



THE SECRETS OF THE HEART.

A MUSICAL DIALOGUE

for

Soprano & Contralto (or Mezzo Soprano)

WITH

PIANOFORTE ACCOMPANIMENT.

Words from AUSTIN DOBSON'S

Proverbs in Porcelain.

by

MUSIC COMPOSED

LIZA LEHMANN.

PRICE 3/- NET

RIGHT OF
REPRESENTATION
RESERVED.

London, New York,
JOSEPH WILLIAMS, ^{LD} EDWARD SCHUBERTH & CO

THE SECRETS OF THE HEART.

"LE CŒUR MÈNE OÙ IL VA."

SCENE.

An Old Fashioned Garden.

In the background a Châlet covered with honeysuckle.

CHARACTERS.

NINETTE.

NINON.

WATTEAU COSTUME.

In foreground R a rustic chair or seat.

In foreground L a bench.

THE SECRETS OF THE HEART.

"LE CŒUR MÈNE OÙ IL VA"

Words by
AUSTIN DOBSON.

Music by
LIZA LEHMANN.

From "Proverbs in Porcelain?"

(Curtain rises on garden scene.)

Andantino.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a dynamic marking of *mf* and includes the instruction *Due Pedali.* below the bass staff. The second system features a dynamic marking of *p*. The third system includes a dynamic marking of *p*. The fourth system begins with a dynamic marking of *p* and ends with a dynamic marking of *pp*. The score includes various musical notations such as notes, rests, slurs, and pedaling marks (pedals with asterisks). The tempo is marked *Andantino.*

(Enter Ninette and Ninon R.
Ninon with empty basket on her arm.)

NINETTE. (crossing L.)

This way

NINON. (going to Ninette pointing R.)

Musical score for the first system. It features three staves: a vocal line for Ninette, a vocal line for Ninon, and a piano accompaniment. The piano part includes a melodic line with a slur and an 8-measure rest, and a bass line with several asterisks indicating specific notes.

(crossing R.)

This way, then

No, this way

Musical score for the second system. It features three staves: a vocal line for Ninette, a vocal line for Ninon, and a piano accompaniment. The piano part includes a melodic line with a slur and a crescendo (cresc.) followed by a decrescendo (dim.) marking.

p con tristezza.

You are as chan - ging, Child, — as Men.

NINON. (plucks a flower then waits listening.)

(Ninon puts down basket on rustic chair
and goes to centre of stage.)

Musical score for the third system. It features three staves: a vocal line for Ninette, a vocal line for Ninon, and a piano accompaniment. The piano part includes a melodic line with a slur and a piano (p) marking followed by the instruction 'a tempo'.

NINON. *poco accel.*

But are they? Is it true, I mean? Who

accel. e

cresc. f

said it? Who said it? Who said it?

sf

Allegretto vivace.
(crosses L. to Ninette and takes hold of her arm.)

cresc. rit.

NINETTE.

Lento tranquillo e religioso.
cresc.

Sis - ter Sér - a - phine.....

Lento tranquillo e religioso.

(they walk together R. Ninon sits till end of Song listening.)

mp *Tempo primo.*

She was so pi - ous and so good,.....

pp

With such sad eyes be - neath her hood..... And

assai rall. such poor lit - tle feet, all bare! *pp semplice.* Her name was Eu - gé - nie la

a tempo *cantabile.* *e* *cresc.* Fère. She used to tell us, moon - light nights,

cresc When I was at the Car - me - lites.....

(moves slowly L. then faces audience with hands folded in attitude of prayer.)

sempre cresc. *e* *rall.* *ff*

p subito. poco lento. p *pp*

When I was at the Car - - - me - lites

p subito. colla voce.

ppp *lunga. NINON. Allegretto. (parlato.) con tristezza.*

..... Ah, then it must be right. And

pp *ppp* *lunga.*

rit. *(rises) ad lib.* *NINETTE. subito. p e leggero. NINON. (crosses to Ninette.)*

yet, Sup - pose for once sup - pose, Ninette But what?

p *con moto.*

p Agitato.

Sup - pose it were not so?

Agitato.

Sup - pose there were true men, you

know! And then?

NINETTE.

Why, if that should oc - cur,

NINON. *cresc.*

What kind of man should you pre - fer?

NINETTE. (*crosses R. in front of Ninon with side glance at audience.*)

NINON. (*centre of stage.*)
f poco rit.

What looks, you mean? Looks,

f poco rit.

voice and all.

colla voce *poco meno* *poco rit.*

NINETTE. (*comes centre.*) (*Ninon sits on arm of seat L.*)

mf poco ad lib.

Well, as to that, he must be tall, Or say, not "tall,"— of

mf *marcato a tempo* *p*

mid - dle size; And next, he must have laugh - ing eyes,

p

poco rit. e cresc.

f a tempo e entusiastico

And a hook-nose,— with, un - der - neath, Oh!..... what a

cresc.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and features a bass line with a 'cresc.' marking. There are two asterisks (*) on the piano staff, one under the first measure and one under the third measure.

(crosses down L.)

row of spark - ling teeth!.....

Allegretto.

colla voce

This system continues the vocal line and piano accompaniment. The tempo is marked 'Allegretto.' and the instruction 'colla voce' is present. The piano accompaniment includes a '7' marking under the second measure. There are two asterisks (*) on the piano staff, one at the beginning and one at the end.

NINETTE. *(going up to Ninon.)*

p poco accel.

Hush!

NINON. *(quickly coming down to R. of Ninette.)*
(touching her cheek suspiciously.)

mf

Has he a scar on this side?

colla voce

p poco accel. leggiero

This system contains the vocal line for Ninon and the piano accompaniment. The piano accompaniment includes a 'p' marking and the instruction 'poco accel. leggiero'. There are two asterisks (*) on the piano staff, one at the beginning and one at the end.

NINETTE.

(both run to back of stage, looking off, then turn facing again.)

pp

Some - one is com - ing. Hush! No; a

> (points up into trees.)

thrush: I see it swing - ing there.....

NINON. *cresc.*

Go on, go on.

p *cresc.*

(both go down centre.)

NINETTE. (gaily.)

Then he must fence (ah,

Con brio.

NINON. (looking up stage and pointing R.)

NINETTE.

look, 'tis gone!) And dance like Mon-seig - neur, and sing.....

* Ped * Ped * Ped * Ped * Ped * Ped *

(makes fencing movements in time with the music.)

"Love..... was a Shepherd?" Then he must fence— And

marcato

Ped * Ped * Ped * Ped * Ped * Ped *

dance like Mon-seig - neur and sing..... "Love was a

Ped * Ped * Ped * Ped * Ped * Ped *

accel. *mf* Shepherd": Ev - 'ry-thing That men do, ev - - - ry - thing,.....

mf

Ped * Ped * Ped * Ped * Ped * Ped *

(going L. Ninon crosses slowly behind her.)

ev - 'ry - thing that men..... do. Then he must fence

(crossing R. and dancing slightly.)

And dance like Mon-seig-neur, and sing.....

(breaking off.)

Con moto. (turning to Ninon.)

"Love..... was a Shep - herd?" Tell me yours, Ni - non.

poco Andante

(goes up to Ninon, turns her round and takes both her hands.)

NINON.

poco rit. (turning away.)

now tell me yours. Shall I, shall I, shall I?

Tempo di Gavotte.

NINON. (to audience.)

mf

Shall I?

Then mine has black, black hair,

a tempo Allegretto

poco rit.

sf

mf

(turning to Ninette.)

espressivo

I mean he should have;

then an air.....

Half sad, half noble;

cresc. e poco rit.

fea- tures thin;.....

A lit - tle roy - ale on the chin;

And such a pale, high brow,

cresc. e poco rit.

a tempo

cresc. e rit.

p a tempo

I mean he should have;

And such a pale, high brow,

I mean he should have

cresc. f rit. colla voce

p

NINETTE.

rit.

What then?...

NINON. (*down L.*)

And then,

colla voce

Tempo primo

NINON.

He is a prince of gen - tle - men; He, too,... can ride and fence, and write

Son - nets and mad - ri - gals, yet fight... No worse for that

p (*walking up the stage*)

cresc. molto

He is a prince of gen - tle - men; He, too, can ride and fence, and write

cresc. molto

(to Ninette)
piu presto

yet fight No worse for that.....

ff *piu presto*

yet fight No worse for that.....

f cresc.

NINETTE.
Con brio.

Ah!.....

rall.

colla voce

NINETTE.
(both dance slightly.)

Then he must fence And dance like Mon - seig - neur, and sing.....

NINON.
He is a prince of gen - tle - men; He, too, can ride and fence, and write

..... "Love..... was a shep - herd"

Son - nets and mad - ri - gals, yet fight... No worse for that.....

*Red * Red * Red * Red * Red * Red * Red **

(They dance round each other in a more lively manner each holding one hand.) (change hands and dance back to places)

NINETTE. *mf* (still dancing slightly.)

NINON. *mf*

Ev - ry thing that men do

Ev - ry thing that men do

*Red * Red * Red * Red * Red * Red * Red **

cresc. Ev - - 'ry thing..... Ev - 'ry thing that men.....

cresc. Ev - 'ry thing..... Ev - 'ry thing Ev - - 'ry thing that

cresc.

f (dancing with more liveliness.)
 do Then he must fence And

f (dancing with more liveliness.)
 men do He is a prince of gen - tle - men He,

rapido.

ff

dance like Mon - seig - neur and sing.....

too, can ride and fence and write Son - nets and mad - ri - gals, yet

molto piu presto
 "Love..... was a shep - herd" Ah!.....

molto piu presto
 fight... No worse for that..... Ah!.....

molto piu presto

* The shake is optional.
 The Secret of the Heart.

ad lib. *ff*
 Ah!.....
 Ah!.....
colla voce ff a tempo

Moderato. (Ninette pointing at her.) *p*
 (up stage L. both laugh.)
 (down stage R. with back to audience.)
 I

Moderato.
stretto con brio.

ad lib. (crosses down to Ninon.)
 know your man,—
 (Ninon crossing behind Ninette.) *Moderato.* (curtsies to her.)
 And I know
Allegretto.
p
colla voce

(Ninon suddenly changing expression and going towards Ninette.)

NINON.

yours

Allegretto leggiero.

con moto

agitato

But you'll not tell, Swear

f (taking Ninette forward to centre.)

it! Swear..... it!

f

p

I swear up - on this fan, My

p

Grand - - - mothers! I swear.....

it. And I, I swear

NINON.

On this tur - quoise re - li - quaire, My

cresc.

great, great.....

Grandioso.

ff

rit. colla voce.

(They kiss the fan and reliquaire solemnly.)

a tempo

Grand mother's!

mf a tempo *dim.*

(They still stand together but turn away from one another.)

dim.

NINETTE. (dreamily crosses to

seat and sits taking up work lying there and beginning to sew idly.)

NINON. (still gazes abstractedly at her reliquaire.)

NINON. (wakes from her

p *rall.* *rall.* *pp Andantino.*
 8
 Due Pedali.

reverie, takes up basket and scissors and wanders about cutting flowers.)

NINON. (crossing towards R. back of stage.)

NINON. *p* I feel so sad. NINETTE. *poco rit.* (rises and) I too, But why?

poco rit. colla voce. poco rit.

both meet centre of stage.) NINON. (*putting arm round Ninettes shoulder.*) *p poco rit.* A - las I know not!

poco rit.

NINETTE. *p* Nor..... do I. *pp* (they stand facing audience.)

pp colla voce a tempo

(they slowly turn and wander off R.)

pp *subito pp*

senza

Curtain slowly falls.

COMIC OPERAS,
MUSICAL PIECES, &c.

M—Male Characters. F—Female Characters.

IN TWO OR MORE ACTS FOR AMATEURS, &c.

1	Babiole (3 Acts) (6 M. 4 F.)	Robert Reece & L. de Rillé	7 6 16
2	Billee Taylor (2 Acts) (5 M. 4 F.)	H. P. Stephens & Ed. Solomon	7 6 16
3	Black Squire, The (3 Acts) (6 M. 6 F.)	H. P. Stephens & Florian Pascal	7 6 16
4	Brer Rabbit & Uncle Remus (2 Acts) (10 characters)	Walter Parke & Florian Pascal	4 6 16
5	The Châtelaine (3 Acts) (6 M. 3 F.)	Walter Parke & Florian Pascal	3 0 16
6	Claude Duval (3 Acts) (6 M. 4 F.)	H. P. Stephens & Ed. Solomon	7 6 16
7	Cloches de Corneville (3 Acts) (5 M. 8 F.)	H. B. Farnie, etc. & R. Planquette	7 6 16
8	Cynthia (3 Acts) (6 M. 8 F.)	H. Paulton & Florian Pascal	7 6 16
9	Ermione (3 Acts) (12 M. 6 F.)	H. Paulton, etc., and E. Jakobowski	7 6 16
10	Fairykins and the Goblins, The (2 Acts) (9 characters) (Fairy Opera for Children)	M. C. Gillington & Carl Reinecke	10 0 8
11	Great Casimir, The (3 Acts) (7 M. 6 E.)	H. S. Leigh & Chas. Lecocq	7 6 16
12	Gypsy Gabriel (3 Acts) (7 M. 3 F.)	Walter Parke & Florian Pascal	7 6 16
13	His Majesty (2 Acts) (10 M. 7 F.)	F. C. Burnand, etc., & A. C. Mackenzie	7 6 16
14	Little Miss (3 Acts) (6 M. 3 F.)	H. S. Leigh, etc., & Charles Lecocq	10 0 16
15	Lord Bateman (2 Acts) (5 M. 6 F.)	H. P. Stephens & Ed. Solomon	7 6 16
16	Magic Opal, The (2 Acts)	Arthur Iaw & J. Alberiz	7 6 16
17	Myneur Jan (3 Acts) (9 M. 5 F.)	H. and E. Paulton & Ed. Jakobowski	7 6 16
18	Nectarine (3 Acts) (7 M. 5 F.)	Henry Hersée & R. Planquette	6 0 16
19	Sally (3 Acts) (5 M. 5 F.)	Ed. Righton & Florian Pascal	7 6 16
20	Suzanna (3 Acts) (7 M. 3 F.)	H. S. Leigh & E. Paladilhe	7 6 16
21	Cinderella (4 Acts) (5 M. 4 F.)	H. S. Leigh & John Farmer	13 6 16

† May be had with cloth covers.

COMIC OPERETTAS, &c., IN ONE ACT.

1	Breaking the Spell (2 M. 1 F.)	H. B. Farnie & Offenbach	2 6 —
2	Cups and Saucers (1 M. 1 F.)	Geo. Grossmith	2 6 —
3	Blind Beggars (2 M. 1 F. or M.)	H. B. Farnie & Offenbach	2 6 —
4	His only Coat (3 M.)	J. J. Dallas & W. Slaughter	2 6 —
5	A Slice of Luck (1 M. 1 F.)	E. Oxenford & F. Pascal	2 6 —
6	Sang-azure (2 M. 2 F.)	Henry Herman & F. Pascal	2 6 —
7	John and Angelina (2 M. 1 F.)	Henry Lathair & L. Elliott	2 6 —
8	My Uncle, the Ghost (1 M. 2 F.)	Henry Lathair & Lecocq	2 6 —
9	Extremes (5 F. & Female Chorus)	L. Debenham & Odoardo Barri	2 6 0 6
10	The Waterman (3 M. 2 F.) (Edited by W. Younge & F. Pascal).	C. Diddin	2 6 —
11	Mr. Fitz W— (3 M. 3 F.).	W. C. Newte, W. Parke & J. C. Bond-Andrews	2 6 0 8
12	The Quaker (2 M. 3 F.) (Edited by W. Parke & F. Pascal).	C. Diddin	3 6 1 6
13	Lady Laura's Land (3 M. 2 F. Mixed Chorus)	F. W. Broughton & F. Pascal	2 6 0 8
14	The Crusader and the Craven (2 M. 1 F.).	W. Allison & Percy Reeve	3 0 —
15	Inspector (2 M. 2 F.) A Musical Charade.	Adrian Ross & F. Osmond Carr	2 0 0 6
16	Old Knuckles (2 F. 3 M.).	Arthur Law & A. J. Caldicott	4 0 1 6
17	The Verger (2 F. 3 M.).	Walter Frith & King Hall	4 0 1 6
18	Tally-ho (2 F. 3 M.).	Malcolm Watson & A. J. Caldicott	4 0 1 6
19	A Simple Sweep (2 M. 3 F. Mixed Chorus)	F. W. Broughton & J. F. Downes	5 0 0 6
20	Ballet d'Auteurs, Praise Scene. (Old World Ballet.) For Pantomime and Voice. (1 F. 1 M.)	G. Boyer & B. Godard	3 0 —
21	Secrets of the Heart, Musical Duologue (2 F.).	A. Dobson & Liza Lehmann	3 0 —
22	The Golden Age (or, Herriot's Sacrifice) (1 F. 2 M.)	Henry Byatt & F. Pascal	3 0 0 8
23	Weather or No? (1 F. 3 M.).	Adrian Ross & Luard Selvy	3 6 0 8
24	Our Toys (or, Our Doll's House) (5 M. 3 F.).	W. Yardley & Cotford Dick, and others	2 6 0 8
25	Charity Begins at Home (2 F. 3 M.).	F. Rowe (B. C. Stephenson) & Alfred Cellier	4 0 1 6
26	Eyes, and No Eyes (or, The Art of Seeing) (3 M. 3 F.).	W. S. Gilbert & F. Pascal	4 0 1 6
27	Jealousy (or, Tuppins & Co.) (3 M. 2 F.)	Malcolm Watson & Ed. Solomon	4 0 1 6
28	The Knife of Hearts (5 M. 2 F., or 5 F. and 2 M.)	W. Yardley & L. Elliott	3 0 0 8
29	A Moss Rose Rent (3 M. 2 F.).	A. Law & A. J. Caldicott	4 0 1 6
30	Box B (2 M. 2 F.).	R. Corney Grain	1 0 0 8
31	Three Tenants (3 M. 2 F.).	G. A'Beckett & T. Germain Reed	3 6 1 6
32	Our Toys (New Edition) (3 M. 3 F.).	W. Yardley & William Grey	5 0 —
		Violin Part (<i>ad lib.</i>) 15.	
33	The Wedding Guest (A Musical Sketch) (2 M. 1 F.).	M. C. Gillington & F. Schubert	2 0 0 6
34	The Consultation (The Lawyers) (A Musical Sketch) (3 M.).	May Byron & F. Schubert	1 6 0 6
35	Old Sarah (3 M. 2 F.).	Harry Greenbank & Francois Cellier	4 0 —
		(Performed at the Savoy Theatre.)	
36	One Too Many (4 M. 2 F.).	F. C. Burnand & F. H. Cowen	4 0 1 6
37	The Patient (1 M. 2 F., or 3 M.).	Walter Parke & M. C. Gillington & Leo Delibes	3 0 1 0
38	The Robber (2 M.).	Adrian Ross & Louis Kreymann	2 6 —
39	Lodgings to Let (1 M. 1 F.).	Adrian Ross & Louis Kron	2 6 —
40	Faust and Gretchen (1 M. 1 F.).	Adrian Ross and Richard Thiele	2 6 —
41	May and Sairey (2 F.).	Adrian Ross & Richard Thiele	2 6 —
42	Quid Pro Quo (1 M. 1 F.).	R. Barrington & Bridgman & W. Bendall	3 6 0 6
43	Double Dealings (1 M. 1 F.).	F. Vigay & V. Hollaender	3 6 0 6
44	No Cards (2 M. 2 F.).	W. S. Gilbert & Lionel Elliott	3 6 1 6
45	The Belles of the Village (A Rustic Ballad Opera) (12 M. 5 F.).	Written, Composed and Arranged by Hugh Foster & John Fitzgerald	4 6 1 6
46	A Love Cycle (or, Dangerous to Cyclists) (1 M. 1 F.).	Sydney Fane	2 6 —
47	The Girton Girl and The Milkmaid (2 F. & F. Chorus, or Duologue).	C. Adams & A. J. Caldicott	2 6 0 8
48	Wooling a Widow (3 M. 1 F.).	W. Parke & F. Pascal	3 6 1 6
49	Feminine Strategy (1 M. 1 F.).	C. Adams & F. G. Hollis	2 6 0 8
50	Aunt Tabitha's Fairy Visitors (Children's Operetta)	Libretto by Alice Fleury, Music from various sources	2 0 —
51	Cock Robin & Jenny Wren (Children's Operetta)	M. C. Gillington & F. Pascal	3 0 0 6
52	Dollidom (Children's Operetta)	C. Bingham & F. Pascal	2 6 0 6
		String parts each 1s. net	
53	The Return of the Fairies (Children's Operetta)	W. Comery & A. Richards	3 0 0 8
54	The Maid and the Blackbird	M. C. Gillington & Ed. Solomon	3 6 0 6
55	Nell (Children's Operetta)	J. Fletcher & others & E. B. Farmer	5 0 1 0
56	The Babes in the Wood	L. & L. W. White & M. L. White	4 0 1 0
57	Lady Ella (founded on "Cinderella") (Operetta for young people)	E. O. Gilbert	3 6 1 0
58	Mother Work-a-day-Work (Musical Play for Children).	Libretto by Helen Broadbent and Inez Evers. Music by Inez Evers	3 0 0 8
59	Three Sisters, The (A Persian Operetta).	Libretto by Chrystabel.	
		Music by Herbert Wareing	4 0 —
60	Pixie-led (Musical Play for Children).	By Helen Broadbent & Inez Evers	3 0 0 8
61	Happy Arcadia (4 M. 2 F.).	Sir W. S. Gilbert & Fred Clay. Music on hire	1 6 —
62	Very Catching (Operetta) (2 M. 3 F.).	Sir Francis Burnand & J. L. Molloy. MS. on hire	
63	Agnes Ago (3 M. 2 F.).	Sir W. S. Gilbert and Fred Clay. Music on hire	1 6 —
64	Between Two Stools (2 M.).	Louisa Gray	2 6 —

COMIC OPERETTAS, &c.—continued.
IN TWO ACTS.

PRICES NET.

1	Fairykins & the Goblins (Children's Fairy Opera)	M. C. Gillington & Carl Reinecke	10 0 8	
	Complete vocal part 1s. 6d. net. The vocal score has accompaniment for four hands, and may be had on hire or purchased.			
2	Vingt et Un (1 M., 5 F. & F. Chorus)	Virginia & Lucy Wintle	2 6 0 8	
3	Pied Piper (or, Rat-catcher of Hamelin) (Children's Opera)	A. O'Id Bartholeyns & J. Farmer	3 0 0 8	
4	Wo-peep & Boye Blue (Children's Operetta)	Clifton Bingham & F. Pascal	3 0 0 8	
5	Brer Rabbit & Uncle Remus (Comic Opera for young people)	A. O'Id Bartholeyns & Waddington Cooke	3 0 0 8	
6	Tompests in Teacups (5 M. 3 F.).	C. L. Purkis & Adrian Ross & F. Pascal	5 0 1 6	
7	Brer Rabbit & Uncle Remus (Comic Opera for young people)	W. Parke & F. Pascal	4 6 1 6	
8	In Wonderland (Founded on Lewis Carroll's Book "Alice in Wonderland")	A Children's Operetta	Edith Wheeler & F. Pascal	4 6 1 6

IN THREE ACTS AND FOUR ACTS.

1	Jewel Maiden, The (Japanese Operetta) (3 Acts) (Female Voices and Chorus)	M. C. Gillington & Florian Pascal	4 6 1 6
	Separate Voice Parts, complete, Old Notation and Sol-fa		2 0 —
2	Red Riding Hood (A Musical Play for Children) (3 Acts)	E. L. Thomas & John Farmer	2 0 1 0
3	The Frozen Heart (or, The Snow Queen) (Operetta for Children) (3 Acts)	M. C. Gillington & M. Carmichael	4 6 0 8
4	Beauty and the Beast (A Children's Opera) (3 Acts)	L. & L. W. White & M. L. White	4 6 1 0
5	Florette (or, The Goose Girl) (A Fairy Operetta for Treble Voices) (5 Acts)	A. M. Allen & A. Bartlett	5 0 1 6
6	The Fairy Maiden (or, Thomas the Rhymer) (A Musical Fairy Play without Dialogue) (3 Acts)	M. C. Gillington, &c., and F. Pascal	10 0 1 6
	Fairy Choruses		1 6
7	A Sensation Novel (3 Acts) (6 M. 2 F.)	Sir W. S. Gilbert & F. Pascal	5 0 1 6
8	Brer Rabbit and Mr. Fox (5 Scenes).	Mrs. P. Dearmer & Martin Shaw	5 0 1 6
9	Cinderella (A Fairy Opera) (4 Acts) (3 M. 4 F.).	H. S. Leigh & John Farmer	13 6 1 6

† May be had with cloth covers.

ONE ACT PLAYS (without Vocal Numbers).

A	Born Nurse (Humorous Duologue) (2 F.)	B. W. Chandler	0 8
A	Bouquet (3 F.)	Edith Wheeler	0 8
A	Bright Idea (2 M. 2 F.)	Arthur Law	1 0
A	Day in Boulogne (3 M. 2 F.)	Arthur Law	1 6
A	Discord (Duologue) (2 F.)	Edith Wheeler	0 8
A	Flying Vialt (3 M. 2 F.)	Arthur Law	1 6
A	Happy Bangalore (3 M. 3 F.)	Arthur Law	1 6
A	Merry Christmas (4 M. 2 F.)	Arthur Law	1 0
A	Moss-Rose Rent (3 M. 2 F.)	Arthur Law	1 0
A	Nice Little Supper (Duologue, 1 M. 1 F.)	Edith Wheeler	0 8
A	Night Surprise (3 M. 2 F.)	Arthur Law	1 0
A	Peculiar Case (2 M. 1 F.)	Arthur Law	1 0
A	Pretty Bequest (3 M. 2 F.)	Malcolm Watson	1 0
A	Strange Heat (3 M. 2 F.)	Arthur Law	1 0
A	Terrible Fright (2 M. 2 F.)	Arthur Law	1 0
A	United Pair (3 M. 2 F.)	Comyns Carr	1 0
A	Woman's Way (3 M. 2 F.)	Edith Wheeler	0 8
A	Afterwards (3 F.)	Marion Robertson	0 8
A	All at Sea (3 M. 2 F.)	Arthur Law	1 0
A	Academy Picture (3 M. 2 F.)	Ethel Chillingworth	0 8
A	An Artful Automaton (2 M. 2 F.)	Arthur Law	1 0
A	An Unfinished Comedy (Duologue) (1 M. 1 F.)	M. F. Hutchinson	0 8
A	At the Play (1 M. 1 F.)	E. Piaggio	0 8
A	Before the Dawn (3 M. 2 F.) (incidental music may be had on hire)	Henry Byatt	1 0
A	Bet, The (Comedy) (5 M. 2 F.)	Darcy Levenson	1 0
A	Better Hall, The (Humorous Duologue) (1 M. 1 F.)	Frank Ruchman	1 0
A	Call of Duty, The (1 M. 1 F.)	Chas. Beatty MS. (on hire)	
A	Castle Botherem (3 M. 3 F.)	Arthur Law	1 6
A	Cherry Tree Farm (3 M. 2 F.)	Arthur Law	1 0
A	Crossmans Entertain, The (5 M. 7 F.)	M. F. Hutchinson	1 0
A	Idings of Jane, The (2 F.)	M. F. Hutchinson	0 8
A	Dolly's Week-End; or, Tale of a Speaking Tube (4 M. 4 F.)	Florence Warden	1 0
A	Doorway, The (2 M. 1 F.)	Harold Brighouse	0 8
A	Enchantment (A Fairy Tale) (3 M. 2 F.)	Arthur Law	1 6
A	Feminine Strategy (1 M. 1 F.)	Catherine Adams	0 8
A	Luziella (A Fairy Extravaganza. Three Scenes) (2 M. 2 F.)	E. L. Blanchard	0 6
A	Love in a Railway Train (Duologue) (1 M. 1 F.)	Frank Stayton	0 6
A	Magic in the Garden (2 M. 3 F.)	M. F. Hutchinson	0 8
A	Misfits and Muddlefits (Humorous Duologue) (1 M. 3 F.)	Edith Wheeler	0 8
A	Mrs. Hazenby's Health (1 M. 3 F.)	Curtis Brown	1 0
A	Mushroom Prince, The (1 M. 3 F.)	Basil Rideaux & Marie Derwent	0 6
A	Naturalist, The (A Comedy) (3 M. 2 F.)	Comyns Carr	1 0
A	Nobody's Fault (3 M. 2 F.)	Arthur Law	1 6
A	Necklace (A Charade. Three Scenes) (3 M. 3 F.)	Mrs. H. Mackerness	0 6
A	Old Knuckles (3 M. 2 F.)	Arthur Law	1 6
A	One Hundred Pounds Reward (3 M. 2 F.)	Arthur Law	1 6
A	One Too Many (A Comedietta) (4 M. 2 F.)	F. C. Burnand	1 6
A	Red Riding Hood (A Rhymed Play) (3 M. 1 F.)	William Yardley	0 6
A	Sentence, The (2 M. 1 F.)	Edith Wheeler	0 8
A	Spring in Bloomsbury (3 M. 2 F.)	Harold Brighouse	1 0
A	Susannah (1 M. 2 F.)	M. F. Hutchinson	0 8
A	Thirteenth, The (4 M. 1 F.)	Ed. Rigby, &c. MS. (on hire)	
A	Three Tenants (A Comedy) (3 M. 2 F.)	Gilbert A'Beckett	1 0
A	Treasure Trove (3 M. 2 F.)	Arthur Law	1 6
A	Two Men and a Maid (2 M. 1 F.)	W. L. Wade-Dalton	0 8
A	Verger, The (3 M. 2 F.)	Walter Frith	1 6
A	Wanted: a Housekeeper (1 M. 3 F.)	Clement O'Neill	0 8

TWO ACT PLAYS (without Vocal Numbers).

Efficiency of Man, The (in Three Scenes) (8 M.)	M. F. Hutchinson	1 6
Head of the Poll (3 M. 2 F.)	Arthur Law	1 6
Lady Barbara's Birthday (Comedietta) (3 M. 4 F.)	A. E. Barker	0 6
When Woman Rules (Comedy for Girls) (4 F.)	M. F. Hutchinson	1 6

THREE ACT PLAYS (without Vocal Numbers).

A Place in the Sun (5 M. 4 F.)	Cyril Harcourt	2 0
At the Barn (7 M. 4 F.)	Anthony P. Wharton	2 6
Better Not Enquire (Comedy) (8 M. 8 F.)	Alfred Capus MS. (on hire) (adapted by Gladys Unger)	
David Ballard (6 M. 4 F.)	Chas. McEvoy	2 6
Dicky's Luck (Comedy) (7 M. 6 F.)	Robert & Julian Hay	2 6
Man Next Door, The (Comedy in Three Scenes) (4 F.)	M. F. Hutchinson	1 6
Rutherford & Son (Cloth boards) (4 M. 4 F.)	Githa Sowerby	2 6

Band Parts may be had to all those marked *

All the above are suitable either for Drawing Room or for Theatrical Entertainments.

N.B.—THE RIGHT OF REPRESENTATION RESERVED TO ALL THE ABOVE WORKS.

N.B.—All particulars, including Synopsis, Length of Performance, Compass of Vocal Numbers, Author's Fees, etc., will be found in "THUMB-NAIL PLOTS," a descriptive guide. Part I, Operas, Operettas, Musical Plays, etc. Price 1s. net, post free. Part II, Plays, Comedies, Duologues, without music. Price 1s. net, post free.