ware! Take Care! I swear my hair I'll tear, And wear my-self a-way; You

T. *rit.* *a tempo*
love I must de-clare. Be-ware! Take Care! I swear my hair I'll tear, And wear my-self a-way; You

B. I. *rit.* *a tempo*
love I must de-clare. Be-ware! Take Care! I swear my hair I'll tear, And wear my-self a-way; You

B. II. *rit.* *a tempo*
love I must de-clare. Be-ware! Take Care! I swear my hair I'll tear, And wear my-self a-way; You

PIANO. *rit.* *a tempo*

S. I. shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! *rit.*

S. II. shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! *rit.*

T. shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! *rit.*

B. I. shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! Oh, *rit.*

B. II. shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say *rit.*

Andante.

S. I. *p* des-pair, *p* no one, to share,

S. II. *p* des-pair, *p* no one, to share,

T. *p* des-pair, *p* no one, to share,

B. I. *p* love is black des - pair, And no one's fit to bear it! I've lots of love to share With

B. II. *p* des - pair, *p* no one, to share,

S. I. no one. My heart is sore with love ga - lore, My se - pul - chre pre - pare it! So

S. II. no one. My heart is sore with love ga - lore, My se - pul - chre pre - pare it! So

T. no one. My heart is sore with love ga - lore, My se - pul - chre pre - pare it! So

B. I. no - bo - dy to share it. So

B. II. no one. My heart is sore with love ga - lore, My se - pul - chre pre - pare it! So

S. I. *cresc. e accel.* why de - ny my cry? For I may sigh "Good-bye," And try to die 'Ere I have had my say, So

S. II. *cresc. e accel.* why de - ny my cry? For I may sigh "Good-bye," And try to die 'Ere I have had my say, So

T. *cresc. e accel.* why de - ny my cry? For I may sigh "Good-bye," And try to die 'Ere I have had my say, So

B. I. *cresc. e accel.* why de - ny my cry? For I may sigh "Good-bye," And try to die 'Ere I have had my say, So

B. II. *cresc. e accel.* why de - ny my cry? For I may sigh "Good-bye," And try to die 'Ere I have had my say, So

cresc. e accel.

cresc.

S. I. *rit.*
please don't turn a-way! My love I must de-clare Be-ware! Take Care! I swear my hair I'll tear And

S. II. *rit.*
please don't turn a-way! My love I must de-clare Be-ware! Take Care! I swear my hair I'll tear And

T. *rit.*
please don't turn a-way! My love I must de-clare Be-ware! Take Care! I swear my hair I'll tear And

B. I. *rit.*
please don't turn a-way! My love I must de-clare Be-ware! Take Care! I swear my hair I'll tear And

B. II. *rit.*
please don't turn a-way! My love I must de-clare Be-ware! Take Care! I swear my hair I'll tear And

S. I. *a tempo* *rit.* (spoken)
wear my-self a-way; You shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! There!

S. II. *a tempo* *rit.*
wear my-self a-way, You shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! There!

T. *a tempo* *rit.*
wear my-self a-way, You shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! There!

B. I. *a tempo* *rit.*
wear my-self a-way, You shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! There!

B. II. *a tempo* *rit.*
wear my-self a-way, You shall hear what I say! E'en from the grave I'd rise and rave Till I had said my say! There!

NO. 7. LOVE IS A MERRY-GO-ROUND.

(SONG-CUPID.)

Allegro.

VOICE.

PIANO.

Lo - vè's a sort of round - a - bout, And
Off you go, the ma - gic ring You

Cu - pid is the show - man; Once it starts you can't get out, The
spin a - round like wink - ing; Close - ly to your part - ner cling, No

wheels can stop for no man; The pranc - ing steeds on which you ride
time to stop for think - ing; But, when your nerves are calm a - gain, Per -

Two by two go side by side; The part-ner you get as you whirl a - long may per -
- haps you will think she's ra - ther plain; You see some o - ther girl on a - head you would

rit.

haps be all right, Or per - haps be all wrong. You
ra - ther have had By your side in - stead. But

need - nt frown, you can't get down; The Or - gan starts to play The
on you whirl, the o - ther girl You can't catch up this ride And

a tempo

En - gine goes, the whis - tle blows, They're off, they're off, hur - ray!
if 'twere done, its ten to one You'd not be sat - is - fied!

CORO.

Love is a sort of a mer-ry-go-round, I'm wil-ling to wa-ger a bob to a pound,

No-one with life will be quite sat-is-fied Till they've paid up their pen-ny and sam-pled a ride.

MEN. Oh! the ex-cite-ment of whirl-ing a-way! Young folks and el-der-ly all of 'em say:

"Ab-so-lute pleasure can on-ly be found on Cu-pid's

1. mer-ry-go - round!" 2. Merry-go - round!

Last time.

D.C. to ♯ *f*

accel.

8.....

NO 8. "VERY REFINED!"

(DUET.)

Andante.

PIANO.

mf Delicately

ad lib.

1. Though we're dis-tinct - ly mid - dle class, Yet please to bear in
 2. Al - though our wit is known to be As keen as a - ny

a tempo

mind — How ev - er up - to - date we are, We're nev - er un - re - fined! We
 ra - zor, We ne - ver give wives cause to say: "George, look the oth - er way, sir!" And

al - ways look be - fore we leap, And think be - fore we speak — Our
if folks say, when - e're we sing, How out of tune we are, — That

con - verse nev - er brought a blush To an - y - bo - dy's cheek. For we're
is be - cause we won't be found To - ge - ther in a bar. We are

ve - ry re - fined, We're ve - ry re - fined, We don't touch the knuck - le or sail near the wind; When we're
ve - ry re - fined, We're ve - ry re - fined, And a - dapt ev - ry phrase to the in - no - cent mind: For in -

chang - ing our mind We pull down the blind, Be - cause we're so ve - ry so ul - tra re - fined.
- stance, we pause, Then we say: "Chest - of - Bloomers," Be - cause we're so ve - ry so ul - tra re - fined.

D.C. al

3

You may not think our dancing is
 Particularly chic,
 But, when we dance, you'll please observe
 How very low we kick.
 And though you watch'till all is blue,
 However swift you dart a
 Most searching glance at our high kicks
 You'll never see a honi soit qui mal y pense!

REFRAIN. We're very refined, we're very refined,
 And, when down at Richmond's Hotel we have dined,
 Its title we render
 As: "Star and Suspender,"
 Because we're so very, so ultra refined.

4

A photographic artist once
 Invited us to pose,
 And so we first arranged his fee,
 And then arranged our clo'es.
 Said he: "When looking through the lens
 I see you upside down!"
 And so I got a piece of string
 And fastened down my gown.

REFRAIN. We're very refined, we're very refined,
 And I always wear dresses that button behind,
 But he said: "You're exposed,"
 Then the interview closed,
 Because we're so very, so ultra refined.

NO 9. FINALE.

(tutti)

Since we looked o - ver the wall

In - to Love's beau - ti - ful gar - den In love we seem fa - ted to fall — With

hearts that seem fa - ted to har - den; All plea - sure has turned in - to gall — And

life don't ap-pear wor-tha far - den Since we looked o-ver the wall

Sza

accl.

rit.

*

In - to Love's beau - ti - ful gar - den.

Oh,

rit.

Cu-pid hear our prayer, for we're In dread-ful trib - u - la - tion, And if you can re -

(Unaccompanied.)

move your ban We pro-mise re - for - ma - tion; Our Spir - its droop, we're in the Soup, Oh,

hear our sup- pli - ca - tion! Oh, just be - cause all pas - sion was By

you at first in - ven - ted We dont see quite you have the right To

drive us all de - men - ted! The game is up, we're sold a pup In

style un - pre - ce - den - ted Oh, *pp* Ah - - - CUPID. Cu - pid dear, We pray you hear! 'T was

the Lon-don Coun-ty Council! I a - gree! Then let Re-for - ma-tion take its course!

CUPID.
Yes I a-gree to it all ——— To al - ter my beau - ti - ful gar - den, My

plea - sure has turned in - to gall. ——— And Life don't ap-pear worth a far - den! In

Love ne'er a - gain shall we fall ——— We've felt all our Sen - ti - ments

har - den Since we looked o - ver the wall

MAN: Since we looked o - ver the wall, Since we looked o - ver the wall,

In - to Love's beau - ti - ful, In - to Love's beau - ti - ful gar - den. Our

Andante.
love for you is just as true As e'er it was of yore, And, though we now have made a vow To

fall in love no more, We'll ne'er for - get what love we met And

how 'twas cast a - way, And swear to you We will be true For ev - er and a
(Curtain falls.)

day!

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with the word "day!" and contains several rests. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

The second system continues the piano accompaniment from the first system, maintaining the 6/8 time signature and key signature. It features a consistent rhythmic pattern of eighth notes and chords.

The third system continues the piano accompaniment, showing a variety of chordal textures and rhythmic patterns in the 6/8 time signature.

(Curtain rises)

The fourth system begins with the instruction "(Curtain rises)". The piano accompaniment continues with a mix of chords and eighth-note patterns. The key signature remains one sharp.

(tutti)

Since they're come o - ver the wall — And al - tered our beau - ti - ful gar - den Our

The fifth system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with the instruction "(tutti)" and contains the lyrics "Since they're come o - ver the wall — And al - tered our beau - ti - ful gar - den Our". The piano accompaniment includes some 7/8 time signature markings.

plea - sure has turned in to gall, And life dont ap - pear worth a

far - den. In love ne'er a - gain shall we fall — We feel all our sen - ti - ments

har - den Since they came o - ver the wall,

accel.

Rec.

Since they came o - ver the wall,

rit.

*

Since they came o - ver the wall, In to Love's beau - ti - ful

day!

(Curtain rises)

(tutti)

Since they're come o - ver the wall — And altered our beau - ti - ful gar - den Our

plea - sure has turned in to gall, And life don't ap - pear worth a

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "plea - sure has turned in to gall, And life don't ap - pear worth a".

far - den. In love ne'er a - gain shall we fall — We feel all our sen - ti - ments

The second system continues the vocal line and piano accompaniment. The lyrics are: "far - den. In love ne'er a - gain shall we fall — We feel all our sen - ti - ments".

har - den Since they came o - ver the wall,

The third system continues the vocal line and piano accompaniment. The lyrics are: "har - den Since they came o - ver the wall,". The piano part includes a section marked "accl." (accelerando) and "Rec." (ritardando).

Since they came o - ver the wall,

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Since they came o - ver the wall,". The piano part includes a section marked "rit." (ritardando) and an asterisk (*) below the staff.

Since they came o - ver the wall, In to Love's beau - ti - ful

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "Since they came o - ver the wall, In to Love's beau - ti - ful".

gar - den of ro - ses To al - ter Love's beau - ti - ful Gar -

This system contains the first three measures of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "gar - den of ro - ses To al - ter Love's beau - ti - ful Gar -". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

den!

fff a tempo

This system contains the next three measures. The vocal line continues with the word "den!". The piano accompaniment includes the dynamic marking *fff a tempo*. The piano part continues with a similar rhythmic pattern.

rit

This system contains the final three measures of the piece. The piano accompaniment concludes with a *rit* (ritardando) marking. The piano part features sustained chords and a final cadence.

JOSEPH WILLIAMS'S ALBUMS.

1. Vocal.

CONTENTS.

White Squall	G. Barker
Sweet Nightingale	F. Bassetich
She wore a wreath	H. P. Knight
Bloom is on the rye	M. Bishop
Light of other days	M. Balfe
What we have loved	C. Finazzi

One Shilling Net.

2. Instrumental.

W. STERDALE BENNETT'S WORKS.

CONTENTS.

Three Musical Sketches, Op. 10.	Capriccio, Op. 2.
Scherzo, Op. 27.	

Edited by **ARTHUR O'LEARY.**

One Shilling Net.

3. Instrumental.

FLORIAN PASCAL.

STRAY LEAVES.—Twelve Little Sketches for Piano.—

CONTENTS.

1. Moderato con tenerezza	7. Andante placide
2. Grazioso quasi Allegretto	8. Capriccioso
3. Allegro non troppo	9. Moderato
4. Andantino sostenuto	10. Allegretto grazioso
5. Allegretto	11. Con trisotto
6. Allegretto	12. Moderato

One Shilling Net.

4. Instrumental.

MARCH ALBUM.

CONTENTS.

Torchlight (from "Cloches de Corneville")	R. Planquett
March (in "Alceste")	Gluck
March (from "Zauberflöte")	Mozart
Bride's March (from "Lehngrün")	Wagner
March (in "Rinaldo")	Händel
The Night Patrol March	L. Wily
Dead March in "Saul"	Händel
March in D	W. Hill
Occasional March	Händel
March	C. Reinecke
Festal March	H. Smaalfvoed

Edited and Arranged by **HENRY FARMER.**

One Shilling Net.

5. Instrumental.

W. STERDALE BENNETT'S WORKS.

PIANO STUDIES.

CONTENTS.

Six Studies, Op. 11. Two Studies, Op. 29.

Edited by **ARTHUR O'LEARY.**

One Shilling Net.

6. Instrumental.

W. STERDALE BENNETT'S WORKS.

SUITE DE PIÈCES POUR PIANO. Op. 24.

Edited by **ARTHUR O'LEARY.**

One Shilling and Sixpence Net.

7. Vocal.

Six Vocal Duets by Florian Pascal.

For Soprano and Contralto.

CONTENTS.

1. Lullaby	WORDS BY G. Wither
2. Bird of the Wilderness	J. Hogg
3. Sweet day so cool	Geo. Herbert
4. Sigh no more, ladies	Shakspeare
5. Day is over	Barry Cornwall
6. Love and the Rose	Sir Walter Scott

One Shilling Net, Paper.
Two Shillings Net, Cloth.

8. Vocal.

PATRIOTIC SONGS.

CONTENTS.

Flag that braved a thousand years	God save the Queen
years	Brave Old Oak
My ancestors were Englishmen	I'd rather be an Englishman
Tug of War	

One Shilling Net.

9. Instrumental.

Twelve Drawing Room Studies by Kuhe.

CONTENTS.

1. Romance from Méhél's "Joseph"	On the Tremolando
2. "I were vain to tell (Swiss Air)"	On Repeated Notes
3. Duetto, "L'Elisir d'Amore"	On the Siccato
4. Oit in the Silly Night	On the Legato
5. Robin Adair	On the Shik-
6. My lodging is on the cold ground	On Grace Notes
7. The Blue Bells of Scotland	On Scales
8. Casta Diva	On the Cantabile
9. The Russian Hymn	On Reversed Position
10. Chorus, from "Il Flauto Magico"	On Third's
11. Ah! che la morte	On Arpeggios
12. Charité is my darling	On Octaves

Two Shillings Net.

10. Instrumental.

JOSIAH PITTMAN.

DIVERSIONS.—BOOK I.

CONTENTS.

Prelude and Fugue	John Bennett
Prelude and Fugue	John Bennett
Prelude and Fugue	John Bennett
Introduction	
Fugue	John Bennett
Prelude and Fugue	John Travers
Prelude and Fugue	John Travers
Prelude and Fugue	John Travers
Prelude and Fugue	John Travers

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11. Instrumental.

JOSIAH PITTMAN.

DIVERSIONS.—BOOK II.

CONTENTS.

Prelude and Fugue	John Travers
Prelude and Fugue	John Travers
Prelude and Fugetta	Dr. John Loe
The Golden Sonata	Henry Purcell
Chaconne	Henry Purcell
Suite de Pièce	Dr. Arac
Prelude and Fugue	Dr. Nares
Prelude and Fugue	Dr. Maurice Green

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12. Vocal.

Six Songs by Frederic H. Cowen.

VOL. I.—SOPRANO.

BOOK I.—CANTOS.

WORDS BY

1. Night has a thousand eyes	Anon
2. Rondal (Kiss me, Sweetheart)	J. Payne
3. Good Night	Mrs. Adams
4. If thou wilt remember (When I am dead)	Christina Rossetti
5. I think of all thou art to me	Violet Fane
6. Alas! alas! how easily things go wrong	J. Macdonald

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13. Instrumental.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs arranged for the Piano.

CONTENTS.

1. Quartet	"Hear them, Lord, in the day of trouble"
2. Air	"I will extol Thee, O Lord"
3. Prayer	"Turn Thee unto me"
4. Chorus	"The Lord is good"
5. Duet	"Wherefore is thy soul cast down?"
6. Song	"Philistines, hark, the trumpet sounding!"
7. The Morning Prayer	"Lord, from my bed"
8. Chorus	"For everything there is a season"
9. The Evening Prayer	"This night I lift my heart to Thee"
10. Chorus of Angels	"No evil shall befall thee"
11. Air with Chorus	"Let the people praise Thee"
12. The Choral March	"God and King of Jacob's nation"

One Shilling and Sixpence Net.

14. Instrumental.

SIR MICHAEL COSTA.—"NAAMAN."

Favourite Airs arranged for Piano.

CONTENTS.

1. Air	"I dreamt I was in heaven"
2. Triumphant Chorus	"With sheathed swords"
3. Chorus	"The curse of the Lord"
4. Air	"The seed shall be prosperous"
5. Trio	"Haste to Samaria"
6. Duet	"I sought the Lord, and He heard me"
7. Air	"Arise, O Lord, arise"
8. Chorale	"God, who cannot be unjust"
9. Air	"It made me sad—it gave me pain"
10. Quartetto	"Honour and glory, Almighty, be Thine"

One Shilling and Sixpence Net.

15. Instrumental.

SIR MICHAEL COSTA.—"ELI."

Favourite Airs, arranged for Harmonium or American Organ.

CONTENTS.

1. Morning Hymn	"Lord, from my bed again I rise"
2. Evening Prayer	"This night I lift my heart to Thee"
3. March of Israelites	"Let the people praise Thee"
4. Air and Chorus	"Unto Thee, O Lord"
5. Prayer	"Turn Thee unto me"
6. Duetto	"Lord, cause Thy face to shine"
7. Air	"I will extol Thee"
8. Duetto	"Wherefore is thy soul cast down?"
9. Trio	"Thou shalt love the Lord"
10. Quartet	"Go in peace"
11. Chorus of Angels	"No evil shall befall thee"
12. Chorus of Levites	"Bless ye the Lord"
13. Chorale	"O ye kindreds of the people"
	"Oh make a joyful noise"

One Shilling and Sixpence Net.

16. Instrumental.

SIR MICHAEL COSTA.—"NAAMAN."

Favourite Airs, arranged for Harmonium or American Organ.

CONTENTS.

1. Duet	"I sought the Lord"
2. Air	"Invoking Death"
3. Recitative	"Behold, O man of God"
4. Air	"The seed shall be prosperous"
5. Recitative	"Oh, that I knew where I might find him"
6. Trio	"Haste to Samaria"
7. Triumphant March	"With sheathed swords"
8. Air	"I dreamt I was in heaven"
9. Chorus	"God, who cannot be unjust"
10. Prayer	"Maker of ev'ry star"
11. Recitative	"Behold Gehazi"
12. Air	"Lament not thus"
13. Quartetto	"Honour and glory, Almighty, be Thine"
14. March	"The Arrival"
15. Chorale	"When famine over Israel"
16. Chorus	"Mighty Rimmon"

One Shilling and Sixpence Net.

17. Vocal.

Merry Little Songs for Merry Little Folk.

Written by L. H. F. DU TERREAU, Music arranged by ALBERTO BANDEGGER.

CONTENTS.

1. The Christmas Tree	8. Huntsman Jack & Pussy
2. The Hunter	9. Wronderland
3. Round-hand Bowling	10. The Stubbhorn Fox
4. The Cuckoo	11. Potatoes
5. Matches	12. The King's Feast
6. The Tailor's Fate	

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18. Instrumental.

HOMMAGE À HÄNDEL.

Arranged for PIANOFORTE, HARMONIUM, or AMERICAN ORGAN By J. PITTMAN.

CONTENTS.

1. All power in Heaven above	7. O Father, whose almighty power
2. We therefore pray Thee	8. Eternal Monarch of it throne
3. Then round about the stary throne	9. Alleluia ("Deborah")
4. Recall, O King	10. Thus rolling surges rise
5. Then shall they know	11. He sent a thick darkness
6. So are they blest who fear the Lord	12. Welcome, mighty King

One Shilling Net.

19. Instrumental.

Playel's Six Duets for Two Violins,

Op. 23.

Edited and fingered by **HENRY FARMER.**

Two Shillings and Sixpence Net.

20. Instrumental.

Six Original Pianoforte Pieces

By Lindsay Sloper.

CONTENTS.

1. Valse Brillante	5. Soltreino
2. Entreaty	6. Eclogue
3. Fear	7. A Legend of Summer
	8. Eclogue

Three Shillings Net.

JOSEPH WILLIAMS'S ALBUMS.

21. Instrumental. Short Classical Pieces for Piano.

Arranged and fingered by WILLIAM SMALLWOOD.

CONTENTS.

Grand March	Mozart
Rondo in A	Kuhlau
Aria Graziosa	Piaget
Mimetto	Beethoven
Aria in A	Mozart and Beethoven
Ah! Perdona ("La Clemenza ai Tito")	Mozart
La Consolation	Diaseh
Waltz in F	Beethoven
Waltz in F	Beethoven
Minuet ("Don Giovanni")	Mozart
Prelude in A minor	J. S. Bach
Andant	Composer unknown
Ancient French Carol	Stebel
Arietta	Paer
March d'Achille	Beethoven
Andante in F	Händel
Gavotte in G	Händel
Ere Infancy's bud ("Joseph")	Mihal
Water parted from the sea ("Artaxerxes")	Dr. Arne
Allegro in G	Mozart
Gavotte in F	Padre Martini
Pastorale	Kuhlau

One Shilling Net.

22. Instrumental. FIVE ORIGINAL PIECES. By HENRI ROUBIER.

CONTENTS.

1. Menuet Sentimental	4. Les Hironnelles (Valse de Salon)
2. Entrée du Bailly (Gavotte)	5. Brise du Soir (Bacrolle)
3. Fleur du Japon (Valse)	

One Shilling and Sixpence Net.

23. Vocal. Words and Music for Children of all Ages. Words by H. P. STEPHENS. Music by FLORIAN PASCAL.

CONTENTS.

1. Down and up the stream	7. Snowdrop
2. When I'm a big man	8. The Boy Kangaroo
3. Father's gone a hunting	9. Ginger Beer (Drinking Song)
4. The Doll's Lullaby	10. The Two Fairies
5. The Inimitable Ape	11. The Mechanical Carate
6. The Chinaman's Dog	12. Do or die for the Union Jack

One Shilling and Sixpence Net.

24a. Vocal. Twelve Songs by Frederic H. Cowen. VOL. III.—SOPRANO. WITH ENGLISH AND GERMAN WORDS (the latter are by A. M. VON BLONBERG).

CONTENTS.

1. Thy Remembrance	Longfellow
2. Snowflakes	Anon
3. A Song of Morning (Sweetheart)	S. Doudney
4. Sweet evenings come and go, love	George Elliot
5. Far away	Barry Cornwall
6. Is my lover on the sea?	Barry Cornwall
7. Evening Star	Barry Cornwall
8. Nightfall	Wylie Metville
9. He and She	Christina Rossetti
10. Love me if I live	Barry Cornwall
11. The First Farewell	Owen Meredith
12. Thoughts at Sunrise	Owen Meredith

Four Shillings Net.

24b. Vocal. Twelve Songs by Frederic H. Cowen. VOL. III.—CONTRALTO. WITH ENGLISH AND GERMAN WORDS (the latter are by A. M. VON BLONBERG).

CONTENTS.

1. Thy Remembrance	Longfellow
2. Snowflakes	Anon
3. A Song of Morning (Sweetheart)	S. Doudney
4. Sweet evenings come and go, love	George Elliot
5. Far away	Barry Cornwall
6. Is my lover on the sea?	Barry Cornwall
7. Evening Star	Barry Cornwall
8. Nightfall	Wylie Metville
9. He and She	Christina Rossetti
10. Love me if I live	Barry Cornwall
11. The First Farewell	Owen Meredith
12. Thoughts at Sunrise	Owen Meredith

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25. Vocal. SIX SACRED SONGS.

Fy FLORIAN PASCAL.

CONTENTS.

1. On Heaven	R. Herrick
2. On Resignation	Chatterton
3. The Golden City	Rev. E. Paxton Hood
4. The Hour of Prayer	G. Clifton Bingham
5. Vital Spark	Alexander Pope
6. The Silent Artist	G. Clifton Bingham

One Shilling Net.

26. Vocal. TWELVE MELODIES. By J. MASSENET.

CONTENTS.

1. 'Tis in vain that I seek (<i>O mes sœurs</i>)
2. To Columbine (<i>A Colombine</i>)
3. Women of Magdala (<i>Les Femmes de Magdala</i>)
4. The Page's Song (<i>Artiste, "Je suis pres-quo'ant"</i>)
5. One fine Autumn day (<i>Solitude d'automne</i>)
6. Moonlight's Magic Hour (<i>Nuit d'Espagne</i>)
7. Zanetto (<i>Servant du Fassant</i>)
8. Lullaby (<i>Dors amant</i>)
9. Brightest and best (<i>O bien-aimé</i>)
10. With a heart bounding gaily (<i>Chanson de don César</i>)
11. Autumn Serenade (<i>Sérénade d'Automne</i>)
12. Look down that lane (<i>L'improvisateur</i>)

Four Shillings Net.

27. Vocal. SIX VOCAL DUETS. Composed by WILFRED BENDALL.

CONTENTS.

1. Weep no more	Anonymous
2. The Sun and the Brook	From the German of Kiebert
3. How Sweet the Moonlight	Shakespeare
4. Song of the Minnesingers	From the German
5. Snowbloom	Lucy Larikom
6. A Song for the Seasons	Barry Cornwall

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28. Instrumental. THREE SONATINAS by CARL REINECKE.

Edited and fingered by JOHN FARMER.

CONTENTS.

No. 1 in C.	No. 2 in D.	No. 3 in E flat.	Op. 47.
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One Shilling Net.

29. Vocal. Four Vocal Duets for Soprano & Tenor. By FREDERIC H. COWEN.

CONTENTS.

1. Edenland	The Author of John Halifax, Gentlemen
2. The boy and the brook	Longfellow
3. On her lover's arm she leans	Lynnson
4. The fountains mingle with the river	Shelley

Three Shillings Net.

30. Instrumental. A SELECTION OF SCOTCH SONGS.

Arranged for VIOLIN, VIOLONCELLO, and PIANO.

CONTENTS.

1. Within a mile of Edinbr' town	5. Here awa', there awa'
2. Ae fond kiss and then we sever	6. The blue bells of Scotland
3. O Nannie, wilt thou gang wi' me	7. The Campbells are comin'
4. Logie o' Buchan	8. The wae'f' heart
	9. Auld Robin Gray
	10. The Pibroch of Donuil Du

Arranged by JULES DE SWERT.

One Shilling Net.

31. Vocal. A SELECTION OF SCOTCH SONGS.

VOICE, VIOLONCELLO, and PIANO.

CONTENTS.

1. Within a mile of Edinbr' town	5. Here awa', there awa'
2. Ae fond kiss, and then we sever	6. The blue bells of Scotland
3. O Nannie, wilt thou gang wi' me	7. The Campbells are comin'
4. Logie o' Buchan	8. The wae'f' heart
	9. Auld Robin Gray
	10. The Pibroch of Donuil Du

Arranged by JULES DE SWERT.

One Shilling and Sixpence Net.

32. Instrumental. A SELECTION OF IRISH SONGS.

Arranged for VIOLIN, VIOLONCELLO, and PIANO.

CONTENTS.

1. What will you do, love	7. Off in the stilly night
2. The minstrel boy	8. Oh! watch you well by daylight
3. The Cruiskeen lawn	9. The Harp that once thro' Tara's Halls
4. Rich and rare were the gems	10. The return to Ulster
5. Flow on, thou shining river	
6. The last rose of summer	

Arranged by JULES DE SWERT.
Two Shillings and Sixpence Net.

33. Vocal. A SELECTION OF IRISH SONGS.

VOICE, VIOLONCELLO, and PIANO.

CONTENTS.

1. What will you do, love	7. Off in the stilly night
2. The minstrel boy	8. Oh! watch you well by daylight
3. The Cruiskeen lawn	9. The Harp that once thro' Tara's Halls
4. Rich and rare were the gems	10. The return to Ulster
5. Flow on, thou shining river	
6. The last rose of summer	

Arranged by JULES DE SWERT.
Two Shillings and Sixpence Net.

34. Instrumental. A SELECTION OF ENGLISH SONGS.

Arranged for VIOLIN, VIOLONCELLO, and PIANO.

CONTENTS.

1. Black-eyed Susan	7. I love thee
2. Wapping old stairs	8. Phillis is my only joy
3. Since then I'm doomed	9. The cuckoo, "When daisies died"
4. Love without hope	10. Where the bee sucks
5. The farmer's boy	
6. The halflif's daughter	

Arranged by JULES DE SWERT.
Two Shillings and Sixpence Net.

35. Vocal. A SELECTION OF ENGLISH SONGS.

VOICE, VIOLONCELLO, and PIANO.

CONTENTS.

1. Black-eyed Susan	7. I love thee
2. Wapping old stairs	8. Phillis is my only joy
3. Since then I'm doomed	9. The cuckoo, "When daisies died"
4. Love without hope	10. Where the bee sucks
5. The farmer's boy	
6. The halflif's daughter	

Arranged by JULES DE SWERT.
Two Shillings and Sixpence Net.

36. Vocal. SONGS FOR THE NURSERY.

CONTENTS.

1. Miss Matigold	7. The misguided lamb
2. To London Town	8. Very busy
3. The sand and little lady	9. My darling
4. The tale of a tart	10. A bird's song
5. My baby	11. The melancholy calves
6. Little Fiddle	12. The prudent sparrow

Words by F. E. WEATHERLY.

Music by MARCIA TYNDALE.

One Shilling, Paper. One Shilling & Sixpence, Cloth.

37. Instrumental. SCÈNES PITTORESQUES. (Suite d'Orchestre.)

Arranged for PIANO SOLO.

CONTENTS.

1. Marche	Scènes Pittoresques.
2. Air de ballet	
3. Angelus	
4. Fête Bohème	
5. Overture	
6. Harlequin enters	
7. Harlequin musing at her window	
8. Harlequin's Serenade	
9. Duet between Harlequin and Columbine	
10. Columbine	

By J. MASSENET.

Two Shillings and Sixpence Net.

JOSEPH WILLIAMS'S ALBUMS.

38. Vocal. Twelve Songs by Florian Pascal.

CONTENTS.		WORDS BY	
1. Come, live with me	.....	Ch. Marlowe	
2. Do not wanton	.....	Ben Jonson	
3. Cavalier's Love Song	.....	Sir W. Davenant	
4. Sweet content	.....	F. Dekker	
5. The mad maid's song	.....	R. Herrick	
6. To daffodils	.....	R. Herrick	
7. To music to becalm his fever	.....	R. Herrick	
8. It was a lover and his lass	.....	W. Shakespeare	
9. Crabbed age and youth	.....	W. Shakespeare	
10. Mounseer	.....	Elizabeth Keigina	
11. Love me little, love me long	.....	Anon	
12. The Troubadour	.....	Sir Walter Scott	

Four Shillings Net.

39. Vocal. SIX IRISH SONGS. MEDIUM VOICE.

CONTENTS.		WORDS BY	
1. Lullaby	.....	4. The Tipperary Boys	
2. Flower of Erin	.....	5. The Pearl of Bandon Town	
3. Under the Fern	.....	6. Spinning Song	

Words by F. E. WEATHERLY.
Music arranged by F. Pascal.
One Shilling Net.

40. Vocal. SIX IRISH SONGS. LOW VOICE.

CONTENTS.		WORDS BY	
1. Lullaby	.....	4. The Tipperary Boys	
2. Flower of Erin	.....	5. The Pearl of Bandon Town	
3. Under the Fern	.....	6. Spinning Song	

Words by F. E. WEATHERLY. Music by F. PASCAL.
One Shilling Net.

41. Instrumental. MINUETS. Book I.—Classical.

CONTENTS.		WORDS BY	
1. Two Minuets	.....	J. S. Bach	
2. Two Minuets	.....	G. F. Handel	
3. Minuet (from Bourgeois Et Jeunes Femmes)	.....	Lully	
4. Minuet	.....	Bocherini	
5. Oz Minuet	.....	J. Haydn	
6. Minuet	.....	W. A. Mozart	
7. Minuet (from Symphony in E flat)	.....	W. A. Mozart	
8. Minuet (from Septet, Op. 20)	.....	Bethoven	
9. Minuet (from Quartet, Op. 168)	.....	F. Schubert	
10. Minuetto espressivo	.....	W. Sterndale Bennett	

Edited by HENRY FARMER.
One Shilling Net.

42. Instrumental. MINUETS. Book II.—Modern.

CONTENTS.		WORDS BY	
1. Minuet (from Opus 16)	.....	Benjamin Godard	
2. Menuet noble	.....	Henri Rouvier	
3. Menuet du X ^e Villiers	.....	J. S. Bach	
4. Quecnie Minuet	.....	E. B. Farmer	
5. Dolly's Minuet	.....	F. Pascal	
6. Minuet	.....	W. H. Harper	
7. Minuet	.....	Carl Reinecke	
8. Menuet Symphonique	.....	G. Bachmann	

Edited by HENRY FARMER.
One Shilling Net.

43. Instrumental. GAVOTTES. Book I.—Classical.

CONTENTS.		WORDS BY	
1. Two Gavottes, a, in G minor, & La Musette, in C.	.....	J. S. Bach	
2. Gavotte in E	.....	J. S. Bach	
3. Gavotte in G	.....	J. S. Bach	
4. Gavotte in D (from Violoncello Sonata No. 6)	.....	J. S. Bach	
5. Gavotte in B flat	.....	G. F. Handel	
6. Gavotte in F	.....	G. F. Handel	
7. Gavotte in A	.....	A. Corelli	
8. Gavotte in A	.....	C. Gluck	
9. Gavotte in F	.....	Padre Martini	
10. Gavotte (La Bourbonnaise)	.....	F. Couperin	
11. Gavotte (Le Tambourin)	.....	J. P. Kameau	
12. Gavotte in D	.....	J. P. Kameau	
13. Gavotte in G minor	.....	Dr. Bismy	
14. Gavotte in B flat	.....	Muzio Clementi	

Edited by HENRY FARMER.
One Shilling Net.

44. Instrumental. RIGODONS.

CONTENTS.		WORDS BY	
1. Rigodon	.....	H. Purcell	
2. Rigodon (I & II)	.....	Campra	
3. Rigodon	.....	J. P. Rameau	
4. Rigodon	.....	Montigny	
5. Rigodon	.....	F. Pascal	
6. Rigodon	.....	Alfred Jay	

Edited by HENRY FARMER.
One Shilling Net.

45. Vocal. Six Songs by Frederic H. Cowen. VOL. II.—SOPRANO.

CONTENTS.		WORDS BY	
1. A Little While (Sleep, my love, sleep)	.....	D. G. Rossetti	
2. A Lullaby (While my love sleeps)	.....	W. H. Murray	
3. Outcry	.....	A. O'Shaughnessy	
4. Because	.....	Adelaide Procter	
5. Fantasia (Kiss mine eyelids)	.....	O. Wendell Holmes	
6. Think of Me	.....	O. Wendell Holmes	

Four Shillings Net.

46. Vocal. Six Songs by Frederic H. Cowen. VOL. II.—MEZZO SOPRANO.

CONTENTS.		WORDS BY	
1. A Little While	.....	D. G. Rossetti	
2. A Lullaby (Sleep, my love, sleep)	.....	W. H. Murray	
3. Outcry	.....	A. O'Shaughnessy	
4. Because	.....	Adelaide Procter	
5. Fantasia (Kiss mine eyelids)	.....	O. Wendell Holmes	
6. Think of Me	.....	O. Wendell Holmes	

Four Shillings Net.

47. Vocal. Six Songs by Frederic H. Cowen. VOL. II.—CONTRALTO.

CONTENTS.		WORDS BY	
1. A Little While	.....	D. G. Rossetti	
2. A Lullaby (Sleep, my love, sleep)	.....	W. H. Murray	
3. Outcry	.....	A. O'Shaughnessy	
4. Because	.....	Adelaide Procter	
5. Fantasia (Kiss mine eyelids)	.....	O. Wendell Holmes	
6. Think of Me	.....	O. Wendell Holmes	

Four Shillings Net.

48. Instrumental. BETHOVEN.

CONTENTS.		WORDS BY	
Sonatina in G	.....	Andante in B flat	
Sonatina in F	.....	Rondo in F	
Bagatelle in E flat	.....	Waltz in C	
Minuet in D	.....	Waltz in F	
Bagatelle in G minor	.....	Aria in D	
Minuet in B flat	.....	Minuet in G	

One Shilling Net.

49. Vocal. Ten Songs by Hamish MacCunn.

CONTENTS.		WORDS BY	
1. Tell her, oh tell her	.....	Thomas Moore	
2. The Huntsman's Dirge	.....	Sir Walter Scott	
3. Welcome, sweet lute	.....	Thomas Moore	
4. The young rose I give thee	.....	Thomas Moore	
5. When the first summer bee	.....	Thomas Moore	
6. Autumn Song	.....	Shelley	
7. Love in her sunny eyes	.....	Abraham Cowley	
8. Her suffering ended	.....	James Aldrich	
9. There be none of Beauty's daughters	.....	Lord Byron	
10. When twilight dews	.....	Thomas Moore	

Four Shillings Net.

50. Vocal. Twelve Songs by Frederic H. Cowen. VOL. IV.—SOPRANO.

CONTENTS.		WORDS BY	
1. Dost thou love me	.....	Elizabeth B. Browning	
2. Ask nothing more	.....	A. C. Swinburne	
3. For a Dream's Sake	.....	Christina Rossetti	
4. To a Flower	.....	Barry Cornwall	
5. Bird Raptures	.....	Christina Rossetti	
6. Laugh not, nor weep (A Love Song)	.....	Barry Cornwall	
7. Insufficiency	.....	Elizabeth B. Browning	
8. Song for Twilight	.....	Barry Cornwall	
9. The Violet	.....	Barry Cornwall	
10. The Angel of Death	.....	Adelaide Procter	
11. An Idle Poet	.....	Thomas Hervey	
12. I think on thee in the night	.....	Thomas Hervey	

Four Shillings Net.

51. Vocal. Twelve Songs by J. L. Hatton.

CONTENTS.		WORDS BY	
1. Vogelweid, the Minnesinger	.....	H. W. Longfellow	
2. Revenge	.....	E. Fitzball	
3. The Shepherd's Winter Song	.....	Thomas Oliphant	
4. In that sweet summer time	.....	W. H. Bellamy	
5. Letanie	.....	R. Herick	
6. In days of old	.....	H. H. Bellamy	
7. Ho! fill me a tankard	.....	W. H. Bellamy	
8. I will sing no more of sorrow	.....	Mark Lemon	
9. Simon the Cellarer	.....	W. H. Bellamy	
10. Crown's Song	.....	Edmund Spenser	
11. The Change of Twenty Years	.....	Geoffrey Turner	
12. Voice of the Western Wind	.....	E. C. Stodman	

Two Shillings Net.

52. Vocal. Twelve Songs by Frederic H. Cowen. VOL. IV.—CONTRALTO.

CONTENTS.		WORDS BY	
1. Dost thou love me	.....	Elizabeth B. Browning	
2. Ask nothing more	.....	A. C. Swinburne	
3. For a Dream's Sake	.....	Christina Rossetti	
4. To a Flower	.....	Barry Cornwall	
5. Bird Raptures	.....	Christina Rossetti	
6. Laugh not, nor weep (A Love Song)	.....	Barry Cornwall	
7. Insufficiency	.....	Elizabeth B. Browning	
8. Song for Twilight	.....	Barry Cornwall	
9. The Violet	.....	Barry Cornwall	
10. The Angel of Death	.....	Adelaide Procter	
11. An Idle Poet	.....	Thomas Hervey	
12. I think on thee in the night	.....	Thomas Hervey	

Four Shillings Net.

53. Instrumental. DANCE MUSIC.

CONTENTS.		WORDS BY	
1. Clady's Waltz	.....	E. H. Pratt	
2. Cloches de Corneville Quadrilles	.....	Chas. Cote	
3. Erminie Waltz	.....	Jakobson	
4. Balmoral Scotch Quadrilles	.....	Fred. Gadsby	
5. Silver Star Waltz	.....	Conrad Huber	
6. Little Jack Shepherd Quadrilles	.....	A. Greenwell	
7. Biakole Galop	.....	Conrad Huber	
8. Blue Coat Boy Polka	.....	Conrad Huber	
9. Bright Eyes Polka Mazurka	.....	Timney	

One Shilling Net.

54. Instrumental. SIXTEEN PIANOFORTE PIECES. Composed by FLORIAN PASCAL.

CONTENTS.		WORDS BY	
1. Pensées Celtiques, No. 1	.....	11. Vignettes, No. 2 (Valse légère)	
2. Pensées Celtiques, No. 2	.....	12. Vignettes, No. 3 (Valse Lente)	
3. Idyl, No. 1	.....	13. Vignettes, No. 4 (Valse Joyeuse)	
4. Idyl, No. 2	.....	14. Vignettes, No. 5 (Valse Air with Variations)	
5. Idyl, No. 3	.....	15. Vignettes, No. 6 (Valse Coullante)	
6. Air with Variations	.....	16. Vignettes, No. 7 (Valse Mélancolique)	
7. Triumphant March	.....	
8. Silver Ripples (a Study)	.....	
9. Nacutune, No. 1	.....	
10. Nacutune, No. 2	.....	

Four Shillings Net.

55. Vocal. Twelve Songs by C. Chaminade. FRENCH AND ENGLISH WORDS.

CONTENTS.		WORDS BY	
1. Rosemonde	.....	Alare Constantin	
2. Sévénade Sevillane	.....	Edouard Guinand	
3. Chanson Groenlandais	.....	Jules Verne	
4. Sombroero	.....	Ed. Guinand	
5. Mignonne	.....	Ed. Guinand	
6. Leté	.....	Ed. Guinand	
7. Ballade à la Lune	.....	Alfred de Musset	
8. Chant d'Amour	.....	Ed. Guinand	
9. Villanelle	.....	Ed. Guinand	
10. Vieille Chanson	.....	Ed. Guinand	
11. Trahison	.....	Ed. Guinand	
12. Aubade	.....	Ed. Guinand	

Four Shillings Net.

JOSEPH WILLIAMS'S ALBUMS.

36. Vocal.
ERNEST WALKER.
 Op. 1.
 CONTENTS. WORDS BY
 1. Full fathom five Shakespeare
 2. It was a lover and his lass Shakespeare
 3. When icicles hang by the wall Shakespeare
 4. Frühlingsglaube (German and English words) Umland
 5. Frühlingsruhe Umland
 6. Frühlingsruhe Umland
Three Shillings Net.

57. Vocal.
A. GORING THOMAS
 SIX ROMANCES ET DEUX DUOS
 CONTENTS. WORDS BY
 1. L'Hirondelle et le Proscrit (Romance) Clifton Bingham
 2. Le Lis et le Carillon (Romance) Clifton Bingham
 3. Je ne veux pas d'autres (Romance) Clifton Bingham
 4. Le Portrait (Romance) Clifton Bingham
 5. Sura la Baigneuse (Romance) Clifton Bingham
 6. Le Fleur et le Papillon (Romance) Clifton Bingham
 7. Hymne Nocturne en Mer (Night Hymn at Sea) (Duo) Mrs. Hemans
 8. Adours Villageoises (A Rustic Scene) (Duo) (Clifton Bingham
 ENGLISH AND FRENCH WORDS.
Six Shillings Net.

58. Vocal.
A Song Cycle of Life and Love.
 BY
G. W. L. MARSHALL HALL.
 CONTENTS. WORDS BY
 1. Life: Love (after Goethe) P. Pass (a study on Tennyson's
 2. A Voice from Dreamland "Orinda")
 3. Meeting A. Long After (a study on
 4. Foreboding Tennyson's "Maud")
Five Shillings Net.

59. Vocal.
Twelve Songs by A. E. HORROCKS.
 CONTENTS. WORDS BY
 1. A Spanish Serenade J. B. Sturdiant
 2. An Idle Poet T. H. Robertson
 3. Rondel. When love is in her eyes A. M. Fay
 4. As a fond mother Longfellow
 5. Here's a flower for your grave J. H. McCurdy
 6. O, Lo, my heart, so sound asleep J. H. McCarthy
 7. Spring sits on her nest George MacDonald
 8. To hosiours From the German of Auerbach
 9. I once had a sweet little doll Kingsley's "Water Babies"
 10. Summer is over Tennyson
 11. To see I love Lucia Sylester
Four Shillings Net.

60. Vocal.
A YEAR OF LOVING.
 Twelve Songs by FLORIAN PASCAL.
 CONTENTS. WORDS BY
 1. January Clifton Bingham
 2. February Clifton Bingham
 3. March Clifton Bingham
 4. April Clifton Bingham
 5. May Clifton Bingham
 6. June Clifton Bingham
 7. July Clifton Bingham
 8. August Clifton Bingham
 9. September Clifton Bingham
 10. October Clifton Bingham
 11. November Clifton Bingham
 12. December Clifton Bingham
Five Shillings Net.

61. Vocal.
Six Songs by Frederic H. Cowen.
 VOL. I.—CONTRALTO.
 CONTENTS. WORDS BY
 1. Night has a thousand eyes Byron
 2. Rondel. Kiss me sweethear J. Payne
 3. Good Night Mrs. Hemans
 4. Think of me Christina Rossetti
 5. I shall be glad to see you Violet Payne
 6. I shall be glad to see you J. Beethoven
Five Shillings Net.

62. Vocal.
Twelve Songs by F. H. COWEN.
 VOL. V.—SOPRANO or TENOR.
 CONTENTS. WORDS BY
 1. At the mid hour of night Thomas Moore
 2. A Serenade Barry Cornwall
 3. Cradle Song Barry Cornwall
 4. A past spring-time George Eliot
 5. Lately Christina Rossetti
 6. A bride song George Eliot
 7. The stars Barry Cornwall
 8. Fedalma Clifton Bingham
 9. The land of violets Barry Cornwall
 10. Somewhere Barry Cornwall
 11. A birthday Christina Rossetti
 12. Day is dying George Eliot
Four Shillings Net.

63. Vocal.
Six Songs by A. E. HORROCKS.
 Op. 10.
 CONTENTS. WORDS BY
 1. When I see you Two Marsals
 2. The Winter is past Robert Burns
 3. First Love Christina Rossetti
 4. For a moment Anonymous
 5. The answer C. Gillingham
 6. bonny was you to my brian Robert Burns
Two Shillings and Sixpence Net.

64. Vocal.
Six songs by R. Francillon.
 CONTENTS. WORDS BY
 1. Chance Owen Meredith
 2. God is Love Isaac Watts
 3. Dolly Owen Meredith
 4. All for her J. G. Whittier
 5. Oh, Falmouth is a fine town W. E. Bentley
 6. Lullaby W. E. Bentley
Two Shillings and Sixpence Net.

65. Instrumental.
Six Scandinavian Sketches by F. Pascal.
One Shilling and Sixpence net.

66. Vocal.
Hymns for the Young, by W. Smallwood.
 CONTENTS. WORDS BY
 1. Children of the Heavenly King John Gemick
 2. The Lord my Shepherd is Isaac Watts
 3. God is Love Isaac Watts
 4. Lord of the World above Isaac Watts
 5. How sweet the Name of Jesus sounds John Newton
 6. Shepherd of Israel W. H. Burdett
 7. Lead us heavenly Father John Burridge
 8. Sweet is the Work, my God, my King Isaac Watts
 9. Christmas Carol James Montgomery
 10. Sovereign Ruler of the Skies John Byland
 11. Quiet, Lord, my forehead hear John Newton
 12. My God, my King Isaac Watts
 13. Fountain of Mercy Anne Flowerdew
 14. There is a Dwelling Place above Bishop Richard Scott
 15. From Egypt lately come Thomas Kelly
 16. Rise, my Soul Robert Swayne
 17. Lamb of God Robert Swayne
 18. My soul repeat His Praise Isaac Watts
 19. Pains of Glory James Edmondson
 20. O, Lord, another day is done Henry Kirke White
 21. Hear, gracious God Samuel Wesley
 22. O, Jesu, Lord of Heavenly grace John Chandler
 23. The Day of Rest William Williams
 24. Guide me, O Thou Great Jehovah William Williams
 25. Blest be Thy Love John Austin
 26. When I survey Life's varied scene Anne Steele
 27. Hack! my Soul John Austin
Old Nativity, One Shilling Net.
Tonic Sol-Fa, Sixpence Net.

67. Piano.
Polish Dances, by Franz Morgen.
One Shilling and Sixpence net.

68. Vocal.
Two-part Songs.
SONGS OF THE STREAM.
 By H. A. J. CAMPBELL.
 CONTENTS.—BOOK I.
 1. Brook Song 4. The Forget-me-not.
 2. The Water-rose 5. The Dead Butterfly.
 3. The Brook's Slumber Song 6. The Mill Wheel.
One Shilling and Sixpence Net.
All separately, Fourpence each.

69. Vocal.
Two-part Songs.
SONGS OF THE STREAM.
 By H. A. J. CAMPBELL.
 CONTENTS.—BOOK II.
 1. Keltrops 10. Boat Song
 2. The Water Fairies 11. The Dancing Ripples.
 3. Wind Song 12. The Voice of the Sea.
One Shilling and Sixpence Net.
All separately, Fourpence each.

70. Vocal.
ERNEST WALKER.
 Op. 3.
 CONTENTS. WORDS BY
 1. Orpheus with his Lute (after Virgil) Shakespeare
 2. Phillis the Fair (after Virgil) Shakespeare
 3. What does little birdie say Burns
 4. The azure eyes of Spring-time (German and English) Heine
 5. The Summer's glow is lying Heine
 6. The Secret Heine
Three Shillings Net.

71. Vocal.
FIFTEEN ENGLISH SONGS
 BY JACQUES BLUMENTHAL.
 Op. 100.
 WORDS BY GWENDOLYN GOUGH.
 1. Boundless Trust 10. Understanding
 2. When cometh Love 11. Glad Tidings
 3. Dawn 12. Nature's Bless
 4. Attraction 13. For them
 5. Winged thoughts 14. Love at Last
 6. The wind and the rose 15. A teatige
 7. Two memories 15. A teatige
 8. Caprice 15. A teatige
Four Shillings Net. *in Cloth, Six Shillings.*

72. Melodies by Benjamin Godard.
 CONTENTS. WORDS BY
 1. Chanson de Florian (Song of Florian) J. E. Carpenter
 2. Envoqueux-vous (Barcarolle) G. Gillingham
 3. Je ne veux pas d'autres choses (I ask for no other riches) Ronald Barnett
 4. Barcarolle Italienne (Barcarolle) Clifton Bingham
 5. Consolation (Consolation) Clifton Bingham
 6. Après L'Orage (After the storm) Clifton Bingham
 7. Chant et baiser (If song to thee) Clifton Bingham
 8. Souvenir (Remembrance) Clifton Bingham
 9. A la bien-aimée (O soul of my soul) Clifton Bingham
 10. La Paquerette (Easter Daisy) Clifton Bingham
 11. La Fei (Come, pretty child) Clifton Bingham
 12. Dans le cloître (In the cloister garden) Clifton Bingham
 13. Phalène (Night-moth) Clifton Bingham
 14. Le Prêtre (Omen) Clifton Bingham
 15. Papillons blancs (White's butterflies) Clifton Bingham.
Price Eight Shillings net.

73. Vocal.
RUSSIAN SONGS.
 ENGLISH LYRICS BY V. E. SEFOR.
 MUSIC EDITED BY CH. TORVILLE.
 1. The Gleaner 4. Frost King
 2. Give me wings 5. Lo, thou art old
 3. Darling little Lull 6. Lively.
One Shilling and Sixpence Net.

74. Vocal.
Twelve Songs by F. H. COWEN.
 VOL. V.—CONTRALTO or BARITONE.
 CONTENTS. WORDS BY
 1. At the mid hour of night Thomas Moore
 2. A Serenade Barry Cornwall
 3. Cradle Song Barry Cornwall
 4. A past spring-time George Eliot
 5. Lately Christina Rossetti
 6. The stars Christina Rossetti
 7. Fedalma Clifton Bingham
 8. The land of violets Barry Cornwall
 9. Somewhere Christina Rossetti
 10. A birthday Christina Rossetti
 11. Day is dying George Eliot
Four Shillings Net.

75. Instrumental.
Sketch Book, by Mary Louisa White.
 CONTENTS.
 1. Minne 4. Gavotte
 2. March 5. Waltz
 3. Hunting Song 6. Pastorale
One Shilling Net.

76. Instrumental.
SIX SHORT PIECES FOR CHILDREN,
 BY MARY LOUISA WHITE.
 CONTENTS.
 1. Minne 3. Andante 5. Andante
 2. Novelliere 4. Gavotte 6. Hunting Song
One Shilling Net.

77. Instrumental.
TONBILDEK.
 CHARACTERISTIC PIECES FOR YOUNG PIANISTS
 BY E. SAUERREY.
One Shilling Net.

78. Vocal.
Thirteen Songs for Voice and Guitar.
 1. Wildflower G. Perard
 2. Autumn Serenade G. Perard
 3. Zanetto G. Perard
 4. A Cuban Hammock Song F. Paudine
 5. Dawn Song F. Pascal
 6. Moonlight's Magic Hour G. Under H
 7. I love my Mountain Home G. Under H
 8. To Columbine J. Massene
 9. Day by Day Guiseppe
 10. Sancho Rivera F. Alar
 11. Last Serenade G. Perard
 12. Dance Dole G. Perard
 13. Dance Dole G. Perard

JOSEPH WILLIAMS'S ALBUMS.

79. Vocal. Fourteen Songs by A. E. Horrocks.

CONTENTS.		WORDS BY	
1. A Lullaby	.....	M. C. Gillington	
2. Garden Voices	.....	M. C. Gillington	
3. Fairy Thrall	.....	M. C. Gillington	
4. The Sun's the heart of the sky	.....	Augusta Webster	
5. My Love is a slumbering flower	.....	M. C. Gillington	
6. Love's Requiem	.....	M. C. Gillington	
7. Kossline	.....	T. Loose	
8. Come to thy lullaby	.....	Talbot Hughes	
9. Across the World	.....	E. M. Thomas	
10. My Love will ne'er forsake me	.....	M. C. Gillington	
11. If I had a Court and Castle	.....	Augusta Webster	
12. Philomel and the Aloe flower	.....	M. C. Gillington	
13. A Spanish Pastoral	.....	M. C. Gillington	
14. To Althea from prison	.....	Richard Lovelace (16)	

See Press

80. Vocal. Three Songs by Dr. A. C. Mackenzie.

CONTENTS.		WORDS BY	
1. Love, Sons, Wine (Student Song)	.....	John Hay	
2. The Light of Love	.....	John Hay	
3. She comes to me (Expectation)	.....	John Hay	

Two Shillings Net.

81. Vocal. Five Vocal Duets by A. E. Horrocks.

CONTENTS.		WORDS BY	
1. A New Year's burden	.....	Night has a thousand eyes	
2. Love has turned	.....	Down a new access	

Three Shillings Net.

82. Vocal. THIRTEEN VOCAL DUETS By FELIX MENDELSSOHN BARTHOLDY

CONTENTS.		WORDS BY	
1. I would that my boundless love	.....	Mrs. G. F. Byron	
2. Birds of Passare	.....	Mrs. G. F. Byron	
3. Greeting	.....	Mrs. G. F. Byron	
4. Autumn song	.....	Mrs. G. F. Byron	
5. O love thou art the world's bliss	.....	Mrs. G. F. Byron	
6. The May Bell and the Flow'rets	.....	Mrs. G. F. Byron	
7. The Lord's Day	.....	Mrs. G. F. Byron	
8. The Cornfield	.....	Mrs. G. F. Byron	
9. Bird, Flower and Heart	.....	Mrs. G. F. Byron	
10. How an my heart is lit with cheer	.....	Mrs. G. F. Byron	
11. Nocturne	.....	Mrs. G. F. Byron	
12. Voyager, The	.....	Mrs. G. F. Byron	
13. The Lake and Forest	.....	Mrs. G. F. Byron	

ENGLISH AND GERMAN WORDS
See Shillings and Sixpence Net.

83. Vocal. Twelve Songs by F. H. Lower.

CONTENTS.		WORDS BY	
1. Near I sit	.....	Mrs. Hemans	
2. Love my Love	.....	Wilhelmina Batnes	
3. Mariana	.....	Christina Rossetti	
4. Forever	.....	Philip Bourke Marston	
5. Along the Shore	.....	Author of "John Bull's Eye"	
6. The Hine of Roses	.....	T. Hood	
7. To be Night	.....	Shelley	
8. A Fairy Song	.....	Mrs. Hemans	
9. The Broken Flower	.....	Mrs. Hemans	
10. Summer's here	.....	Clifton Bingham	
11. A Parting	.....	Philip Bourke Marston	
12. Two Castles	.....	Wilhelmina Batnes	

ENGLISH AND GERMAN WORDS
See Shillings Net.

84. Vocal. Three Songs by Percy Bysshe Shelley

CONTENTS.		WORDS BY	
1. How long and dreary is the Night	.....	Robert Burns	
2. Last of the hot white locks	.....	Robert Burns	
3. Mary Marston	.....	Robert Burns	

One Shilling Net.

85. Vocal. Six Songs by E. Meyer Heimund.

CONTENTS.		WORDS BY	
1. Look on me	.....	Mrs. G. F. Byron	
2. Serenade	.....	Mrs. G. F. Byron	
3. Gipsy Song	.....	Mrs. G. F. Byron	
4. Love at the Inn	.....	Mrs. G. F. Byron	
5. Countess words	.....	Mrs. G. F. Byron	
6. Under the Balcony	.....	Mrs. G. F. Byron	

Two Shillings Net.

86. Instrumental. DUETS FOR TWO VIOLINS. EASY AND PROGRESSIVE FOR MASTERS AND PUPIL.

By MAX G. BRODIE
See Shillings Net.

87. Vocal. Four Songs by J. Creighton.

CONTENTS.		WORDS BY	
1. No luck in Love	.....	M. R. Herrick	
2. To Daffodils	.....	R. Herrick	
3. Love's wisdom	.....	R. Lo Gallienne	
4. A Song of the four Seasons	.....	A. Dobson	

One Shilling and Sixpence Net.

88. Vocal. Four Songs by C. St. Amory.

CONTENTS.		WORDS BY	
1. The Morning and Evening Star	.....	Hamilton Aid	
2. Hymn to the Night	.....	Hamilton Aid	
3. The Music of the Sea	.....	Hamilton Aid	
4. From a Bartolomew	.....	Hamilton Aid	

Two Shillings and Sixpence Net.

89. Vocal. Six Lullabies.

Words from "THE SEARCH LIGHT," by kind permission of C. A. PEARSON F.S.C.

Sets to Music by E. A. J. AMPRELL (Op. 20)	1. Japanese Lullaby	4. Canadian Lullaby
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4. Fighting Mians	A. Keble	
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5. Along the Shore	Author of "John Bull's Eye"	
6. The Hine of Roses	T. Hood	
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Words by: G. Arnold, M. Burt, J. P. H. Little, J. F. Jones, E. T. Dowse, Anne A. Fremont.
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English Words by: Adrian Ross.
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SIX FOLK SONGS.
By J. St. A. JOHNSON.
WITH ENGLISH AND GERMAN WORDS.
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FIVE SONGS.
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WITH ENGLISH AND GERMAN WORDS.
CONTENTS:
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134. Vocal.
SIX SONGS.
By **FREDERIO H. COWEN.**
VOL. VII.—MEZZO SOPRANO (OR CONTRALTO).
NO. CONTENTS. WORDS BY
1. Peace be around thee *Thomas Moore*
2. O, skylark, for thy wing *Mrs. Hemans*
3. Adieu *Dante Gabrielle Rossetti*
4. Golden Glories *Christina Rossetti*
5. The Natch Gull's Song *Sir Edwin Arnold*
6. Zanouba's Song *Sir Edwin Arnold*
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WITH GUITAR OBLIGATO.
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2. Vous dansez, Marquise *Adé Kabaiah*
3. Daphne *H. Klusmann*
4. Lied ohne worte *Ed. Heinrich*
5. Chacone *H. Knodler*
6. Spanish Students *Fr. Behr*
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SIX SONGS.
By **FLORIAN PASCAL.**
NO. CONTENTS. WORDS BY
1. Love I knew thee *D. Christie Murray*
2. When meads are pied *D. Christie Murray*
3. Winter in May *M. E. Rejcs*
4. The land of sleep *M. C. Gillington*
5. A very old story *D. Christie Murray*
6. Forgotten lives *Cecily Lorraine*
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A SET OF SONGS FOR CHILDREN.
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CONTENTS.
1. Piilowland. 4. The Artist.
2. Rosy Posey. 5. Chatterbox.
3. A busy morning. 6. Like mother.
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144. Vocal.
SIX SONGS.
By **C. CHAMINADE.**
NO. CONTENTS. WORDS BY
1. The Golden hour *M. C. Gillington*
2. Under your window *M. C. Gillington*
3. The mad maid's song *M. C. Gillington*
4. Butterflies *Mrs. G. F. Byron*
5. Nipette *M. C. Gillington*
6. The hour of mystery *M. C. Gillington*
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SIX DRAWING-ROOM BALLADS.
WITH ENGLISH AND GERMAN WORDS.
NO. SET I. COMPOSED BY
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2. Insouciance *B. Godard*
3. In the olden time *W. Hunter*
4. Told in the twilight *J. L. Molloy*
5. Maiden's flower song *M. C. Pinski*
6. The star of our love *F. H. Caron*
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SEVEN PIANO PIECES.
By **JOHN FRANCIS BARNETT.**
CONTENTS.
1. Meditation. 5. Fortitude.
2. Petite Ballade. 6. Mazurk élégant.
3. Sunrise. 7. Chapel by the Sea.
4. Sunset.
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(ALTE IRISCHE LIEDER),
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2. Grey of the Storming. 5. The little red Rose.
3. Robber.
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LAYS OF THE LOWER THAMES.
Written by **M. C. GILLINGTON.** Composed by **F. PASCAL.**
CONTENTS.
1. The Barge. 7. The Chelsea Pensioner.
2. The Ferryman. 8. Pilot Song (Of the Nore).
3. A Relic of the Past. 9. A Song of Leigh.
4. Night on the River. 10. The Lug.
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2. Habanera. 4. Scherzo and Trio.
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By **W. METCALFE.**
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3. When hope lies dead *A. Hunter*
4. A year's spinning *E. B. Browning*
5. A widow bird *Shelley*
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FIVE SONGS,
By **CAROL SCHEVY TURVEY.**
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2. An idle poet *Anon*
3. Were I a brooklet fair (with German words) *J. C. Wainy, 1837*
4. The fairy godmother *Frank L. Stanton*
5. The red clover *Margaret Deland*
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SIX VOCAL DUETS,
By **FRANZ AET.**
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3. Night wind *M. C. Gillington*
4. Hidden treasure *M. C. Gillington*
5. The fairy godmother *M. C. Gillington*
6. The enchanted garden *M. C. Gillington*
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SIX SONGS,
By **JOHN AXTON.**
NO. CONTENTS. WORDS BY
1. Sweet content *Anon*
2. A ditty *Sir Philip Carey*
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4. Yesterday *M. C. Gillington*
5. Swed in love song *Georgina Roberts*
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2	A. Fricker	"
3	A. S. Gandy	"
4	W. M. Hutchinson	"
5	W. T. Wrighton	"
6	M. Lindsay	"
7	A. Fricker	"
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10	F. Adl	"
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2	M. V. W.	"
3	M. V. W.	"
4	M. V. W.	"
5	M. V. W.	"
6	A. S. Gandy	"

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2	Die Sapphir	"
3	Die Diamanten	"
4	Die Tochter	"
5	Die Liebesarten	"
6	Die Frauen	"
7	Die Tod	"
8	Katherine	"

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NO.	WORDS BY	MUSIC BY
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3	"	"
4	"	"
5	"	"
6	"	"

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4	"	"
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4	"	"
5	"	"
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3	"	"
4	"	"
5	"	"
6	"	"

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4	"	"
5	"	"
6	"	"

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2	"	"
3	"	"
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| 5. Der Däuk (The Dagger)..... | " |
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| 7. Vernahmst ihr (Didst thou not hear)..... | Pawchkin |
| 8. Auf dein Wohl trink' ich (I drink to thee)..... | " |
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| 4. Ich wünschte mir den Tod ("I would have wished for death") | 9. "O think on us with thy love") |
| 5. Mein Jesus will est thun ("This will my Saviour do") | 10. "O think on us with thy love") |
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| 7. Gottes Engel weichen nie ("God's own angels never go") | 12. "O think on us with thy love") |
| 8. Steh, der über alle Schätze ("Stood above all others precious") | 13. "O think on us with thy love") |
| 9. Jesus soll mein erstes Wort ("Jesus my first word shall be") | 14. "O think on us with thy love") |
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 2. Song of Spring 8. Song of the Spinning-wheel
 3. Barcarolle 9. Dance of the Gnats
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 5. Columbine's Song 11. Romance
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 2. "Drum Serenade." ("Trommel-Ständchen.")
 3. "The Clock." ("Die Uhr.")
 4. "Count Eberstein." ("Graf Eberstein.")
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 6. "Goodman and Goodwife." ("Gutmann und Gutweib.")
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 2. A Messtrouper's Love Song David Christie Murray
 3. To Church goes the parson M. C. Gillington
 4. The Brooklet Charles Kingsley
 5. On the Vine beside the Rhone David Christie Murray
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 3. Traveller's Joy M. C. Gillington
 4. A Nubian Girl's Song Charles Kingsley
 5. Stane Aroon May Bryn
 6. Indecision A. Sodermann
 7. Sing beigh-cho Charles Kingsley
 8. Her last letter Robert Keese
 9. Lie on this Feigning Anonymous
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 Edited by Dr. ERNEST WALKER.
 CONTENTS.
 1. "Veni, torna." ("Come return.")
 2. "Gieje, venite in sen." ("O joys, make my heart your home.")
 3. "Affiani del pensiero." ("O anxious cares of thought.")
 4. "Tu la mia stella sei." ("My shining star thou art.")
 5. "Ritorna, o cara a dolce mio tesoro." ("Come back again, my dear and only treasure.")
 6. "Voi, dolci aurette, al cor." ("Ye breezes sweet and low.")
 7. "Si scherza sempre Amor." ("Yes, jesting Love ever sports.")
 8. "Rendil sereno al ciglio." ("To thy sad brow let joy return.")
 9. "Volate, aiori." ("O hasten, ye cupids.")
 10. "Caro voi siete all' alma." ("O ye, ye are you to my spirit.")
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 3. Intermezzo Berthold Hoff
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 4. Le Rossignol
 5. Farewell
 6. Adieu
 7. Memories
 8. Souvenirs
 9. Hallucination
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 1. The reedy shore. Spell-song.
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 2. The first hyacinth. 5. Hope's renewal.
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 CONTENTS.
 1. Babyhood (Kindheit).
 2. Girlhood (Mädchenjahre).
 3. Womanhood (Das Weib).
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 3. Night "
 4. More and more "
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 CONTENTS.
 1. May Days. 4. Water Lilies.
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 3. The reason why Lenau Guldert
 4. The path of light Gandy Hadath
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 NO. CONTENTS. COMPOSED BY
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 2. The three Angels A. H. Bekrend
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SIX SELECTED SONGS,
 By TSCHAIKOWSKY.
 CONTENTS.
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 2. Sleep, my little one. 5. Florentine Song.
 3. Why? 6. Don Juan's Serenade.
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 BY FREDERIC H. COWEN.
 CONTENTS.
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 2. Thy Remembrance. 5. Golden Glories.
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 2. Early one morning.
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1 Charlie is my darling and 2 Ye banks and braes
Auld Robin Gray
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Words by JETTA VOGEL. Music by R. H. WALTHAM.
(With German text by F. H. SCHNEIDER.)
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2 The first hay-mow 5 Hope's renewal
3 The nesting bird

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One Shilling Net.

LES CLOCHES DE CORNEVILLE.

(The Bells of Corneville.)

A COMIC OPERA, WITH DIALOGUE, IN THREE ACTS.

Written by
M. M. CLAIRVILLE & CH. GABET.

Composed by
ROBERT PLANQUETTE.

The English Version by
H. B. FARNIE & R. KEECE.

ACT I.—SCENE I.—*The Seashore near Corneville.*
SCENE II.—*The Village of Corneville.*
SCENE III.—*The Market Place.*
ACT II.—SCENE—*A Chamber in the Château.*
ACT III.—SCENE—*An Orchard.*

THE COMTE DE LUCENAY, attained for political reasons, flies from France, leaving his infant daughter LUCENAY, and considerable personal property in the care of a retainer, GASPARD. This witty Norman, however, foreseeing that the COMTE may never return to claim his own (which indeed happens), brings up the child as his niece, under the name of GERMAINE, and gratifies his insatiable greed for money by hoarding the COMTE'S treasure. He has chosen for his coffers the decaying rooms of the old Chateau of Corneville, long since deserted by its lord, attained of treason like DE LUCENAY, and an exile from France. The grandson of this MARQUIS DE CORNEVILLE is, however, alive, and the interdiction on the estates having been removed by the King, the village gossip believe that one day the long expected heir will return. Meanwhile the Castle has an evil notoriety. It is haunted: mailed spectres stride along its corridors, and ghostly phantoms flit across its lighted windows at night. But in truth, these are devices of the cunning GASPARD, to frighten away all intending tenants of the old Chateau. At the opening of the Opera a knot of girls are on their way to the hiring fair. Amongst these is SERPOLETTE, a wail picked up by GASPARD on a bank of wild thyme in one of his fields, and grown to the service of all work. She has thrown up his protection, however, and seeks a better place. GERMAINE eventually joins the band, also flying from GASPARD'S house—but from a very different motive. The old miser has promised her hand to the village BAILE, a pompous, meddling old fellow, lately come to his kingdom, with a strong desire to open the Chateau, and the Batory acquiesces. Now GERMAINE has betrothed herself to a ne'er do well of the locality, a young fisherman named GRENECHEUX, who, as she supposes, saves her from drowning. But in fact her deliverer was really the long lost heir, the young HENRI DE CORNEVILLE, now captain of an armed ship, with a loving commission, who years before, had put ashore at Houffour to revisit the house of his fathers. At the opening of the Drama, he again returns—and this time he resolves to take possession of his ancestral castle. The hiring fair, where he engages servants—amongst others GERMAINE, SERPOLETTE, and GRENECHEUX (now turned coachman), concludes the first part of our story.

The scene changes to the haunted halls of the Château. The young lord, with his officers and crew, torch and sword in hand, break into the deserted rooms—and lay their plans to surprise the adventurers, who they suppose to be really the ghosts of the village tradition. Two discoveries, bearing directly on the fortunes of the two heroines, are here made by the MARQUIS. Firstly, he finds that the girl he rescued from the sea, is the GERMAINE who has captivated him, but who believes herself bound in honour to GRENECHEUX. Secondly, he discovers certain documents (left by old GASPARD) referring to the flight of COMTE DE LUCENAY and the placing of his infant daughter with the miser. The MARQUIS SERPOLETTE immediately rushes to the conclusion she is the noble child in question, and thenceforth gives herself all the imaginary airs of her rank. The arrival of someone is announced by the soots—GRENECHEUX is put into a suit of mail to watch the intruder unseen—and the MARQUIS and his crew retire to the armory. The old miser appears—works his phantoms—lights the candle-lights in his gold—and then comes a swift and awful vengeance. The rusty bells toll—a ghostly chant is heard—then a legion of mailed spectres—all the dead and buried Lords of Corneville appear—and advance on the appalled Miser, who sinks wailing and terror-stricken on his gold. This startling tableau concludes the second part of the story.

The last Act is devoted to the unravelling of the mystery attached to GERMAINE. This is done by putting together the hints dropped in his ravings, by old GASPARD—who confirms them on his return to sanity, and owns that GERMAINE is not his niece but Mlle. DE LUCENAY. In the same moment, that young lady learns that she is free to give her hand where she likes, for that to HENRI DE CORNEVILLE are due to GRENECHEUX—she owed her life. Across the serious interest of the denouement comes the lighter texture of SERPOLETTE'S fortunes. No sooner did she assume the silks and satins of rank, than she is undressed as to her real position, and has again to look forward to sabots and cotton. Over the betrothal of the MARQUIS and GERMAINE come, this time gladly, the chimes of the Bells of Corneville.

Period, 1700. Time of performance about two hours and a half.

Licensed by THE LORD CHAMBERLAIN.

CHARACTERS.

SERPOLETTE. (A Wait.)		GASPARD. (A Miser.)	
GERMAINE.		THE BAILE.	
MANETTE.	With Chorus.	GUBO. (His shadow.)	
JEANNE.	With Chorus.	CHRISTOPHE. (A Page.)	With Chorus.
GERTRUD'.	With Chorus.	PEASANTS, SAILORS, &c.—CHORUS.	
SUSANNE.	With Chorus.		
CATHERINE.	With Chorus.		
MARGUERIT.	With Chorus.		
THE MAIDS OF CORNEVILLE.			

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Costumes (on Hire): From £10 10s. for one performance and dress rehearsal; Chorus not to exceed 14.

THE BLACK SQUIRE,

OR
WHERE THERE'S A WILL THERE'S A WAY.

A COMIC OPERA, WITH DIALOGUE, IN THREE ACTS.

Written by
H. P. STEPHENS,

Composed by
FLORIAN PASCAL.

Briefly summarised the plot, which is quite intricate when compared with those which are so particularly abundant to-day, is as follows:—The Opera opens in the VILLAGE of BOLSOVER, in the period of 1820, when PHILIP BOLSOVER is in possession of the estate left by his uncle, whose will has never been found. By his conduct, Philip has earned for himself the soubriquet of "THE BLACK SQUIRE." PORTLAND BILL, a smuggler chief, has placed his daughter DORA, when in infancy, at Mrs. BAYTREE'S school, and has never seen her since. When he comes to claim her, he is furious to find that she is in love with a mill officer. Mrs. BAYTREE refuses to allow him to take DORA away, as she is to be Queen of the Roses at the annual school prize distribution. An American, CHIPMUNK by name, who has caught his daughter Cissy attempting to elope in boy's clothes with RUPERT RATTLEBAYNE, arrives on the scene, and bribes Mrs. BAYTREE to take her into the school in order to check any future attempts at such romance. DORA, to further her attempt at escape from school persuades DAPHNE, a school teacher, to take her place as Queen of the ROSES. THE BLACK SQUIRE sees DAPHNE, and falls in love with her. PORTLAND BILL has obtained possession of the late squire's will, under which the whole of the estates revert to his cousin ALGERNON BOLSOVER, and uses it to compel THE BLACK SQUIRE to marry his daughter. He tells him she is to be Queen of the Roses, and THE BLACK SQUIRE, thinking that she is DAPHNE, agrees to carry her off. The three girls set up a scheme to mystify everybody, and arrange that Cissy shall be the Queen, and DORA shall appear as Mrs. BAYTREE. When at the crowning of the Queen, the girls are so mixed up that PORTLAND BILL does not know his own daughter, and carries them all off to his cave. In the second act, the girls are discovered prisoners in THE SMUGGLERS' CAVE. PORTLAND BILL endeavours to find out which is his daughter, but cannot, and tells THE BLACK SQUIRE he must do so, or the missing will will be produced. ALGERNON, a naval lieutenant, and rightful heir, comes to the vicinity of the cave, and DORA shows him the password. ALGERNON and CHIPMUNK, by strategy, obtain admission to the cave, the latter also looking for his daughter. PHILIP (THE BLACK SQUIRE) persuades DAPHNE to accept PORTLAND BILL as her father. RUPERT (ALGERNON'S friend) and Mrs. BAYTREE obtain admission to the cave, disguised as beggars. CHIPMUNK discovers where PORTLAND BILL has hidden the lost will, and obtains possession of it. Then DORA, Cissy, ALGERNON and RUPERT put an opiate into the drink of the smugglers, and when they have taken effect, endeavour to escape, but are stopped by PORTLAND BILL. Mrs. BAYTREE declares DORA to be her daughter, but PHILIP will not marry anyone but DAPHNE, whereupon CHIPMUNK produces the will, which places ALGERNON in possession of the property. The sailors come and overpower the smugglers. In act three, ALGERNON is installed at the hall, and is going to marry DORA. They concoct a plan to get PORTLAND BILL, her father, out of the country, which he overhears, and determines to revenge. CHIPMUNK comes dressed as a pedlar, looking for his daughter, who, however, has married RUPERT. PORTLAND BILL persuades Mrs. BAYTREE to confess that she is the widow of the late squire, and that DAPHNE is her daughter, and so the estates being retailed, go to DAPHNE. PHILIP marries DAPHNE, and remains in possession of the estates, and the curtain comes down on a scene of general rejoicing.

Costumes of the period. Time of performance, about two hours and a-half.

Licensed by THE LORD CHAMBERLAIN.

CHARACTERS.

PHILIP BOLSOVER. (The Black Squire.)	
ALGERNON BOLSOVER, R.N. (His Cousin.)	
RUPERT RATTLEBAYNE, R.N. (Algernon's Friend.)	
SEYMOUR P. CHIPMUNK. (An American Citizen.)	
PORTLAND BILL. (A Smuggler.)	
BATTLEDORE & SHUTTLEDOCK. (Two of Phillip's Satellites.)	WITH CHORUS.
KITCH. (A Smuggler.)	WITH CHORUS.
FLINT. } (Two Gamekeepers.)	WITH CHORUS.
STEEL. }	
MRS. BAYTREE. (A Schoolmistress.)	
DORA.	
DAPHNE. } (Her Pupil.)	
CISSY. (Chipmunk's Daughter.)	
CHERRY. (A Milliner's Assistant.)	WITH CHORUS.
PATTY. (A Parlor-Maid.)	WITH CHORUS.
SCHOOL-GIRLS AND BOYS, NAVAL SMUGGLERS, K. JESS, &c.	

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rall. *a tempo.*

The Flower Girl.

(Also in F.) Words by ARTHUR DAVENPORT.

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All day long at the oor - ner of the street You will hear my cry: "Po - ses neat and ro - ses sweet, Come, wholl buy, wholl buy?"

rif. *a tempo.*

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Maa - dy the wine to see, re - made you, Maa - dy, my dear, But I be - gin to be a - fraid You 'doot want to hear, Slip out the side - door - way

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affettuoso.

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Dear maid - do you think of me - As all the live - long day, On an office stool I squirm, love, Making money for the firm, love, While all my thoughts are with you On the ri - ver

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